



# Performance!!!

Actor training through an Olympic lens.  
... exploring professional performance production.

Lessons by Stephanie Hutchinson  
Planned for Middle Grade AIG Students

Ready?

Set?

Camera!

Performance was prepared by Stephanie Hutchinson

For Dr. Kristen Stephens

of the Academically/Intellectually Gifted (AIG) K – 12 Program

Duke University

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# Introduction

## Rationale

Students growing up in the midst of our current global media culture interact with performances of all kinds. This exposure has changed the way they think about the world. Our students are using mental “screens” to think. They are especially drawn to improvisational performances and assume that the performers are by nature quick and clever. Some gifted students are extremely quick-witted and clever, incisive comments seem to drip from their lips. Other AIG students envision settings and casts as they study history, participate in science projects, and, of course, read literature. A third group is glad to view the media surrounding them but balk at entering the performance space for themselves.

All these groups of students will benefit from exposure to performance as a profession.

Performance training can change the way students view performers and their media by providing information about the training, the choices, the necessary collaboration, and the processes of performing.

The father of modern actor training is Constantin Stanislavski. He taught that actors must understand what motivates a character in order to perform that character for an audience realistically and honestly. His assumption was that all behavior comes from motivation. Stanislavski would say that a character never “just” kills another character, or kisses, or is kind, or ignores ... There is always a reason or a series of reasons for the behavior and it is the actor’s responsibility to uncover those reasons and display them through behavior in a way that allows the audience a window into the core of the character.

That is the concept for this unit: Motivation shapes behavior.

This series of lessons will provide students with opportunities to develop skills in:

research	persuasive presentations
analysis	organization of material for performance
application of research and analysis	collaboration
character creation	communication
scene creation	evaluation of self, others, and performance
video filming and editing	products
interact with professional film/video staff	

In this unit, the students will explore motivation through athletics. They will research the motivation, lives, and training of Olympic athletes. Students will investigate professional studies into athletic performance and motivations. They will delve into Stanislavski’s theories and practices. The class will also have experiences with the interchange of ideas and planning that occurs in professional performance production.

## Differentiation for Gifted Learners

Teaching these lessons requires careful scrutiny of the students involved. The differentiation for each step in the process is based on observation of performances in the step preceding. Acceleration is possible *if* students quickly grasp ideas and exhibit expertise.

In Lesson One, groups will research and provide the class with a digest of information regarding the athletic motivations of small children, preteen children, and teens through adults. The motivations for each group are distinct and increasingly complex as the ages advance. Students will be divided into groups to do the research based on their understanding of the Stanislavski material. Those that appear to struggle with Stanislavski's ideas will research little children. Those that are at ease with the information will be assigned preteen motives. And those who demonstrate easy comprehension and beginning application of Stanislavski's techniques will be assigned to find the motivations of teen athletes and older.

For Lesson Two, the teacher will assign students to production teams based on their work during Lesson One: each student's native acting ability (tested with improv), work ethic and interest level will dictate assignments. Since each team will eventually produce one or more videos, a mix of complementary skills is the goal. Each student will all do a "pitch" speech to other students on day two. The outline for the speeches is provided but the students have the "right" to adjust it to their own style. The pitch will demonstrate the depth of their research into their chosen Olympic Athlete.

During Lesson Three, the student teams will be writing and performing improv scripts (called "rough scripts" in the lesson). These products can take any form they choose that can be recorded, thus allowing students to use their creativity. Students can design more than one script if they so choose. The learning environment for the day is the entire school campus: students can choose whatever "setting" will be most effective for their script. Finally, on day three the students will actually perform their scripts which provides them with the opportunity to use character motivations to choose dialogue, to bounce their dialogue off other actors, to select and display behaviors that will communicate motivation to an audience.

Lesson Four is devoted to collaboration. Each group will edit the videos that they filmed on day three. In their teams, they will have to work-out a decision making process and a means of translating the group decisions to the actual editing. The collaboration required to complete their product will be more intense on day four than on any other day of the unit. The teacher will monitor the teams but will not advise unless a group asks for a moderator.

### **Describe the population of gifted children for whom the unit is intended.**

This unit is designed to be effective with middle school children, full stop. In our current culture, fascination with performance crosses socioeconomic, achievement levels, talents and prowess. The first paragraph of this introduction described three basic groups of AIG students to whom this unit might be taught.

There are two potential problems for implementation if students self-select class subject matter (rather than having the teacher choose to teach this). This unit uses athletics as the lens through which students learn about motivation shaping behavior. Unfortunately, middle school student athletes do not see their games as performances and they tend to turn up their nose at acting. The reverse is also true; students who are drawn to acting can be very dismissive of athletics in all forms. There are exceptions. One AIG student plays soccer and runs track but is also performing with the local theatre. In a school with fifty AIG students, only a handful will be tolerant of both athletics and acting. Another AIG student was known for his verbal quips and the adults around him expected him to excel in performance classes. When he was asked to perform after everyone else had done so (not as the first), he was nearly paralyzed with giggles while doing a simple pantomime for class. He never settled into the opportunity.

And yet, students can all benefit from the experience. Months after completing a performance unit with sixth graders, their core teachers remarked on the difference in student confidence in class generally and in report presentation specifically.

Nevertheless, it is important that the instructor take care to avoid putting students in a situation that leads to acute embarrassment. Close observation and an in depth knowledge of the individual students are necessary pre-requisites for the teacher as the performance tasks progress in difficulty and social risk (see Lesson Three “Explore” for one way to minimize student embarrassment as a writer, an evaluator, and/or an actor).

One of the primary motivators for preteen students is skill acquisition. When acting is presented as a skill they can learn and polish, most students are willing to try. In post-performance process discussions, students will often comment about which part of the process or which “work” role they preferred. In the situation set up with this unit, students have an opportunity to practice some real world professional skills and see if they “fit.”





# Goals and Outcomes

## **Content Goals and Outcomes**

Goal: To understand that modern acting impacts our modern culture.

Students will be able to

1. Analyze theatre in terms of the social, historical, and cultural contexts in which it was created (Theatre Arts 6.CU.1).
2. Understand theatre arts in relationship to the geography, history, and culture of world civilizations and societies (Theatre Arts 6.CU.1.1).
3. Understand how cultural values influence relationships between individuals, groups and political entities in modern societies and regions (Social Studies 7.C.1).
4. Explain how cultural expressions (e.g. art, literature, architecture and music) influence modern society (Social Studies 7.C.1.2).

(From North Carolina Essential Standards)

## **Process Goals and Outcomes**

Goal: To work cooperatively in teams for an authentic product

Students will be able to

1. Understand healthy and effective interpersonal communication and relationships (Healthful Living 6.ICR.1).
2. Classify behaviors as either productive or counterproductive to group functioning (Healthful Living 6.ICR.1.1).
3. Use strategies to communicate care, consideration, and respect for others (Healthful Living 6.ICR.1.3).
4. Use behavioral strategies that are responsible and enhance respect of self and others and value activity (Physical Activity PE.7.PR.4).
5. Contrast between appropriate and inappropriate strategies for communicating ideas and feelings (Physical Activity PE.7.PR.4.2).
6. Exemplify well-developed cooperation skills to accomplish group goals in both cooperative and competitive situations (Physical Activity PE.8.PR.4.2).

(From North Carolina Essential Standards)

## **Concept Goals and Outcomes**

Goal: To understand that motivation shapes behavior.

Students will be able to

1. Use movement, voice, and writing to communicate ideas and feelings (Theatre Arts 7.C.1).
2. Use physical movement and acting skills to express a variety of characters to an audience (Theatre Arts 7.C.1.1).
3. Apply appropriate vocal elements, such as pitch, volume, and projection, effectively in formal and informal presentations (Theatre Arts 7.C.1.2).
4. Use playwriting skills to communicate conflict, plot, and character (Theatre Arts 7.C.1.3).
5. Use performance to communicate ideas and feelings (Theatre Arts 7.C.2).
6. Use acting skills, such as observation, concentration, and characterization, to perform original scenes (Theatre Arts 7.C.2.1).

(From North Carolina Essential Standards)

# Assessment Plan

The Performance Task for this unit is to make an “Introduce the Athlete” video segment for an NBC documentary called “Olympic History.” The students have to:

- ✓ Research Olympic Athletes
- ✓ Pitch “their” athlete to the group
- ✓ Help choose the athlete to make the focus of the segment
- ✓ Write an improv script for their scene in cooperation with their team
- ✓ Improvise costumes and props for their performance
- ✓ Perform in an improv scene (including making-up the dialog as they go along)
- ✓ Evaluate performances filmed
- ✓ Edit videos in conjunction with others
- ✓ Interact with professional performance production staffers

Formative assessments are the backbone of this unit. There are a few pieces that can be graded but overt emphasis on grading has a tendency to create a wet-blanket response when performances are required.

## **Lesson One:**

This lesson is based on the Questioning Model and the questions are thorough. During this portion of the unit, the assessment is for understanding the content material and the research. The improv performances should also figure in the assessment of the students, particularly the growth (or lack of growth) from the initial improv to the much more complex last set of improv. When each group reports on their research into athletic motivation, a grade can be taken. And a grade can be recorded at the end of the lesson based on participation in the class activities.

## **Lesson Two:**

How well the class members react to process used in production meetings is the first formative assessment of the day. Later, observe how the students interact with each other during team discussions and pitch-fests.

There are two opportunities for graded assignments: 1) when students have completed their research and fill in their Bio Message Map; 2) after the students present their pitch to their own team.

## **Lesson Three:**

Pay attention to the student exchanges during the writing of rough scripts as part of evaluating student interactions. Grades can be assigned to student scripts and performances for the camera. Beyond those two items, watch for student innovations, deep knowledge from yesterday’s research, and whether students return to searching the web for more information on the chosen athlete.

#### Lesson Four:

Assess students as they work in their group to edit the videos. Check for effective and collaborative conversations.

Finally, the video segments will be judged by class visitors who have experience working on performance staffs (for July 2015, one was a former assistant to Walt Disney and one acted in the film *Hunger Games*). The visitors will have rating scales for various aspects of the videos that add up to 100 possible points. The teacher should also do her/his own evaluation of the finished videos taking the visitor and other student opinions into consideration.

No written work has been collected from teaching this unit; it has all been sent home with students.

Each of the following pictures is taken during the performance of a different improv script.







# Lesson Plans

Four lesson plans are provided.

Each is designed for a two-hour class.

TEACHER NAME		Lesson #
Stephanie Hutchinson		Day 1
MODEL	CONTENT AREA	GRADE LEVEL
Questioning	Theatre Arts	Middle School
CONCEPTUAL LENS	LESSON TOPIC	
Motivation	The relationship between motivation and behavior.	
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p><b>NOTE 1:</b> I have chosen 6<sup>th</sup> grade Theatre Arts standards because the 7<sup>th</sup> and 8<sup>th</sup> grade standards assume that a student has already mastered the 6<sup>th</sup> standards. In actual practice, if schools have theatre arts- it is rarely an Encore class; more likely it is a play done after school - not an actual "training."</p> <p><b>NOTE 2:</b> I am using the 6<sup>th</sup> grade English Language Arts standards for simplicity. The 7<sup>th</sup> &amp; 8<sup>th</sup> grade standards are much the same in the areas I chose.</p> <p><b>North Carolina Essential Standards - Sixth Grade Theatre Arts</b> (C = Communication Strand)</p> <p>6.C.1 Use movement, voice, and writing to communicate ideas and feelings. 6.C.1.1 Use physical movement and acting skills to express a variety of emotions to an audience. 6.C.1.2 Apply appropriate vocal elements of volume, pitch, rate, tone, articulation, and vocal expression.</p> <p>6.C.2 Use performance to communicate ideas and feelings. 6.C.2.1 Use improvisation and acting skills to role-play various scenarios and given situations.</p> <p>6.A.1 Analyze literary texts and performances. 6.A.1.2 Analyze informal or formal theatre productions in terms of the emotions or thoughts they evoke, characters, settings, and events.</p> <p><b>North Carolina Common Core Standards - Sixth Grade English Language Arts</b></p> <p>Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>Literacy.SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. Literacy.SL.6.1.c Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>Literacy.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p> <p>Literacy.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye</p>		



*contact, adequate volume, and clear pronunciation.*

*Literacy.L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Literacy.L.6.3.a Vary sentence patterns for meaning, reader/listener interest, and style. Literacy.L.6.3.b Maintain consistency in style and tone.*

*Literacy.L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.*

<p align="center"><b>THE ESSENTIAL UNDERSTANDING</b>  <i>(What is the overarching idea students will understand as a result of this lesson?)</i></p>	<p align="center"><b>THE ESSENTIAL QUESTION</b>  <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i></p>
<p align="center"><i>Motivation shapes behavior</i></p>	<p align="center"><i>How does motivation shape specific behaviors?</i></p>
<p align="center"><b>CONTENT KNOWLEDGE</b>  <i>(What factual information will students learn in this lesson?)</i></p>	<p align="center"><b>PROCESS SKILLS</b>  <i>(What will students be able to do as a result of this lesson?)</i></p>

Constantin Stanislavski spent most of his theatrical career trying to devise a technique for actor training and rehearsal that would produce the appearance of “truth” on the stage. Stanislavski’s “truth” in this context is defined as a natural, real life style of acting.

As part of that pursuit, he developed the “magic if.” The actor asks himself “If I were this character in this position, what would I do?” The answer to that question comes from understanding the motivation of the character and the Super-objective of the character in a particular play, skit, or improvisation.

Next the actor breaks the play into units during which the character has a specific small objective and an obstacle to overcome to reach that objective – which creates the character behavior in the unit. The unit objectives will be a string of behaviors and interactions that lead the character to the Super-objective for the performance. Understanding the motives of the character and the objective/obstacle in each unit generates the “true” behavior for the character in performance.

Stanislavski believed that every actor needed to hone his own particular technique to prepare for a role. His experiments also showed that the actor’s exploration of a character’s psychology had to be done as a part of the exploration of the physicality, the behaviors of the character; motivation and behaviors should **not** be dealt with separately.

Improvise characters from statistical and motivational clues.

Analyze character motivation.

Analyze character objectives and obstacles for small units of an improvisation

Build acting behaviors based on character motivation.

Investigate motivation and behavior using documentation from experts in a particular field.

Apply expert motivational information to generate behaviors for characters that are thinly sketched.

Apply Stanislavski’s physical exploration of character psychology.

Test the usefulness of Stanislavski’s suggestions in preparing a characterization for performance.

Be able to explain Stanislavski’s “magic if,” super-objective, unit objectives and obstacles, motivation and “truth” on stage.

Create characterizations where actions tell the motivational story for the character’s behavior.

**GUIDING QUESTIONS**

What questions will be asked to support instruction?

Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

**Pre-Lesson Questions:**

**During Lesson Questions:**

**Post Lesson Questions:**

*These questions will be adapted in the moment.*

<p>What worked?</p> <p>What moments felt "truthful" or "natural" to you as an actor in them?</p> <p>What moments felt "truthful" to you as a witness?</p> <p>What was useful to you as an actor from the Character Card?</p> <p>How did you use the "relationship" information in your characterization?</p> <p>How did you use the "personality" information?</p> <p>What motivated your character?</p> <p>What behavior did you use to demonstrate the motives?</p> <p>Was the actor successful?</p> <p>Explain the relationship between objectives and obstacles?</p> <p>How are units related to super-objectives?</p> <p>Who adds the unit/super-objective structure to a script and why?</p> <p>After each student answers a specific objective question below, they will be asked, "What motivated that</p>	<p>All of these questions will be followed up with "What motivated that behavior choice?" and "Why?"</p> <p>How do little children feel about winning and losing?</p> <p>How do children feel about having their parents' attention; other children's attention?</p> <p>How do little children express their frustration; excitement; anger; happiness; etc.?</p> <p>How do you and/or your peers feel about winning and losing?</p> <p>What obstacles do you/your peers face in satisfying your athletic objectives?</p> <p>How do you feel about having your parents' attention?</p> <p>What motivates the parents to attend games?</p> <p>How do your peers express their frustration; excitement; anger; happiness; etc.?</p> <p>How important is skill development to you and your peers?</p>	<p>Was the performance "truthful" by Stanislavski's definition?</p> <p>Describe a moment in the play that was or was not "truthful" and defend your opinion.</p> <p>What was motivating the ___ character?</p> <p>What behaviors made you think that was the motivation? Why?</p> <p>What were the units in your skit?</p> <p>What was your character's super-objective?</p> <p>Why that super-objective?</p> <p>What were the unit objectives and obstacles?</p> <p>How did you decide what behavior would best illustrate your motives?</p> <p>How did your motive dictate your relationship with your teammates in the scene?</p> <p>Evaluate the process.</p> <p>Was the investigation of possible motives helpful? In what way?</p> <p>Would some other way of investigating motives be</p>
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<p>behavior choice?" and "Why?"</p> <p>What was your objective when you ____?</p> <p>Can anyone specify a unit in the improv you just did?</p> <p>What was your super-objective in this improv, Coach Rita? Why?</p> <p>What was your unit objective when you saw that your boy had the ball and a straight shot to the goal, Dad Greg? Why?</p> <p>Were there any obstacles?</p> <p>Lucy, what was your unit objective when you reached out a hand to Bobby?</p> <p>What was the obstacle?</p> <p>Why did your character want to reach that objective?</p> <p>So, what was the motivation and how did it shape the behavior you chose?</p>	<p>Can skill acquisition be a motive? In what way?</p> <p>How do you and/or your peers feel about teammates?</p> <p>Can teammates be part of the motive to or not to participate on a sports team?</p> <p>What motivates some parents to behave like side-line coaches?</p> <p>Does a parent direction during a game affect athletic motivation and behaviors of the athletes?</p> <p>Do athletes listen for coach directions during games and how does it affect the player's motivation and behaviors?</p> <p>How do teens and/or teen athletes feel about winning and losing?</p> <p>What obstacles do teens face in satisfying their athletic objectives?</p> <p>How do teens/teen athletes feel about having their parents' attention?</p> <p>How do teens/teen athletes express their frustration; excitement; anger; happiness; etc.?</p>	<p>more helpful/less helpful? Why?</p> <p>Was 3 minutes long enough to discuss the script?</p> <p>How difficult/helpful was the directive to work out the scene physically and mentally rather than settling everything intellectually before adding movement?</p> <p>How will this process play out when you have a full script rather than an improv?</p> <p>If your director gives you no specific outline for how to prepare the next character you portray, will you use this process on your own? Why?</p> <p>How does motivation shape behavior?</p>
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	<p><i>What part does skill acquisition play in motivation?</i></p> <p><i>What motivates athletes to put in the time necessary to participate at the varsity/collegiate level?</i></p> <p><i>Do the practices themselves have any motivational or obstacle impact?</i></p> <p><i>What obstacles do they face as they look forward to their personal super-objective?</i></p> <p><i>How might you show motivation through behavior?</i></p> <p><i>Is there any place or any resource beyond our own brainstorming that you can consult to enlarge your understanding of the motives of a collegiate athlete?</i></p> <p><i>How much time did you spend thinking about or discussing the motivation and actions you used in the performance?</i></p> <p><i>How much did you “plan” and how much did you perform based on your instincts?</i></p> <p><i>What were some “true” motives and behaviors in the improv?</i></p>	
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	<p><i>Describe some motives and behaviors that were performed but were inappropriate for characters in this age range.</i></p> <p><i>Why have we gathered all this information about athletic motivation?</i></p> <p><i>How can we use it?</i></p> <p><i>How does motivation shape the behavior of athletes, coaches, and their fans?</i></p> <p><i>How does knowing the motivation of an athletic character shape specific behaviors in an actor?</i></p> <p><i>Why are you stopping your athletic practice every time you speak &amp; is that what an athlete would do? Why?</i></p> <p><i>What part of your athletic practice takes real concentration?</i></p> <p><i>How does your body movement and behavior project your level of concentration to the audience?</i></p> <p><i>What motive is behind ____ behavior choice?</i></p> <p><i>If ____ is your motive, how does that translate into behavior?</i></p>	
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**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
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The motives of children, preteens and teens for participation in athletics are progressively more complex and they all involve the study of people. Based on observing student comprehension and proficiency during the full class discussion of Stanislavski's techniques, the class will be divided into 3 groups to explore age level motivations:

Those that appear to struggle with the concepts will look at the motives of children.

Those at ease will look into the motives of their peers (preteens).

Those who give evidence of easy comprehension and applications of the techniques will look into the motives of teens.

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

As students enter the room, they are greeted and handed an "Improvisation A" Character Card with information about a character: age, personality, and relationships for the improv (attached). Students assigned to be soccer players will be given a ribbon of their "team" color to facilitate the improv. Students are encouraged to consider their character and discuss it with other students until everyone has arrived. Some actors will portray children; some will portray adults.

The class does an improv of a "U6" (under 6) soccer game. Observes as each student makes up his/her own dialog and movements with respect to the scenario: *It is 8 AM Saturday morning and chilly. The kids are dressed in shorts with sweatshirts under their team jerseys. There are no goalkeepers and it is a small field. Green team is winning and there are only 5 minutes left in the match. The nerf ball must stay on the floor throughout the improvisation.*

Improv the soccer game for 3-6 minutes, depending on the actors' efforts and the story line they generate. Switch the scenario and characters around as needed.

Discuss the improv: What worked? What moments felt "truthful" or "natural" to you as an actor in them? What moments felt "truthful" to you as a witness? What was useful to you as an actor from the Character Card? How did you use the "relationship" information in your characterization? How did you use the "personality" information? What qualities of your character were you trying to express with behaviors? Watchers: was the actor successful?

Introduce the Stanislavski information: truth on the stage, the magic if, the Super-objective, units with objectives/obstacles, and motivation using the SH Stanislavski Info.pptx. During the presentation, the class will be asked questions to be sure they understand Stanislavski's emphasis on actors finding a special structure in the script: units, objectives, obstacles, and super-objective: Explain the relationship between objectives and obstacles? How are units related to super-objectives? Who adds the unit/super-objective structure to a script and why?

When it is clear the class understands the Stanislavski methodology, ask questions relating the previous improv experience to the Stanislavski information. After each student answers a specific objective question below, they will be asked, "What motivated that behavior choice?" and "Why?" to stimulate thought and discussion of motivation as interpreted from the "personality" line on the Character Card. Use the earlier improv to tie the new information to what they have already experienced: What was your objective when you \_\_\_\_? Can anyone specify a unit in the improv you just did? What was your super-objective in this improv, Coach Rita? Why? What was your unit objective when you saw that your boy

had the ball and a straight shot to the goal, Dad Greg? Why? Were there any obstacles? Lucy, what was your unit objective when you reached out a hand to Bobby? What was the obstacle? Why did your character want to reach that objective? So, what was the motivation and how did it shape the behavior you chose?

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Divide the students into groups based on observing them in the previous discussion (see Differentiation above). During the next activity, circulate during the discussions (approx. 15 minutes) to ask pertinent questions. After a student answers a specific question, the follow-up will be, "What motivated that behavior choice?" and "Why?" Each group should list their discussion conclusions on an easel page.

Group 4-6 will brainstorm and discuss the motives and behaviors of children participating in sport teams at age 4-6. They will also discuss obstacles to achieving their objectives. Since some of this has been discussed already, the members of the group will be students that did not appear to entirely comprehend the previous discussion. Possible questions: How do little children feel about winning and losing? How do children feel about having their parents' attention; other children's attention? How do little children express their frustration; excitement; anger; happiness; etc.?

Group 7-11 will brainstorm and discuss the motives, behaviors, objectives, and obstacles of students 7-11 for participating in team sports. This group will be discussing the motivation of children their same age, so the members of this group will be those who clearly understood the acting concepts and applied the vocabulary. Possible questions (each answer will have a follow-up of "What motivated that behavior choice?" and "Why?"): How do you and/or your peers feel about winning and losing? What obstacles do you/your peers face in satisfying your athletic objectives? How do you feel about having your parents' attention? What motivates the parents to attend games? How do your peers express their frustration; excitement; anger; happiness; etc.? How important is skill development to you and your peers? Can skill acquisition be a motive? How do you and/or your peers feel about teammates? Can teammates be part of the motive to or not to participate on a sports team? What motivates some parents to behave like side-line coaches? Does a parent direction during a game affect athletic motivation and behaviors of the athletes? Do athletes listen for coach directions during games and how does it affect the player's motivation and behaviors?

Group 12-24 will be made up of students that went well beyond understanding the concepts and made creative and intellectual leaps in the previous discussion. Their task will be to postulate the motives, behaviors, objectives, and obstacles of teen-agers for

participation in varsity and/or collegiate sports. Possible questions: How do teens and/or teen athletes feel about winning and losing? What obstacles do teens face in satisfying their athletic objectives? How do teens/teen athletes feel about having their parents' attention? How do teens/teen athletes express their frustration; excitement; anger; happiness; etc.? What part does skill acquisition play in motivation? What motivates them to put in the time necessary to participate at the varsity/collegiate level? Do the practices themselves have any motivational or obstacle impact? What obstacles do they face as they look forward to their personal super-objective? How might you show motivation through behavior? What motivates some parents to behave like side-line coaches? Does a parent direction during a game affect athletic motivation and behaviors of the athletes? Do athletes listen for coach directions during games and how does it affect the player's motivation and behaviors?

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Pause the group work to show 2 basketball clips from Teen Wolf (use the scenes when the teen wolf first plays basketball as a wolf, when he makes all the baskets in a later game, and when the entire team preserves to win the championship.). Facilitate an evaluation of the motives, objectives and obstacles of the teen wolf, his teammates, the opposing players, and the actors playing the parts.

Then ask, "Imagine you are a professional actor getting ready to portray a collegiate soccer player. We have just outlined motives that you, the actor, might consider. Is there any place or any resource beyond our own brainstorming that you can consult to enlarge your understanding of the motives of a collegiate athlete?"

Using questions, the teacher encourages the class to consider potential information sources and experiences: scripts and stories, biographies, research, coach training, films, interviews, shadowing etc. Then present the groups with a variety of documents (Day 1 LeBlanc Straight Talk about Children and Sport AIG Extract.pdf and Day 1 Sport Research.pdf. Documents attached.) Each group should scan the documents to see if they are appropriate for their assigned topic/age-group. Then groups should use the information gathered to enlarge their understanding of potential motives, objectives and obstacles. Each team should correct and expand on the information on their easel page.

Groups will report to the class on their discussions using their easel pages. When each group has spoken, the discussion will be opened up to the entire class for a few minutes.

Signal a change in the discussion toward actor preparation by asking: In our first improv, how much time did you spend thinking about or discussing the motivation and actions you used in the performance? How much did you "plan" and how much did you perform based on your instincts? Looking specifically at the motivational information about 4-6 year-olds,

what were some “true” motives and behaviors in the improv? Ask the students to describe some motives and behaviors that were performed but were inappropriate for characters in this age range.

Check for understanding by asking, “Why have we gathered all this information about athletic motivation? How can we use it?” The answer should be in keeping with Stanislavski’s techniques. The final two questions in this segment of the lesson: How does motivation shape the behavior of athletes, coaches, and their fans? How does knowing the motivation of an athletic character shape specific behaviors in an actor?

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Students will demonstrate their learning by using the Stanislavski techniques to create a new scene [“Creating” is the highest level on Bloom’s Taxonomy (Revised)].

Hand out the Teen Athlete Character Cards such that the students end up in new groups (attached). Each card identifies the Improvisation Group, age, personality, and relationships of the character. Have the students move into the correct groups for Improv B, C or D. Give the scenario: *You are at a practice a sport of your choice. The coach has sent you off to work on some skill (the group should decide what). Perform your “practice” all in pantomime (no balls or equipment). While you practice, discuss the game last night that your team lost. Come up with an ending. Use the “personality” information and the motives on the easel pages to develop your motives and behaviors in your sport practice movements, in your conversation, and in other behaviors that come up. You can have 3 minutes to discuss the scenario, ending, and motives. After 3 minutes of talk, you must begin physically rehearsing for about 15 minutes.*

As the groups rehearse, monitor all the groups: watch and ask questions to help them be more “truthful” in their characterizations as well as their conscious use Stanislavski’s techniques. Queries: Why are you stopping your athletic practice every time you speak? Is that what an athlete would do? Why? What part of your athletic practice takes real concentration? How does your body movement and behavior project your level of concentration to the audience? What motive is behind \_\_\_\_ behavior choice? If \_\_\_\_ is your motive, how does that translate into behavior?

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Each group will present their scene to the class. When all three have finished and been given applause, facilitate a final discussion with three parts:

Part One is for the audience of each presentation: Was the performance “truthful” by Stanislavski’s definition? Further questions will challenge the students to describe a moment in the play that was or was not “truthful” and defend their opinion. What was motivating the \_\_\_\_ character? What behaviors made you think that was the motivation? Why?

*Part Two* is for the actors as actors: What were the units in your skit? What was your character's super-objective? Why that super-objective? What were the unit objectives and obstacles? How did you decide what behavior would best illustrate your motives? How did your motive dictate your relationship with your teammates in the scene?

*Part Three* is for all the students as actors: Evaluate the process. Was the investigation of possible motives helpful? In what way? Would some of the other ways of investigating motives be more helpful/less helpful? Why? Was 3 minutes long enough to discuss the script? How difficult/helpful was the directive to work out the scene physically and mentally rather than settling it all intellectually before adding movement? How will this process play out when you have a full script rather than an improv? If your director gives you no specific outline for how to prepare the next character you portray, will you use this process on your own? Why? Let's return to our essential question: How does motivation shape behavior?

After the class, the teacher should do one more evaluation to assist with the activities and differentiation for the next class: Were the scenes believable? Which actors worked at their characterizations and used the techniques in ways that improved their performance? Which actors ignored the techniques and performed "from their gut"? Which individual characters were more believable? Which actors gave multi-layered performances? Which actors relied on tired/clichéd behaviors?

**Materials needed for this lesson.**

**Documents** (all attached; need 3 copies of those marked with an \* asterisk) :

Day 1 Athlete Characters.docx

Day 1 Child Soccer Characters.docx

Day 1 LeBlanc Straight Talk about Children and Sports AIG Extract.pdf\* which contains:

*LeBlanc, J. E., & Dickson, L. (1996). Straight Talk about Children and Sport: Advice for parents, Coaches, and Teachers. Gloucester, Ontario, Canada: Coaching Association of Canada. 2-5; 8-11; 36-43; 47. \**

Day 1 Sport Research.pdf\* which contains:

*Bell, R. (2015). Find Your Zone [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-athletes/find-your-zone/>*

*Gould, D. (2010). Ask the Expert: Are high school sports good for kids? [Issue brief.]. Retrieved from College of Education, Michigan State University, Department of Kinesiology, Institute for the Study of Youth Sports website: <http://www.educ.msu.edu/ysi/coaches/ask/2.htm>*

*Hatch, S., Thomsen, D., & Waldron, J. J. (2015). Extrinsic Rewards and Motivation [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-coaches/extrinsic-rewards-and-motivation/>*

*Ritter, M. (2012, August 1). Mental side of sports: It's not just for Olympians. Yahoo! News. Retrieved from <http://news.yahoo.com/mental-side-sports-not-just-olympians-173559526--oly.html>*

Sawoski, P. (n.d.). *The Stanislavski System: Growth And Methodology*. Retrieved from Santa Monica College, Theatre Arts Department website: [homepage.smc.edu/sawoski\\_perviz/Stanislavski.pdf](http://homepage.smc.edu/sawoski_perviz/Stanislavski.pdf). [filename: Day 1 Stanislavski Manual.pdf]

Day 1 Stanislavsky Info.pptx

**Physical materials & films :**

Levinson, M. (Producer), & Daniel, R. (Director). (1985). *Teen Wolf* [DVD]. USA: Wolfkill.

Data Projector

4 Nerf Soccer Balls

Team Ribbons (3 green and 3 blue)

Easel Pad (with 10 pages)

Markers

<b>TEACHER NAME</b>		<b>Lesson #</b>
Stephanie Hutchinson		Day 2
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
Bruner	Theatre Arts	Middle School
<b>CONCEPTUAL LENS</b>	<b>LESSON TOPIC</b>	
Motivation	The relationship between motivation and behavior.	
<b>LEARNING OBJECTIVES (from State/Local Curriculum)</b>		

**NOTE 1:** I am using 6<sup>th</sup>, 7<sup>th</sup>, & 8<sup>th</sup> grade standards interchangeably.

**North Carolina Essential Standards**

Sixth Grade Theatre Arts

6.A.1 Analyze literary texts and performances. 6.A.1.2 Analyze informal or formal theatre productions in terms of the emotions or thoughts they evoke, characters, settings, and events.

6.CU.1 Analyze theatre in terms of the social, historical, and cultural contexts in which it was created. 6.CU.1.1 Understand theatre arts in relationship to the geography, history, and culture of world civilizations and societies

Social Studies

7.C.1 Understand how cultural values influence relationships between individuals, groups and political entities in modern societies and regions. 7.C.1.2 Explain how cultural expressions (e.g. art, literature, architecture and music) influence modern society.

Healthful Living : Interpersonal Communication And Relationships

6.ICR.1 Understand healthy and effective interpersonal communication and relationships. 6.ICR.1.1 Classify behaviors as either productive or counterproductive to group functioning. 6.ICR.1.3 Use strategies to communicate care, consideration, and respect for others.

Physical Activity : Personal/Social Responsibility

7.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.7.PR.4.2 Contrast between appropriate and inappropriate strategies for communicating ideas and feelings.

8.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.8.PR.4.2 Exemplify well-developed cooperation skills to accomplish group goals in both cooperative and competitive situations.

Sixth Grade English Language Arts

Literacy.RI.6.7 Integrate information presented in different media or formats



*(e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.*

*Literacy.SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.*

*Literacy.SL.6.1.c Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.*

*Literacy.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.*

*Literacy.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.*

*Literacy.L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Literacy.L.6.3.a Vary sentence patterns for meaning, reader/listener interest, and style. Literacy.L.6.3.b Maintain consistency in style and tone.*

*Literacy.L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.*

<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>	<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>	
<i>Motivation shapes behavior</i>	<i>How does motivation shape specific behaviors?</i>	
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>	<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>	
<ul style="list-style-type: none"> <li>• Historical information about the Olympics and athletes</li> <li>• Geography of Olympic venues &amp; athletes</li> <li>• Persuasive Speaking: what is a “pitch” and when might it be used.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate video information and presentation</li> <li>• Online research</li> <li>• Transform research notes into performances</li> <li>• Speech writing</li> <li>• Pesuasive presentation</li> <li>• Acting to present an opinon</li> <li>• Organize material for presentation</li> <li>• Collaboration and interpersonal communication</li> </ul>	
<b>GUIDING QUESTIONS</b> <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
<b>Pre-Lesson Questions:</b>	<b>During Lesson Questions:</b>	<b>Post Lesson Questions:</b>
<i>These questions will be adapted in the moment.</i>		
<p>What did Stanislavsky say were the actor’s structure tools in creating a character?</p> <p>How do Stanislavski’s units and super-objectives relate to each other?</p> <p>Why does Stanislavski recommend actors work with</p>	<p>Bio – Message Map Form: Motivation? Birth? Youth? Country? Olympic Medals? Training? Difficulties? Family? Post Olympic Career?</p> <p>How does the information on your Bio Research Form correlate with the information in the video?</p> <p>What did we learn from the video that goes beyond the information you are putting on the Bio Research Form?</p>	<p>How do the real life Olympic athletes’ motivations relate to all the information we gathered yesterday on the motivations for athletes?</p> <p>What behaviors were adopted because of that motivation? Why or how?</p> <p>Is the behavior instinctual or does it result from conscious choices? Explain.</p>

<p>his structure to create characters?</p> <p>How does the actor develop the units, objectives, obstacles, and super-objective?</p> <p>Describe the pre-production process from the videos.</p> <p>Could you find any organization in the pre-production meetings we saw? Explain it.</p> <p>Give some examples of how the participants interacted.</p> <p>What kinds of work were accomplished in the meetings?</p> <p>Compare the different processes we have watched this morning.</p> <p>What should we expect to happen in our meetings?</p>	<p>Was there any information that you wish had been included?</p> <p>Now that we have watched one "Introduce the Athlete" segment, how should we evaluate other videos and our own videos?</p> <p>What motivated the other performers in the video segments? For example, what motivated that sports book writer to go on camera for this biographic segment?</p> <p>What motivated the athlete to chase an Olympic medal?</p> <p>How did his/her motivation shape his/her training behavior for their sport?</p> <p>Did he/she have any special difficulties or life events as they pursued their Olympic dream?</p> <p>What makes an athlete a good choice for an introductory segment?</p>	<p>Make a statement that relates the motivation and behavior of Olympic athletes.</p>
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**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
		<p>The process for developing the performance task is regimented to assure completion and provide a faithful “experience” in video production. The actual style of presentation is as varied as the students’ wish. There is “space” left in the development of the product (in class and overnight from Day 2 to Day 3) for thinking and expanding as the teams may see fit.</p>	

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students’ interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

After the preceding class, evaluate the acting ability, work ethic, and interest level of the students and assign them in groups of 3 or 4 students with complementary skills, to complete the performance task for the unit. Place a colored sticker on each invitation indicating team assignments.

Before the students enter, the class will be set-up like a boardroom. If there are desks, they will be arranged like a large table. The data projector will be set up with the teacher computer for the Production Crew Meeting. The ‘table’ will have a cups of water, pencils, and paper for note taking (with the NBC Olympics Logo on it, see attached: Day 2 Production Team Note paper.docx). The easel pad pages that the class made of motivations on Day 1 will still be on display – for use at the end of this class.

As the students enter the classroom, each one will be given an invitation: “Congratulations on your audition! You passed! Welcome to the **NBC Olympic History** Production Team. We hope you will enjoy collaborating on this high profile project. The theme for our news coverage of the XXXI Olympiad will be **Motivation Shapes Olympic Athletes**. Our first Production Meeting will be on Tuesday, 14 July 2015. Please sit around our conference table with

actor/researchers who have the same color on their invitation envelop. Come ready to take notes and jump into action!" (see attached: Day 2 Invitation Back.docx and Day 2 Invitation Front.docx).

Once all the students have arrived, the Production Crew Meeting will begin. The teacher will introduce herself as the head Producer for the program titled "Olympic History." Inform the Crew that yesterday's acting tasks were secret auditions for this program! "Before the details of this great opportunity are revealed, let's make sure you have mastered Stanislavsky." Ask: What did Stanislavsky say were the actor's structure tools in creating a character? How do Stanislavski's units and super-objectives relate to each other? Why does Stanislavski recommend actors work with his structure to create characters? How does the actor develop the units, objectives, obstacles, and super-objective? The students should be answering with versions of the "magic if:"

Prepare the students for the production process by asking them to closely watch 2 videos: "About the Film Preproduction Process" & "Anatomy of a TV Hit CIS – Pre-Production for 'Stealing Home'." Advise the students that they should carefully watch as well as listen because some of the importance of these meetings will not be discussed by the narration. The teacher will lead a discussion after the videos & she will record student answers on a clean easel page titled "Pre-Production Meeting Observations": Describe the pre-production process from the videos. Could you find any organization in the pre-production meetings we saw? Explain it. Give some examples of how the participants interacted. What kinds of work were accomplished in the meetings?

Post a new easel page and announces that the Production Crew will have several meetings over the next few days. Title the page "Our Production Crew Meetings," and ask the class: what should we expect to happen in our meetings? (Both easel pages should stay visible to use in discussions and directions.)

Present the performance task (with evaluation criteria) in a series of PowerPoint slides (see attached: Day 2 Performance Task.pptx – slides 1-18). The task is to research athletes, choose one to be the focus of a segment of the program, organize the segment, perform the segment, polish it, and have it judged for inclusion in the program. As part of the Production Crew Meeting, the producer will place emphasis on researching and presenting the motivations for the athletes that are used for segments.

At the end of the presentation, give student teams will a packet that contains a one-page summary of the performance task with the evaluation criteria, a list of possible athletes to research, and a form for each student to use in collecting the appropriate information (see attached: SH Olympians List.docx; SH Performance Task.docx; Day 2 Bio – Message Map Form.docx; Day 2 Bio – Message Map Form EXAMPLE.docx).

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Distribute computers, then dismiss students from the production meeting. Each team will choose athletes for each team member to research. Rotate around the teams to check on the athlete choices – making sure there is no duplication. Each team must research at least 1 female, 1 male, 1 athlete prior to 1985 and at least 1 Non-American athlete. Students may not research athletes that have a line through their name (be mysterious about this with the class) because they are the focus of the clips the class will watch later as part of their preparation to make their videos.

Once the students settle in for research, move around checking that they are finding material; that they understand the facts that are needed; etc.

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

After 20-30 minutes, depending on how the research has gone, warn students that in about 3 minutes, all the students will be called to the Production Crew Meeting. At that time, the producer (teacher) will go around the table asking for status reports, so each team should be ready to report.

After the reports, explain that the production team will watch some Olympic biographies. Play “Mini Bio Wilma Rudolph.mp4.” When it is over, discuss the clip. Facilitate the discussion on a new easel sheet titled, “Breakdown of Bio Vids”: Did the video provide the information that is listed on your Bio Research Form? What did we learn from the video that goes beyond the information you are putting on the Bio – Message Map Form? Was there any information that you wish had been included? Now that we have watched one “Introduce the Athlete” segment, how should we evaluate other videos and our own videos? Give the class a few minutes and have each team come up with 2-3 questions that might help the production team to evaluate videos. Push the students to evaluate more than the facts and required information. Include production values: what was good about the style of presentation, what was an exciting

moment, what could be improved on, what was left out, what motivates the various people who participated in the video, etc.

Show 3 video biographies available on YouTube.com: “Mini Bio Usain Bolt.mp4”; “Aleksandr Karelin 2000 Olympic Wrestling Intro.mp4”; “Gold Medal Moments – Rulon Gardner.mp4.” After the class watches each clip, discussed it and add notes and ideas to easel sheet. The motivation of each person (not just the athlete) in each video will be covered specifically: How does the information on your Bio – Message Map Form correlate with the information in the video? What did we learn from the video that goes beyond the information you are putting on the Bio Research Form? Was there any information that you wish had been included? Now that we have watched one “Introduce the Athlete” segment, how should we evaluate other videos and our own videos? What motivated the other performers in the video segments? For example, what motivated that sports book writer to go on camera for this biographic segment?

Remind the students that they cannot use clips from the Internet and they must act all the parts in their video segments. Direct teams to spend 5 minutes talking about the kind of segment they want to do taking all the discussion lists into account.

After 5 minutes, the Production Crew Meeting will be called to order once more. The teacher will do a presentation on pitching ideas using the Bio – Message Map Form and choosing an athlete to introduce (see attached: Day 2 Performance Task.pptx – slides 19-29). As the presentation begins, students will be directed to look at their form as a method of preparing their pitch. The teacher will present an example of how the Bio – Message Map Form helps organized a pitch using the example each student has already received. On slide 27, the teacher will facilitate a discussion of “what makes an athlete a good choice for an introductory segment?” and will post that list on the wall. She will remind them to check the bold writing on page titled “Your Task for NBC” for what is required in each segment:

The producers require that your 2-3 minute segment present the following things:

1. The basic information: birth, death (if deceased), sport or sports, Olympic results, country.
2. What motivated the athlete to chase an Olympic medal?
3. How did his/her motivation shape his/her training behavior for their sport?
4. Did he/she have any special difficulties or life events as they pursued their Olympic dream?

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Allow students 5-10 minutes to practice individually. Then each team will have a “pitch-fest” followed by a discussion and voting to decide which athlete the team will pitch in the final voting with the entire class.

Move from group to group facilitating the pitching and decisions.

Once the teams have decided on an athlete, the entire class should look over the prop and costume table to see what is available for use.

**Evaluate:** This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

The assessments will go on all day. The teacher will do formative checks on each of the following:

1. Filling out the Bio – Message Map Form using material learned online.
2. Cooperative collaboration in teams.
3. Working out a pitch from the information.
4. Delivering a pitch.
5. Input and decision making: which athlete would make the most interesting subject.

Hold the final Production Crew Meeting around the table about 20 minutes before the end of class. Teams will pitch their athlete to the class. The entire class will discuss the possible athletes and then vote on one for the segment.

After the vote, prompt the class to think about the chosen athlete and the product and consider some costumes or props that they may need to gather and bring to class tomorrow: Do you need to wear or bring some specific clothing to use in the video? Props?

Hold a short teacher-led discussion: So, you all know more about Olympic athletes than you did two hours ago. How do the real life Olympic athletes' motivations relate to all the information we gathered yesterday on the motivations for athletes? What behaviors were adopted because of that motivation? Why or how? Is the behavior instinctual or does it result from conscious choices? Explain. On the back of your Bio – Message Map, make a statement that relates the motivation and behavior of Olympic athletes. Invite students to share their statement.

Last, set out the work for the next day: writing a rough script, rehearsing, recording, recording again ....getting some scenes for our video segment.



Materials needed for this lesson.

**Documents** (all attached):

Day 2 Invitation Back.docx  
Day 2 Invitation Front.docx  
Day 2 Bio – Message Map Form EXAMPLE.docx  
Day 2 Bio – Message Map Form.docx  
Day 2 Olympians List.docx  
Day 2 Performance Task.docx  
Day 2 Performance Task.pptx  
Day 2 Production Team Note paper.docx

**Physical materials & videos:**

“About the Film Preproduction Process.mp4” from YouTube.com  
“Anatomy of a TV Hit CIS – Pre-Production for ‘Stealing Home’.mp4” from YouTube.com  
“Aleksandr Karelin 2000 Olympic Wrestling Intro.mp4” from YouTube.com  
“Gold Medal Moments – Rulon Gardner.mp4” from YouTube.com  
“Mini Biography Usain Bolt.mp4” from YouTube.com  
“Mini Bio Wilma Rudolph.mp4” from YouTube.com  
Colored stickers  
Computers (1/student & 1 Teacher)  
Cups  
Data Projector  
Envelops  
Markers  
Paper  
Pencils  
Easel Pad (at least 6 pages)

TEACHER NAME		Lesson #
Stephanie Hutchinson		Day 3
MODEL	CONTENT AREA	GRADE LEVEL
Bruner (continuation from Day 2)	Theatre Arts	Middle School
CONCEPTUAL LENS		LESSON TOPIC
Motivation		The relationship between motivation and behavior.
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p>NOTE 1: I am using 6th, 7th, &amp; 8th grade standards interchangeably.</p> <p>North Carolina Essential Standards</p> <p><u>Sixth Grade Theatre Arts</u></p> <p>6.A.1 Analyze literary texts and performances. 6.A.1.2 Analyze informal or formal theatre productions in terms of the emotions or thoughts they evoke, characters, settings, and events.</p> <p>7.C.1.3 Use playwriting skills to communicate conflict, plot, and character.</p> <p>6.CU.1 Analyze theatre in terms of the social, historical, and cultural contexts in which it was created. 6.CU.1.1 Understand theatre arts in relationship to the geography, history, and culture of world civilizations and societies</p> <p><u>Social Studies</u></p> <p>7.C.1 Understand how cultural values influence relationships between individuals, groups and political entities in modern societies and regions. 7.C.1.2 Explain how cultural expressions (e.g. art, literature, architecture and music) influence modern society.</p> <p><u>Healthful Living : Interpersonal Communication And Relationships</u></p> <p>6.ICR.1 Understand healthy and effective interpersonal communication and relationships. 6.ICR.1.1 Classify behaviors as either productive or counterproductive to group functioning. 6.ICR.1.3 Use strategies to communicate care, consideration, and respect for others.</p> <p><u>Physical Activity : Personal/Social Responsibility</u></p> <p>7.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.7.PR.4.2 Contrast between appropriate and inappropriate strategies for communicating ideas and feelings.</p> <p>8.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.8.PR.4.2 Exemplify well-developed cooperation skills to accomplish group goals in both cooperative and competitive situations.</p> <p><u>Sixth Grade English Language Arts</u></p> <p>Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or</p>		

issue.

*Literacy.SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. Literacy.SL.6.1.c Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.*

*Literacy.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.*

*Literacy.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.*

*Literacy.L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Literacy.L.6.3.a Vary sentence patterns for meaning, reader/listener interest, and style. Literacy.L.6.3.b Maintain consistency in style and tone.*

*Literacy.L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.*

<p align="center"><b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i></p>	<p align="center"><b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i></p>	
<p><i>Motivation shapes behavior</i></p>	<p><i>How does motivation shape specific behaviors?</i></p>	
<p align="center"><b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i></p>	<p align="center"><b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i></p>	
<ul style="list-style-type: none"> <li>• <i>Improvisational scripts vs theatrical scripts</i></li> <li>• <i>Motivational aspects of characters</i></li> <li>• <i>Interpersonal behaviors as a building block of story creation</i></li> <li>• <i>Stanislavski’s units and motivations</i></li> </ul>	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• <i>Evaluate video information and presentation</i></li> <li>• <i>Summarize efficiently</i></li> <li>• <i>Transform research notes into performances</i></li> <li>• <i>Perform behaviors, as an actor, that demonstrate character motivation</i></li> <li>• <i>Organize of material for presentation</i></li> <li>• <i>Create video units and segments</i></li> <li>• <i>Collaborate and communicate effectively in group work.</i></li> </ul>	
<p align="center"><b>GUIDING QUESTIONS</b> <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i></p>		
<p><b>Pre-Lesson Questions:</b></p>	<p><b>During Lesson Questions:</b></p>	<p><b>Post Lesson Questions:</b></p>
<p><i>What is a rough script in the context of creating your segment?</i></p> <p><i>What are the benefits of working from a rough script? What are the potential problems?</i></p> <p><i>Someone walk us through a “Stanislavski Super-objective.”</i></p> <p><i>Someone walk us through a “Stanislavski unit.”</i></p> <p><i>You started on the rough scripts yesterday, so tell</i></p>	<p><i>What is the character’s motive? How are you going to show that motive with movement, body language, and/or vocal tones?</i></p> <p><i>Do we have the props and/costumes you will need for this script or how to you plan to improvise?</i></p> <p><i>Why did you choose this moment to be a unit in the segment? Is it a particularly important</i></p>	<p><i>Consider one of the characters you played: how did you construct the motivations and behaviors for that character?</i></p> <p><i>What challenges do actors face in translating motivation into behavior?</i></p> <p><i>As you rehearsed your segment, how did you decide that you needed to change the motivation of any character in order to get the right “feel” for the</i></p>

<p>the class about one of your non-athlete characters: Name, job, and the motivations driving the character.</p> <p>What behaviors will the actor use to “show” that character’s motivation? Why those particular behaviors?</p>	<p>moment in the life of this athlete?</p> <p>Is this character important to the unit? Is there another character that would better fill this space?</p> <p>In this rehearsal, what is the character’s motive &amp; why did you choose ____ behavior to demonstrate that motive?</p> <p>Remember that film is intimate, so ask yourself if you are acting like a “real” person or are you overdoing it?</p>	<p>segment?</p>
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**DIFFERENTIATION**  
*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
		<p>The actual style of presentation is as varied as the students’ wish.</p>	<p>During the process of preparing the video segment, teams will have freedom to move around the building for rehearsals and recording their segments.</p>

**PLANNED LEARNING EXPERIENCES**  
*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students’ interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

Greet each student as they enter and notice if they have brought in any costume or prop; give each child a chance to talk to the teacher if they are inclined.

Gather around the conference table. Ascertain students’ understanding of scripts, Stanislavski, and motivation, then connect that content with what today’s assignments:

- (Hand out Day 3 Script Mr Icky.docx; this should have been printed front and back of one page.) What is a standard script? What information can you find in a script? (Answers: dialogue, emotions, movements, etc.)
- Do actors use a standard script when they are performing improv? What do they use?
- (Hand out Day 3 Rough Script Template EXAMPLE.pdf) How does this script differ from a standard script? How might it be used for improv?
- How can you use a rough script to create your segment?
- What are the benefits of working from a rough script instead of a complete script? What are the potential problems? (NBC wants us to “improv” the segment, not memorize every word.)
- Someone walk us through a “Stanislavski Super-objective.”
- Someone walk us through a “Stanislavski unit.”
- Point out that the template could be one “Stanislavski unit.”
- Let’s say that your segment has a television reporter in it. I’ve given you the job, someone create a name, physical appearance, and the motivations driving the character.
- What behaviors will the actor use to “show” the character’s motivation?
- Repeat the last two bullets for several character suggestions from the class.

Once the class is all on the same page, pass out Day 3 Rough Script Templates and go over how to use the template, including “When you are finished with the unit Rough Script, it should say who speaks when and what they should be speaking about without giving actual dialogue.”

Then give directions for the first part of the day: “Every team must compose at least one rough script. Since every person on your team needs to be an actor, you may need to write two rough scripts. You are not required to have the athlete in it – it can be other people discussing the athlete or practices or what happened at the Olympics. When all the rough scripts are complete, we will choose one person in class to be the athlete in all the segments necessary. Remember every team is doing a script or two about the athlete we selected yesterday: \_\_\_\_\_.”

“You will have 15 minutes to complete one rough script. Then we will gather again. You will report and all of us will consider the scripts and make changes if there is duplication.”

Move around the room monitoring questioning, and hinting at ideas to help the work move forward.

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

After 12 minutes, warn the teams they have only 3 minutes left until our next meeting.

After 15 minutes, gather the students. Give directions: These are just rough scripts and you are making up the dialog as you go along. Holding your paper, perform your rough script for the class. When you come to the end, look each other in the eyes, then face the audience, bow and straighten up. The class will applaud. Audience members, write down any notes or comments you have about the scripts so we can discuss them when everyone is finished.

Have the students make their presentations. Do not stop to discuss until all are complete.

Facilitate a discussion of the scripts:

- There is a new rule today. Every comment has to start with a positive statement and then can include a helpful idea. If there is something you don't like about the script but you cannot think of a way to fix it, stay quiet!
- Do we have the props and/costumes you will need for this script or how do you plan to improvise?
- Why did you choose this moment to be a unit in the segment? Is it a particularly important moment in the life of this athlete?
- What are the characters' motives? How are you going to show that motive with movement, body language, and/or vocal tones? Not just the athlete! Every character has to have a motivation. For example: If your character, Sally, is a reporter asking questions of the athlete, what might be her motivation? Why is Sally talking to the athlete? How do you feel about this interview? (Work with whatever motives the class suggests until the connections are clear to the students.)
- Is this character important to the unit? Is there another character that would better fill this space?

At the end of the discussion, remind the students of the costume pieces and props in addition to what they may have brought from home. Point out that they can use other places in the building or outside for settings.

Dismiss the teams to touch-up their Rough Scripts. Give them 10 minutes.

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Move around the room reminding students of the basic motivation questions discussed at the Production Meeting to spur ideas and encourage the connections between facts, characters, and motivations.

After 10 minutes, warn the students it is time to start rehearsing!

Continue to move around, ask questions, and working with the rehearsals. For example:

- In this rehearsal, what is the character's motive & why did you choose \_\_\_ behavior to demonstrate that motive?
- Remember that film is intimate, so ask yourself if you are acting like a "real" person or

*are you overdoing it?*

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

About 75 minutes before the end of class, call for another Production Meeting with short summaries from each team describing their script/rehearsal efforts and any problems they have encountered.

After the reports and problems have been settled, set-up a recording schedule based on the number of cameras, the number of scenes and the various settings that have to be shot. Work out the plan to include someone on the camera for each recording of a scene.

Then go around the school shooting scenes.

**Evaluate:** This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Sound a warning 15 minutes before the end of the class. Advise teams to prepare their summaries for the Production Meeting.

Start the meeting 10 minutes before class ends. First, hand out post-it pads and have every student write how they felt about acting on one sheet and camera work on one sheet. Post the on an easel page under “Acting” and “Cameraman.” While they are writing, collect all the cameras, costumes, props, and rough scripts.

Have every team report. Then discuss the following with the entire Production Crew:

- Consider one of the characters you played: how did you construct the motivations and behaviors for that character?
- What challenges do actors face in translating motivation into behavior?
- As you rehearsed your segment, how and when did you decide that you needed to change the motivation of any character in order to get the right “feel” for the segment?

Wrap-up by reviewing all the work that got done today and previewing the editing and evaluation process for tomorrow.

Ending: Collect all the paperwork (Rough Script Units and video notes). Good work, today! Tomorrow you will edit your segments and present them for evaluation to the NBC Producers! (Adults with TV/film experience have been invited to come to class and be “the NBC Producers.”)

Prepare for tomorrow by copying the recordings so that students can use them as soon as class starts.



**Materials needed for this lesson.**

**Documents** (all attached):

Day 3 Script Mr. Icky.docx (1 for each student, printed on the front & back so it ends up 1 page)

Day 3 Rough Script Template.pdf (10 copies)

Day 3 Rough Script Template EXAMPLE.pdf (1 for each student)

**Physical materials & videos:**

Questions the class developed on Day 2 for judging video segments on easel pad

Some costume & prop pieces (hats, scarves, glasses, jackets, microphones, athletic gear, etc.)

Paper for video notes

Some paper or card stock to make signs to be used in the video

Markers

Easel Pad with blank pages & with Pre-Written "Acting" and "Cameraman" titles on one page

Computers

Cameras that have video capabilities

*Strongly Recommended but not essential:* microphone system – cameras don't usually pick-up enough sound.

TEACHER NAME		Lesson #
Stephanie Hutchinson		Day 4
MODEL	CONTENT AREA	GRADE LEVEL
	Theatre Arts	Middle School
CONCEPTUAL LENS	LESSON TOPIC	
Motivation	Can young actors successfully demonstrate motivation through behavior?	
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p><b>NOTE 1:</b> I am using 6<sup>th</sup>, 7<sup>th</sup>, &amp; 8<sup>th</sup> grade standards interchangeably.</p> <p><b>North Carolina Essential Standards</b></p> <p><u>Sixth Grade Theatre Arts</u></p> <p><u>6.A.1</u> Analyze literary texts and performances. 6.A.1.2 Analyze informal or formal theatre productions in terms of the emotions or thoughts they evoke, characters, settings, and events.</p> <p>6.CU.1 Analyze theatre in terms of the social, historical, and cultural contexts in which it was created. 6.CU.1.1 Understand theatre arts in relationship to the geography, history, and culture of world civilizations and societies</p> <p><u>Social Studies</u></p> <p>7.C.1 Understand how cultural values influence relationships between individuals, groups and political entities in modern societies and regions. 7.C.1.2 Explain how cultural expressions (e.g. art, literature, architecture and music) influence modern society.</p> <p><u>Healthful Living : Interpersonal Communication And Relationships</u></p> <p>6.ICR.1 Understand healthy and effective interpersonal communication and relationships. 6.ICR.1.1 Classify behaviors as either productive or counterproductive to group functioning. 6.ICR.1.3 Use strategies to communicate care, consideration, and respect for others.</p> <p><u>Physical Activity : Personal/Social Responsibility</u></p> <p>7.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.7.PR.4.2 Contrast between appropriate and inappropriate strategies for communicating ideas and feelings.</p> <p>8.PR.4 Use behavioral strategies that are responsible and enhance respect of self and others and value activity. PE.8.PR.4.2 Exemplify well-developed cooperation skills to accomplish group goals in both cooperative and competitive situations.</p> <p><u>Sixth Grade English Language Arts</u></p> <p>Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p>		

*Literacy.SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. Literacy.SL.6.1.c Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.*

*Literacy.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.*

*Literacy.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.*

*Literacy.L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening. Literacy.L.6.3.a Vary sentence patterns for meaning, reader/listener interest, and style. Literacy.L.6.3.b Maintain consistency in style and tone.*

*Literacy.L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.*

<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>	
<i>Motivation shapes behavior</i>		<i>How does motivation shape specific behaviors?</i>	
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>		<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>	
<ul style="list-style-type: none"> <li>• Motivational aspects of characters</li> <li>• Interpersonal behaviors as a building block of story creation</li> <li>• Stanislavski’s units and motivations</li> <li>• Work culture around professional studios and on film sets.</li> </ul>		<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> <li>• Evaluate video information and presentation</li> <li>• Edit videos</li> <li>• Summarize efficiently</li> <li>• Organize of material for presentation</li> <li>• Evaluate video units and segments</li> <li>• Collaborate and communicate effectively in group work.</li> <li>• Participate in a discussion with retired film/video staff members.</li> </ul>	
<b>GUIDING QUESTIONS</b> <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>			
<b>Pre-Lesson Questions:</b>		<b>During Lesson Questions:</b>	
<p><i>What do you know about the editing process?</i></p> <p><i>What needs to be done?</i></p> <p><i>How does the software is work?</i></p> <p><i>What successes have you had with the editing?</i></p> <p><i>What problems have you had?</i></p> <p><i>What “how-to’s” do you need help with?</i></p> <p><i>Approximately how much time does your team need to finish the segment?”</i></p>		<p><i>Why did you choose that effect for that moment in the segment?</i></p> <p><i>What do you expect the audience to remember from the segment?</i></p> <p><i>How have you demonstrated (character)’s motivation?</i></p> <p><i>What is the audience supposed to understand from that behavior?</i></p> <p><i>Is there a way to enhance that motivation/behavior in the editing of the segment?</i></p>	
		<b>Post Lesson Questions:</b>	
		<p><i>You have now portrayed a character, learned about motivation for actors and athletes, and made a video segment for television. What did you learn from these experiences?</i></p> <p><i>Are you interested in continuing to work in acting or athletics or video? Why? Why not?</i></p> <p><i>What does “shape” mean when it is used as a verb?</i></p> <p><i>Do you notice your personal motivation-behavior</i></p>	

<p>How did Stanislavski's unit breakdown work in the actual performance of the scenes?</p> <p>As you prepared and performed, did you learn anything about the link between behavior and motivation that was interesting or surprising?</p>		<p>moments as you go through your daily routine? Has anything changed in the way you choose to behave now that you can "see" the motivation-behavior links? How do motivation and behavior relate to each other?</p>
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**DIFFERENTIATION**  
*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
	Decision making situations		Collaborative learning activities

**PLANNED LEARNING EXPERIENCES**  
*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

Preparing for this class includes inviting "NBC Producers" and providing them with an evaluation sheet in advance to help them prepare to watch and judge the segments. The visitors should have that sheet at least a day before they view the segments (Day 4 NBC Producer Eval.docx). Explain to the producers that the students need honest comments on their work: if it is not ready for prime time, please explain what needs to be done to get it ready.

Before class, check that the videos ready for each student. Plan a comment about each vid to discuss when students arrive. Let students talk with each other for a minute or two, then ask them to gather.

At the Production Crew meeting, start with "We are almost done! Soon everyone in the class will see your segment. And a few of the NBC producers will be coming in about an hour to review your work!" Then congratulate the groups on their efforts to film the segments.

Explain the editing process to the students using Day 4 How to use Windows LIVE Movie Maker – Easy Tutoria.mp4 Then give directions for editing the video:

1. Watch your video 2 times the entire way through; do not stop it. Laugh, smile, whatever.
2. Watch your video a 3rd time and make notes on what needs editing and what is good. You can pause the video to make the notes. You will turn in your notes to the Producer. Remember the questions developed yesterday for judging video segments

(refer to the posted questions) and ask yourself those questions as you watch your video.

### 3. Start editing.

Walk around the room watching the students work on the editing. Stop to ask them the pre-lesson questions and assisting with editing questions.

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

After 20 minutes, give a 5 minute warning and tell them that each team will report on their work at the Production Crew meeting. Before the reports begin, tell the class that after each presentation, other members of the class can ask the team questions about their work and offer assistance with problems. The following questions should be asked if the student does not volunteer the information:

- Explain where the team is in the editing process?
- What still needs to be done?
- How is the software is working?
- What successes have you had with the editing?
- What any problems have you had?
- What “how-to’s” do you need help with?
- The teacher should ask each team, “Approximately how much time does your team need to finish the segment?”

When all the team reports are complete, the teacher should hold a full Production Crew discussion of the following questions:

- How did Stanislavski’s unit breakdown work in the actual performance of the scenes?
- As you prepared and performed, did you learn anything about the link between behavior and motivation that was interesting or surprising?

Review the “NBC Producer Evaluation Sheet” with the crew. Post it on the screen and explain any terms they do not understand. Have the teams refer to the “Your Task from NBC” document to note how closely the “NBC Producer Evaluation Sheet” reflects the same requirements as the original rubric indicated. Remind the teams to continue consulting the questions the class developed on Day 2 for judging video segments.

After the Production Crew meeting, send the teams back to computers to edit their segments.

Roam around the room, assisting, and listening to ideas. Use variations on these questions:

- Why did you choose that effect for that moment in the segment?
- What do you expect the audience to remember from the segment?
- How have you demonstrated (character)’s motivation?

- What is the audience supposed to understand from that behavior?
- Is there a way to enhance that motivation/behavior relationship in the editing of the segment?

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

At about 50 minutes from the beginning of class, post the “Introduction” easel page, call for the students’ attention and give the following instructions:

Within the next ten minutes, your team **must** look at your segment all the way through so that your team can plan to introduce for the guests. You only have until (1:15 hours from the start of class) to finish.

After seeing the segment all the way through, one team member can go on editing but someone has to plan how you will introduce the segment to the NBC producers when they come. Indicate the easel page recently posted and go over the items the introduction should include: 1) the name of your Olympic athlete; 2) the motivation of your Olympic athlete; 3) an introduction of all the members of your team.

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

The teacher continues to monitor the teams, including asking about their introduction for the NBC producers.

Teacher frequently reminds the entire Production Crew of the amount of time they have left.

**Evaluate:** This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Ten minutes before the arrival of the visitors, call the teams to a Production Crew meeting. Hand out the Actor Evaluation Forms (Day 4 Actor Eval Form.docx) and explain the directions: 1) Every actor fills out one on their own. 2) Make comments! Actors may use the back of the form for more comments. 3) Vote for one segment as the best shown today.

When the NBC producers arrive, the teacher will ask them to stay in the hall for a moment.

Tell the class that **it is TIME**; all the teams need to send the videos to the teacher for showing on the screen.

One student from each team needs to help set up the class chairs as an “audience” with the NBC producers in the center chairs and each team together.

One member of each team should go to the door and welcome the guests. Then show the guests to their seats.

When everyone is seated, Introduce the “NBC Producers” to the Production Crew. Then draw team names out of a hat to see which team will go first. After announcing the order, the first team will be called.

*Before each segment, the entire team stands in front of the data projection screen to introduce their video.*

*After each segment, the entire Production Crew should applaud. Give the NBC producers and actors some time to document their evaluation of that segment.*

*When all the segments have been shown, invite the NBC producers to sit at the front of the class and go over what they saw in the segments and whether they are ready for “prime time.” Allow the students to ask questions.*

*Then provide time for each of the visitors to address the class and describe their professional film experiences. Allow time for the class to ask questions.*

*Collect all the evaluation sheets at the end to do a further evaluation of the success of the efforts and to help determine how best to alter the unit for another class.*

*Wrap-up (with or without the NBC Producers) ask the following questions and solicit specific examples to illuminate the answers.*

- You have now portrayed a character, learned about motivation for actors and athletes, and made a video segment for television. What did you learn from these experiences?*
- Are you interested in continuing to work in acting or athletics or video? Why? Why not?*
- What does “shape” mean when it is used as a verb?*
- Do you notice your personal motivation-behavior moments as you go through your daily routine?*
- Has anything changed in the way you choose to behave now that you can “see” the motivation-behavior links?*
- How do motivation and behavior relate to each other?*



**Materials needed for this lesson.**

**Documents (all attached):**

- Day 4 NBC Producer Eval.docx (1 copy for each judge for each video segment and 1 advance copy for each judge)
- Day 4 Actor Eval Form.docx (1 copy for each student)

**Physical materials & videos:**

- Questions the class developed on Day 2 for judging video segments
- Easel Pad with blank pages & Pre-Written "Introductions" page
- Paper for video notes
- Computers
- Data projector
- Day 4 How to use Windows LIVE Movie Maker – Easy Tutorial.mp4
- Video editing software



# Unit Resources

The physical items needed for each lesson are included on a list at the end of that lesson.

Documents gathered or created for this lesson are included after this list. They will be indicated with an asterisk \*.

## Lesson One

Cukor, G. (Director). (1936). *Romeo and Juliet* [Video cassette]. USA: Metro-Goldwyn-Mayer (MGM). [The scene when Romeo and Juliet first meet is used in Day 1 Stanislavsky Info.pptx]

Day 1 Athlete Characters.docx \*

Day 1 Child Soccer Characters.docx \*

Day 1 LeBlanc Straight Talk about Children and Sports AIG Extract.pdf \* which contains:

LeBlanc, J. E., & Dickson, L. (1996). *Straight Talk about Children and Sport: Advice for parents, Coaches, and Teachers*. Gloucester, Ontario, Canada: Coaching Association of Canada website: <http://www.coach.ca/resource-library-s15478> [This website and document is a wonderful resource for coaches from any country. The following pages have been extracted to use in the document for class: 2-5; 8-11; 36-43; 47.]

Day 1 Sport Research.pdf \* which contains:

Bell, R. (2015). *Find Your Zone* [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-athletes/find-your-zone/>

Gould, D. (2010). *Ask the Expert: Are high school sports good for kids?* [Issue brief.]. Retrieved from College of Education, Michigan State University, Department of Kinesiology, Institute for the Study of Youth Sports website: <http://www.educ.msu.edu/ysi/coaches/ask/2.htm>

Hatch, S., Thomsen, D., & Waldron, J. J. (2015). *Extrinsic Rewards and Motivation* [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-coaches/extrinsic-rewards-and-motivation/>

Ritter, M. (2012, August 1). Mental side of sports: It's not just for Olympians. *Yahoo! News*. Retrieved from <http://news.yahoo.com/mental-side-sports-not-just-olympians-173559526--oly.html>

Day 1 Stanislavsky Info.pptx \*

Levinson, M. (Producer), & Daniel, R. (Director). (1985). *Teen Wolf* [DVD]. USA: Wolfkill. [Use the scenes when the teen wolf first plays basketball as a wolf, when he makes all the baskets in a later game, and when the entire team preservers to win the championship.]

Sawoski, P. (n.d.). *The Stanislavski System: Growth And Methodology*. Retrieved from Santa Monica College, Theatre Arts Department website:

homepage.smc.edu/sawoski\_perviz/Stanslavski.pdf. [Professor Sawoski provides a concise explanation of Stanislavski's work.]

Zeffirelli, F. (Director). (1968). *Romeo & Juliet* [Video cassette]. USA: Paramount Pictures. [The scene when Romeo and Juliet first meet is used in Day 1 Stanislavsky Info.pptx.]

## Lesson Two

*About the Film Preproduction Process* [Video file]. (2012). Retrieved from [https://www.youtube.com/watch?v=\\_c\\_a1ca3o1U](https://www.youtube.com/watch?v=_c_a1ca3o1U) [A Full Sail University informational advertisement that succinctly outlines the process.]

*Alexander Karelin 2000 Olympic Wrestling Intro* [Video file]. (2008). Retrieved from <https://www.youtube.com/watch?v=U6e3xOeFNal> [This video was produced by NBC.]

*Anatomy of a TV Hit: CSI: - Pre-Production for 'Stealing Home'* [Video file]. (2012). Retrieved from <https://www.youtube.com/watch?v=7n43BbJE5z8com> [A CBS informational video about how the crew works together to produce the CIS television program.]

Biography.com [This website has many high quality videos documenting the lives of Olympic athletes.]

Day 2 Bio – Message Map Form EXAMPLE.docx \*

Day 2 Bio – Message Map Form.docx \*

Day 2 Invitation Back.docx \*

Day 2 Invitation Front.docx \*

Day 2 Olympians List.docx \*

Day 2 Performance Task.docx \*

Day 2 Performance Task.pptx \*

Day 2 Production Team Note paper.docx \*

Gallo, C. (Instructor). (2012). *Message Map: How To Pitch Anything in 15 Seconds*. [Video file]. Retrieved from <https://www.youtube.com/watch?v=phyU2BThK4Q> [This video is produced by Forbes.]

*Gold Medal Moments – Rulon Gardner* [Video file]. (2012). Retrieved from <https://www.youtube.com/watch?v=U6e3xOeFNal> [This video was produced by Team USA.]

*Usain Bolt* [Video file]. (2015). Retrieved from <http://www.biography.com/people/usain-bolt-20702091/videos/usain-bolt-mini-biography-208642627703#!>

*Wilma Rudolph* [Video file]. (2015). Retrieved from <http://www.biography.com/people/wilma-rudolph-9466552/videos/wilma-rudolph-mini-biography-208646211889>

YouTube.com [This website has hundreds of videos of the Olympics and Olympic athletes. Not all have good production qualities.]

### **Lesson Three**

Day 3 Rough Script Template EXAMPLE.pdf \*

Day 3 Rough Script Template.pdf \*

Day 3 Script Mr. Icky.docx \*

Fitzgerald, F. S. (1922). Mr. Icky : The Quintessence of Quaintness in one-act. In *Tales of the Jazz Age*. Retrieved from [http://www.one-act-plays.com/comedies/mr\\_icky.html](http://www.one-act-plays.com/comedies/mr_icky.html) [The website [www.one-act-plays.com](http://www.one-act-plays.com) provides scripts or links to scripts that can be read or downloaded. Many of the plays, like this one, are by very famous writers and are now available in the public domain. Warning: about one-third of the plays **are not** royalty free.]

### **Lesson Four**

Day 4 NBC Producer Eval.docx \*

Day 4 Actor Eval Form.docx \*

Hugh, W. (Producer). (2015). *How to use Windows LIVE Movie Maker – Easy Tutorial* [Video file]. Retrieved from <https://www.youtube.com/watch?v=ZGQN3nkGBa4> [YouTube has dozens of files demonstrating how to make and edit videos. Most are specific to an editing software as is this one. If you use a video from the site, be sure to work your way through it with your software to be sure it provides the appropriate and accurate information needed by students.]

<p><b>Improvisation B</b></p> <p>Age: 17</p> <p>Personality: Fun loving, generous</p> <p>Relationships: Older sibling to another player</p>	<p><b>Improvisation B</b></p> <p>Age: 15</p> <p>Personality: Wants to prove her worth as a player</p> <p>Relationships: Younger sibling to another player</p>
<p><b>Improvisation B</b></p> <p>Age: 17</p> <p>Personality: Intense; team star</p> <p>Relationships: Worried about college scouts</p>	<p><b>Improvisation C</b></p> <p>Age: 16</p> <p>Personality: Wants attention</p> <p>Relationships: Folks never attend games</p>
<p><b>Improvisation C</b></p> <p>Age: 15</p> <p>Personality: New to school &amp; to team</p> <p>Relationships: Enthusiastic father watches all games</p>	<p><b>Improvisation C</b></p> <p>Age: 17</p> <p>Personality: Plays to be with friends</p> <p>Relationships: Mom brings treats for whole team</p>
<p><b>Improvisation C</b></p> <p>Age: 16</p> <p>Personality: Practices to reach perfection</p> <p>Relationships: Dad played professionally</p>	<p><b>Improvisation D</b></p> <p>Age: 18</p> <p>Personality: Very competitive &amp; brags a lot</p> <p>Relationships: Shows off; hopes college scouts attend</p>
<p><b>Improvisation D</b></p> <p>Age: 16</p> <p>Personality: Very self-confident shakes off critics</p> <p>Relationships: Overprotective parents</p>	<p><b>Improvisation D</b></p> <p>Age: 17</p> <p>Personality: Wants to impress The coach</p> <p>Relationships: Mother at every game; loud yeller</p>

<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Fun-loving; Generous</b></p> <p>Relationships: <b>Parent at game</b></p>	<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Aggressive; selfish</b></p> <p>Relationships: <b>Parent at game</b></p>
<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Unsure of self; wall-flower</b></p> <p>Relationships: <b>Parent is Coach</b></p>	<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Demands attention as in “Look at me!”</b></p> <p>Relationships: <b>Folks not at game</b></p>
<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Motherly to other players</b></p> <p>Relationships: <b>Folks not at game</b></p>	<p><b>Improvisation A</b></p> <p>Character Age: <b>4</b></p> <p>Personality: <b>Sedentary; easily exhausted</b></p> <p>Relationships: <b>Parent at game</b></p>
<p><b>Improvisation A</b></p> <p>Character Age: <b>34</b></p> <p>Personality: <b>Coaches team for fun</b></p> <p>Relationships: <b>Parent of wall-flower</b></p>	<p><b>Improvisation A</b></p> <p>Character Age: <b>28</b></p> <p>Personality: <b>Competitive; values aggression</b></p> <p>Relationships: <b>Parent of aggressor</b></p>
<p><b>Improvisation A</b></p> <p>Character Age: <b>30</b></p> <p>Personality: <b>Overprotective; interferes in coaching</b></p> <p>Relationships: <b>Parent of fun-loving</b></p>	<p><b>Improvisation A</b></p> <p>Character Age: <b>38</b></p> <p>Personality: <b>Bored; wants to go watch “real” games</b></p> <p>Relationships: <b>Parent of sedentary</b></p>

LeBlanc, J. E., & Dickson, L. (1996). *Straight Talk about Children and Sport: Advice for Parents, Coaches, and Teachers*. Gloucester, Ontario, Canada: Coaching Association of Canada. 2-5; 8-11; 36-43; 47.



◀ **C**hildren have to be active every day. Physical activity stimulates growth and leads to improved physical and emotional health. Today, research shows that the importance of physical activity in children is stronger than ever. For example, medical researchers have observed that highly active children are less likely to suffer from high blood pressure, diabetes, cancer of the colon, obesity, and coronary heart disease later in life.

Exercise is also known to relieve stress. Some children experience as much stress, depression, and anxiety as adults do. And because exercise improves health, a fit child is more likely to be well-rested and mentally sharp. Even moderate physical activity has been shown to improve a child's skill at arithmetic, reading, and memorization.

But sport, not just exercise, gives a child more than just physical well-being; it contributes to a child's development both psychologically and socially. Sport psychologist Dr. Glyn Roberts of the University of Illinois has worked primarily in children's sport for the last two decades. He emphasizes that sport is an important learning environment for children.

"Sport can affect a child's development of self-esteem and self-worth," explains Roberts. "It is also within sport that peer status and peer acceptance is established and developed."

One way children gain acceptance by their peers is to be good at activities valued by other children, says Roberts. Research shows that children would rather play sports than do anything else. A study conducted in the United States showed that high school boys and girls would rather be better at sports than in academic subjects. The same study showed that high school boys would rather fail in class than be incompetent on the playing field.

Because sport is important to children, being good at sports is a strong social asset. Young boys in particular use sports and games to measure themselves against their friends. Children who are competent at sports are more easily accepted by children of their own age, and are more likely to be team captains and group leaders. Such children usually have better social skills.

The primary goal of parents and coaches is to help children find the success in sport they need to make them feel valued and wanted. Every child can be successful at one sport or another. Take the time to find the sports that are right for each child.



**What does success  
mean to a child? ▶**



◀ **C**hildren don't think like adults. They view success differently and these views differ with age, gender, and the type of sport they play. British researcher Dr. Jean Whitehead asked 3,000 youngsters aged nine to 16 years to describe what success in sport means to them. She received these answers from primary school children.

*"I did my first back dive ever in front of my brother and my dad."*

*"I swam a length with nobody helping me."*

*"We were practising and I was the only one who could do it."*

*"I practised and practised, then one day I did it!"<sup>1</sup>*

These replies show that children don't see winning as the only kind of success. In fact, winning is most often cited last when children are asked about their reasons for participating.

In an article in *Coaching Children in Sport* entitled "Why Children Choose to do Sport — or Stop", author Whitehead writes: "Young children are more concerned with mastering their own environment and developing skills than with beating others — at least until someone tells them that it is important to win."

Up to about age 10, children believe that success and doing well are based upon effort and social approval. Because their capacity to assess their own ability develops very slowly, they cannot have clear expectations about how successful they will be in sport. They believe that those who try hard are successful, and if you are successful, you must have tried hard. Children in this age bracket tend to think of success as finishing the race, regardless of whether they placed first, second, or 20th.

At about six to seven years of age, children start to compare their skills with other children. They start to wonder whether others can do the same things they can. Things that are 'hard' are those few others can do. It is not until about 12 years of age that children are able to tell the difference between skill, luck, effort, and true athletic ability.

Because children are not good at judging their own ability, they depend on others to tell them how well they are doing in developing skills and how they compare with their peers. This places enormous responsibility on parents and coaches not to set standards that are too high.



**What motivates children  
to participate in sport  
or to drop out? ►**

Understanding why children participate in sport is not a simple matter. One of the difficulties is that children have many reasons for getting involved, and some of their reasons change from day to day. To encourage children to stay involved in sport, parents and coaches must understand these reasons.

In general, children participate in sport in order to have fun, improve skills, belong to a group, be successful, gain recognition, get fit, and find excitement. Conversely, they drop out of sport because of other interests, boredom, lack of success, too much pressure, loss of interest, friends leaving, or because it ceases to be fun.

Dr. Terry Orlick, professor of sport psychology at the University of Ottawa, says children play sport because it makes them feel good. They need to feel wanted, valued, and joyful. But if he or she is suddenly benched or pulled from the line-up because the team needs to win, a child might feel incompetent and rejected.

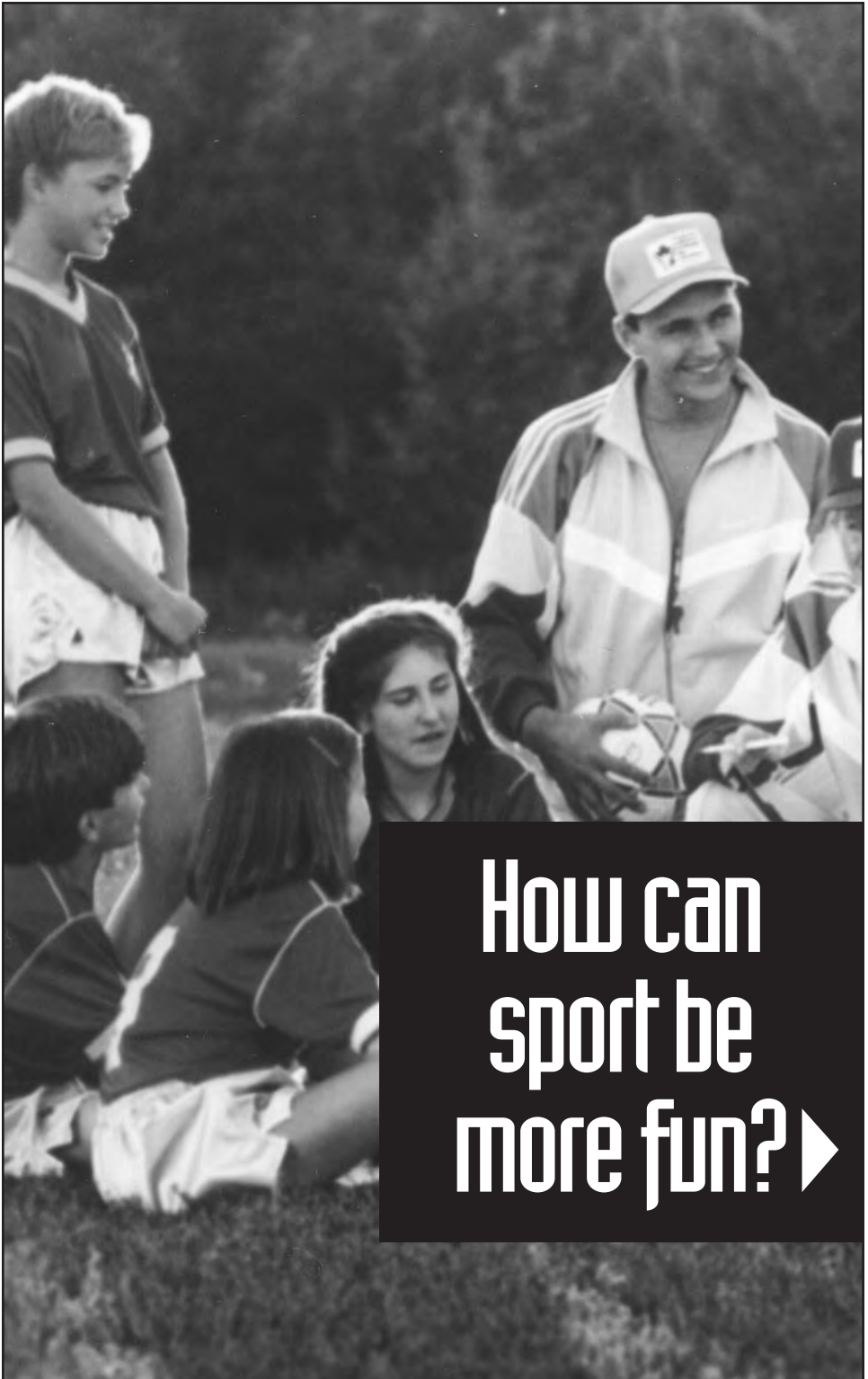
Children don't join a team to sit around and do nothing. Sport is not enjoyable if they don't get much opportunity to play. Studies have shown that children would rather play for a losing team than be members of a winning team and sit on the sidelines. If they're not playing, they'll lose interest very quickly.

A 1992 study conducted by Dr. Martha Ewing and Dr. Vern Seefeldt of the Institute for the Study of Youth Sports at Michigan State University asked 26,000 students aged 10 to 18 years about their reasons for participating in sport, why they quit, and how they feel about winning. The study found that 'fun' is the pivotal reason for being in sport — and lack of fun is a leading reason for dropping out. In fact, both boys and girls say that making practices more fun is the most important change they would make in a sport they dropped.

*“It is interesting to note that even top athletes quit their very lucrative careers when sport is no longer fun.”*

Dr. Stuart Robbins  
*Former national level soccer coach*





**How can  
sport be  
more fun? ▶**

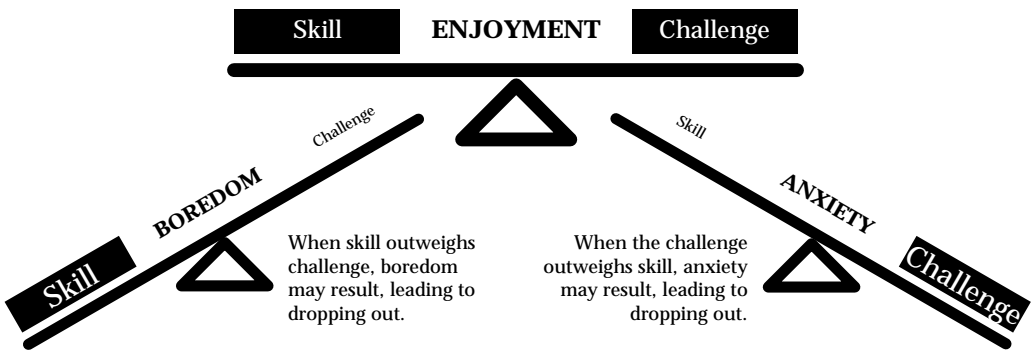
**S**port provides children with an opportunity to succeed by learning new skills or accomplishing new tasks. When young children enter the sporting world, they often learn new skills quite quickly. Some, for example, will show up at the first practice unable to catch a ball or throw accurately. A week later, they'll be catching the ball most of the time and throwing fairly well. Children who see themselves improving can gain a lot of satisfaction from playing. For some, sport may be the sole opportunity for success in a difficult childhood.

Dr. Steven Danish, director of the Life Skills Centre and professor of psychology at Virginia Commonwealth University, believes fun in sport comes from *balancing* challenge and skill. Enjoyment is highest when people set their *own* challenges and assess their performance against these challenges. The reward comes from competing against your own potential and goals, not from a competition over which you have little control.

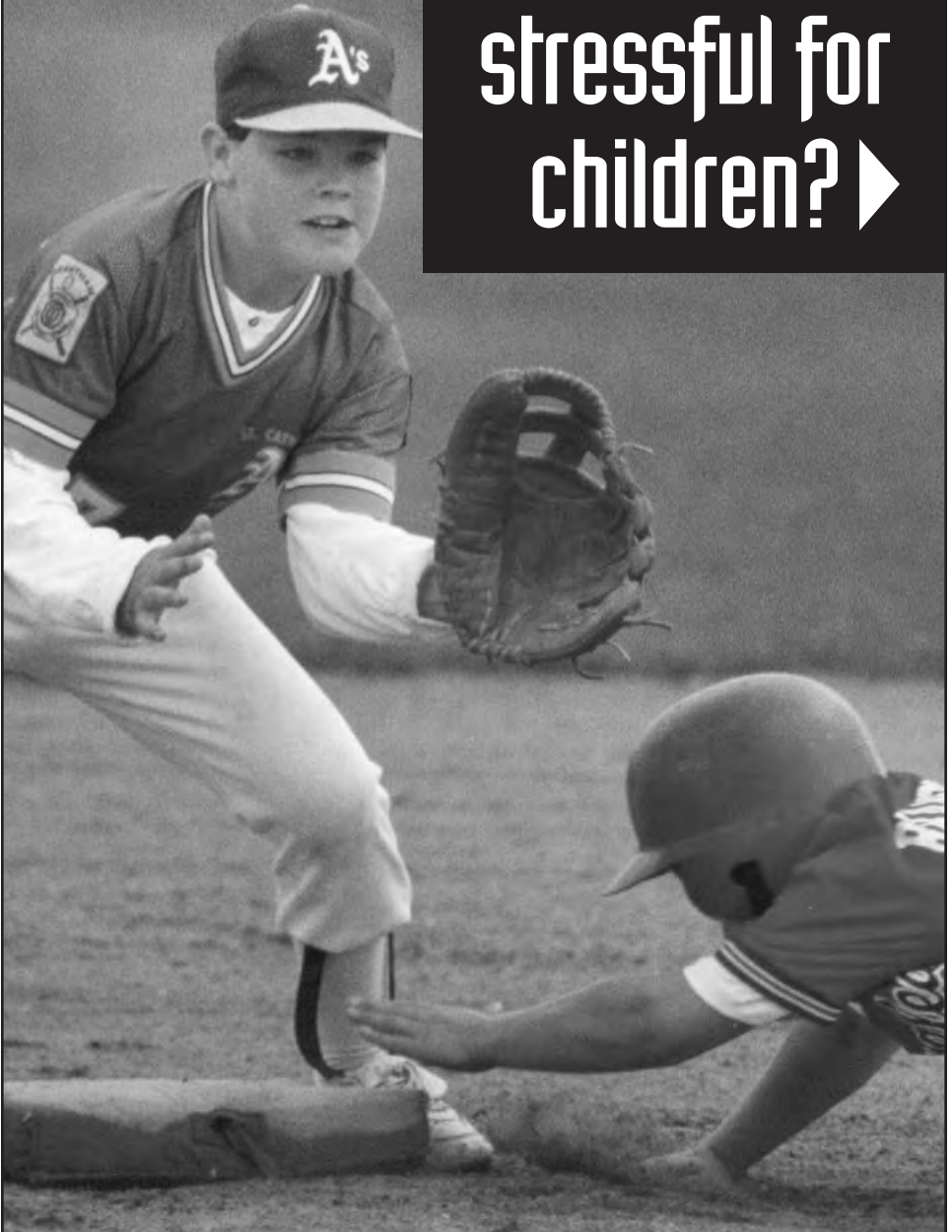
To reinforce this point, Edmonton sport psychologist Dr. Murray Smith suggests watching young skateboarders at play. "This activity can be dangerous and requires a high level of skill," says Smith. "Virtually none of the children get hurt because they are in control of the risks they take and can decide for themselves when they are ready to go to the next stage."

Children need to be challenged, but if a game or activity is too overwhelming, a child might become anxious and not want to play anymore. On the other hand, when children are forced to repeat drills endlessly and pressured to become so proficient that they are not being challenged, boredom sets in.

### Fun in Sports: A Balance between Skill and Challenge<sup>3</sup>



# Is competitive sport too stressful for children? ▶





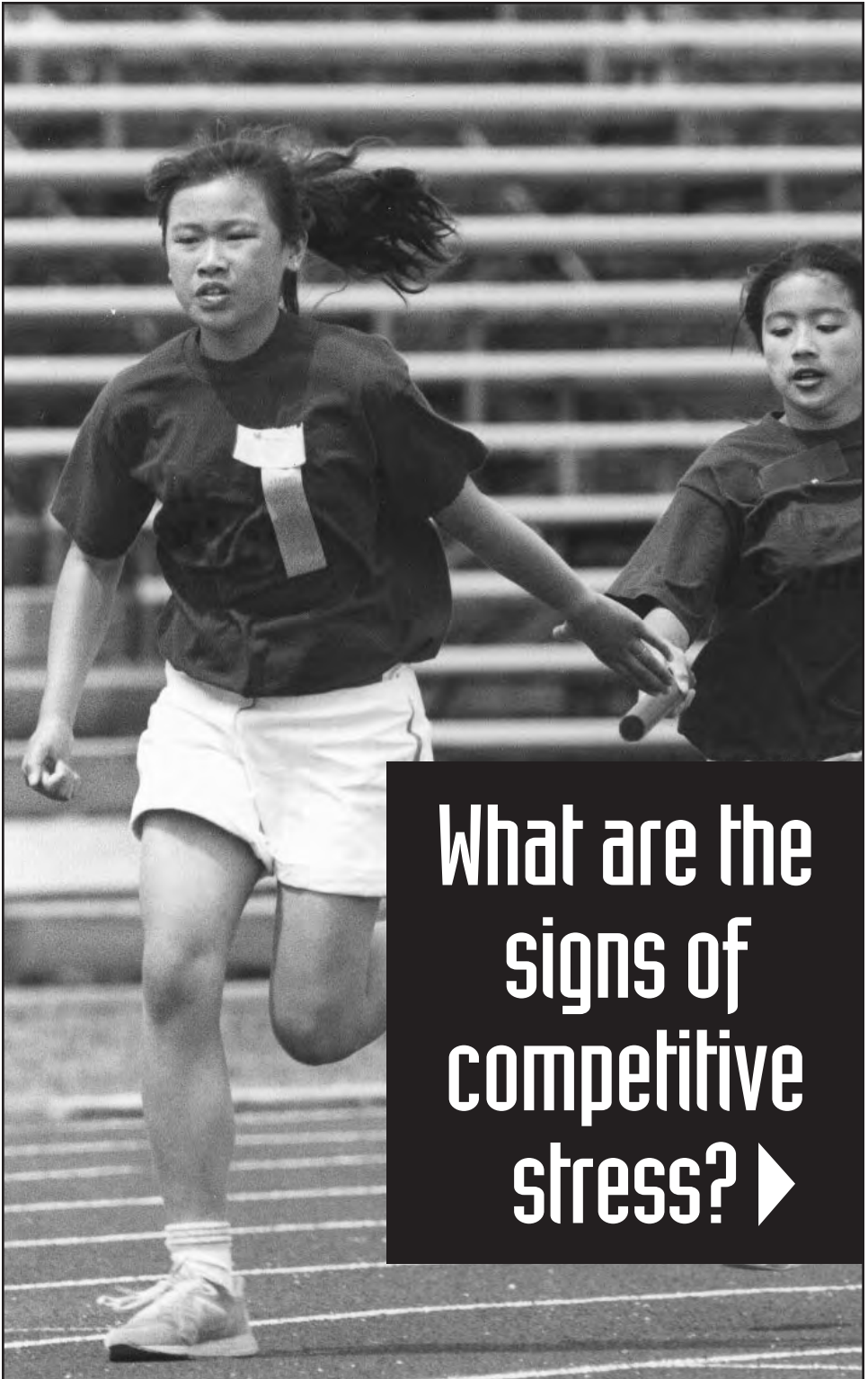
◀ **C**ompetitive sport may be too stressful if a child is made to feel that self-worth depends on how he or she plays. When the things most important to children — such as love and approval — are made contingent on playing well, they are likely to experience great stress. Research shows that the fear of failure and a child's concern about not performing well may be the main sources of stress and anxiety in children's sport.

Children worry that they will fail, that they will not be able to live up to the demands of competition. Children can feel competitive stress before, during, and after competitions. One U.S. study showed that 62 per cent of youths worried about not playing well and about making a mistake, and 23 per cent said anxiety could prevent them from playing in the future.

Children who take part in individual sports may feel more competitive stress than those who play team sports. And pre-competition anxiety is greatly increased when parents pressure their children to win. The uncertainty surrounding a competition, how important the competition is, or how soon a child will compete can also add to the level of stress.

Sport psychologist Dr. Rainer Martens, an expert on children's sport, suggests that "competitive stress may be likened to a virus. A heavy dose all at once can make a child ill. A small dose carefully regulated permits the child to learn how to channel anxiety so that it aids rather than inhibits performance. Carefully selected competitions together with realistic objectives and expectations will enable the child to learn that sport is fun and can be enjoyed whatever the result."<sup>2</sup>

There is some concern that the stress in competitive sport may hinder the emotional development of young children. Some experts question whether young children should be involved in organized training and competition at all. They suggest that children are not old enough to cope with the anxieties that are integral to competitive sport. However, research conducted by Dr. Martens and Dr. Julie Simon showed that although sport does cause stress, it is no worse than that experienced when taking an academic test or performing in the school band.



**What are the  
signs of  
competitive  
stress? ▶**

**S**ome children are more naturally prone to anxiety and stress than others. The term ‘trait anxiety’ has been developed to describe these individuals. Children high in trait anxiety tend to view the world as more threatening than do children with low trait anxiety. Such children, often described by their parents as ‘worriers’, may find competitive sport more stressful than do others. Children with poor self-confidence and low self-worth, who feel they have little control over situations, may also experience more stress.

Parents and coaches can watch for signs that identify children who are particularly prone to stress and who may not be coping well with pressure. Stress can range from ‘butterflies in the stomach’, to extreme fear and panic, to avoidance of a competition or performance altogether. Loss of concentration, worry, rapid heart rate, nausea, stomach ache, fidgeting, restlessness, and fatigue are all signs of stress.<sup>3</sup>

Stress also causes muscle tension. Prolonged muscle tension leads to pain, stiffness, and fatigue. Children who are under stress will tire more easily, find it more difficult to make decisions, become forgetful, and lose concentration.

Other common signs and symptoms associated with childhood anxiety are

- loss of sleep, early waking, or any change in sleep patterns
- nightmares or bad dreams
- any change in dietary habits such as loss of appetite
- mood changes such as irritability or aggression
- manipulateness — the child may become very controlling of situations
- restlessness or fidgeting
- hypochondriasis — the child may complain of physical symptoms on the day of the competition
- frequent urination or diarrhea.<sup>4</sup>

To gauge the level of stress, find out how the child feels before a competition. Parents can ask a child if he or she feels uptight or queasy or is worrying about making a mistake. Giving lots of positive reinforcement each time a child participates in a competition or performs a sport skill will avoid placing an undue emphasis on mistakes.

**Are some  
children  
better able  
to cope with  
stress than  
others? ▶**



◀ **N**o two children are exactly alike in the way they cope with stress, and some are able to cope better than others. Experts now believe that several factors influence a child's ability to cope with stress with a child's personality, intelligence, and self-esteem all playing a role.

In an article in *Coaching Children in Sport* entitled "Causes of Children's Anxiety in Sport," Stephen Rowley writes that factors such as the gender of the child, the child's intelligence, and the support from parents and coaches may influence a child's ability to cope with stressful situations. He made the following points:

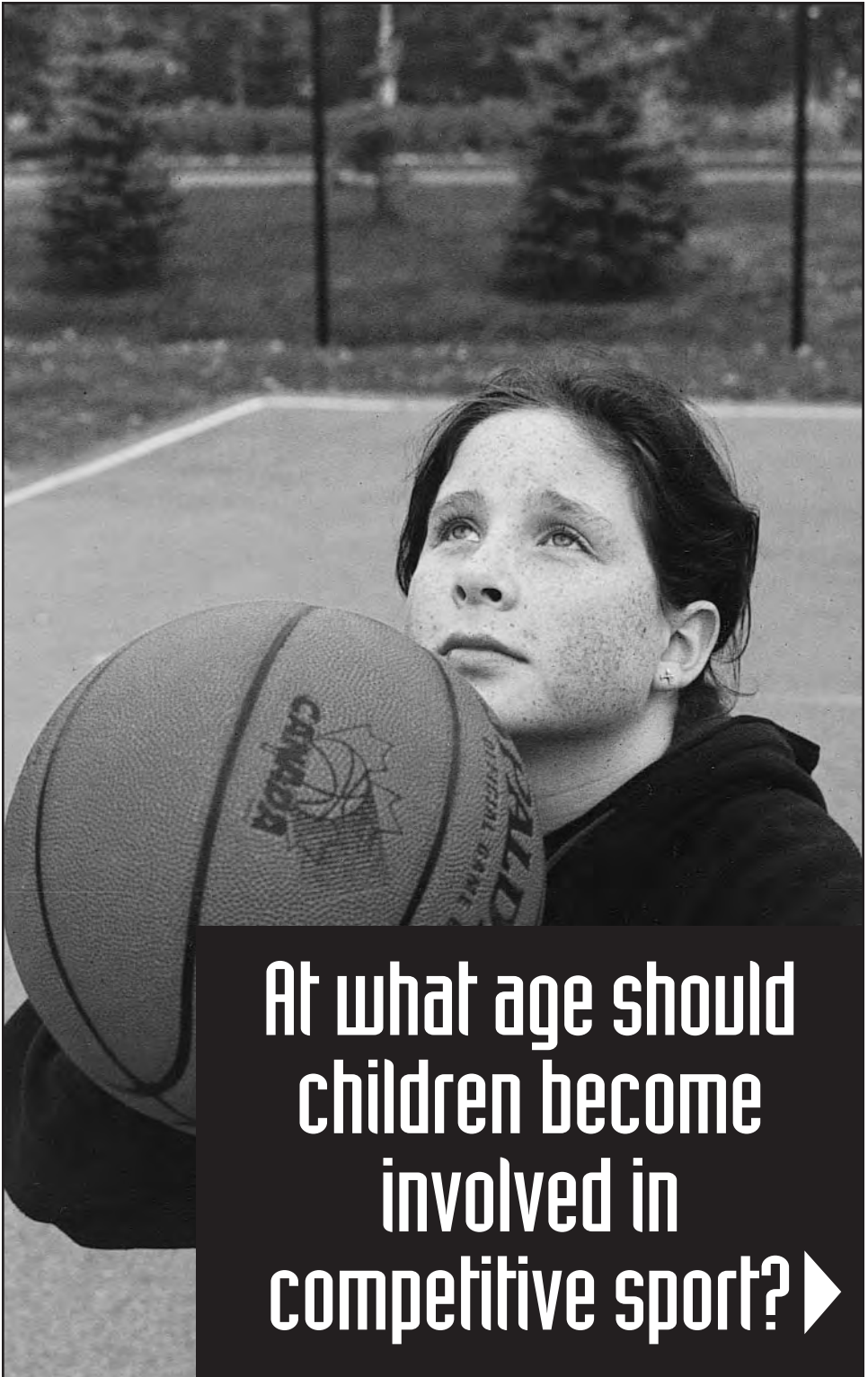
- Unlike the pattern after adolescence, before puberty boys are more prone to competitive anxiety than girls. The reason for this difference may be that parents are less supportive of boys who can't cope with stress, or the importance of sport may be greater for boys.
- There is some evidence to suggest that children who are clever in school may be better able to cope with stress. It may be that these children have higher self-esteem or better problem-solving skills than their peers.
- The presence of close, supportive relationships with family, friends, or the coach plays an important part in protecting a child from stress. If children feel they can talk about their worries and anxieties, the symptoms of stress decrease significantly.<sup>5</sup>

Recognizing the influence that adults have on children and how stressful they perceive a sport competition to be is critical to understanding some of the many sources of competitive stress. In *Sport for Children and Youths*, Dr. Tara Scanlan writes, "Sport is a public affair. In contrast to the achievement in the classroom where passing or failing a math test can be an unobserved private experience, a hit or a strike is witnessed by teammates, opponents, coaches, parents, and spectators."<sup>6</sup>

Young children who feel pressure from parents and coaches to perform well or to win a competition will experience greater precompetition stress.

*"To win the game and lose the child  
is totally an unworthy sacrifice."*

Dr. Terry Orlick, Dr. Cal Botterill  
*Every Kid Can Win*



**At what age should  
children become  
involved in  
competitive sport? ►**

◀ **C**hildren tend to be attracted to competitive sport. From an early age, they try to jump higher, throw further, or climb higher than their brothers and sisters. Competition is not a problem for young children. Problems only arise when someone else — usually a poorly-informed coach or an overly-enthusiastic parent — distorts competition by over-emphasizing the value of winning.

The Coaching Association of Canada recommends that children can begin to participate in suitably designed competitive sport after the age of about 11. However, children learn better in a non-stressful environment. Young children under the age of 11 are still trying to develop their capabilities. Excessive stress could lead to low self-image and will severely hinder this learning process.

David Carmichael is director of research and development at the Ontario Physical and Health Education Association in Toronto. He says children should begin their sporting experience in a child-centred program appropriate to their level of development. Opportunities should be provided for all children to play at their own level, including the late bloomer, the more sensitive, or the clumsy child.

Sport psychologist Dr. Terry Orlick has long been advocating the benefits of a joyful and cooperative sport environment. His book, *The Cooperative Sports and Games Book*, suggests how games can be altered to adopt a cooperative play approach.

Many of Canada's national sport organizations have also recognized the benefits of cooperative play and have adapted their programs to meet the needs of young players. For example, the Canadian Hockey Association developed the Initiation Program for children under the age of eight. This program replaces the competitive element in hockey with an emphasis on teaching young players the basic fundamentals of the sport, fair play, and fun.

◀ **I**n general, the answer is “no.” Young children under the age of about 11 should be experiencing a wide variety of different sport activities and should not focus their efforts exclusively on one sport.

Superstar Wayne Gretzky’s dad, Walter, agrees. Wayne didn’t play hockey in the summer. “I wouldn’t allow him to play in the off-season,” Walter Gretzky says. “He was encouraged to play other sports and get involved in other activities.”

Depending on the sport, off-season training is unrealistic for young children. “The hockey season typically runs from September to April,” says coaching consultant Tim Robinson. “I don’t encourage my kids to participate in summer hockey programs. If they did, they would miss the opportunity to play summer sports such as baseball, tennis, and swimming. The skills they learn through participation in these sports will help them with all their motor skills in the long run.”

Summer hockey is now said to be contributing to the dropout rate in ice hockey by burning out 13-year-olds. Former Calgary Flames coach Dave King believes that requiring children to commit to hockey alone is a mistake. “There’s a lot to be said for playing more than one sport. Soccer, for example, develops agility and quick feet. These skills are very useful for hockey players.”

On the other hand, some sports, tennis for example, have a short competitive season, generally running from June to September. It may not be unreasonable to register a child for a set of indoor tennis lessons during the winter if he or she is interested.

## The 10 most important reasons I play my best school sport.

1. To have fun.
2. To improve my skills.
3. To stay in shape.
4. To do something I’m good at.
5. For the excitement of competition.
6. To get exercise.
7. To play as part of a team.
8. For the challenge of competition.
9. To learn new skills.
10. To win.

*Sample: 2,000 boys and 1,900 girls, grades seven to 12, who identified a “best” school sport. From the 1987 study on youth sport conducted by Dr. Martha Ewing and Dr. Vern Seefeldt.*





# Find Your Zone

**Dr. Rob Bell**

**Ball State University**

There are instances within all of sports where everything is perfect. These are times when there are no thoughts, movements are effortless, and time is transcended. Csíkszentmihályi (1990) characterized this state as “flow,” although it has become popularized by the more common name of being “in the zone.” It is essentially losing oneself in the moment of our activity.

Throughout the history of sports, there have been numerous examples of athletes being in the zone. A perfect illustration of this state was Michael Jordan during the 1992 NBA championship series against the Portland Trailblazers, hitting seven 3-pointers in a row and scoring 35 points in the first half. Jordan was so shocked by his performance that after his seventh 3-pointer, he just threw up his hands as to say “I can’t explain it.”

David Toms also epitomized the “zone” or “flow” during the 2005 Accenture match play. During the week, he hit 74% of greens in regulation, made 37 birdies, two eagles, and only four bogeys throughout six matches and 118 holes of play. During the final 36-hole match against Chris Dimarco, Dimarco played the match 3-under par despite losing the match being 6 holes down with 5 to play. In fact, Toms at one point held a 9-up lead with 10 holes to play. Toms play epitomized losing oneself in the moment; “I can’t explain why I felt like I did all week,” Toms said “I just felt very, very comfortable with myself and the golf that was in front of me. I don’t know that I’ve ever really felt like that in an event.” (LA Times, Feb 28, 2005)

The beauty of this flow state is that it is not limited to athletic endeavors; painters, musicians, writers, surgeons, and chess masters have described similar feelings. We can even encounter “flow” during everyday life. Whether we are totally immersed in conversation, shaving, or daily chores, a lot of activities present the opportunity to experience “flow.” The key ingredients that provide the best opportunity to experience our zone are to structure our activities accordingly.

To work toward flow state, we must merge our actions and awareness. The universal experience for the zone is that our performance becomes automatic. Everything is so effortless that we do not even recognize our total concentration on the task at hand. However, since lapses in concentration can hinder these states, we must learn to eliminate outside distractions, self-critiquing, and/or thinking about the outcome. Here are a few ideas to help:

- Eliminate outside distractions such as cell phones or iPods. It is easier to focus on the task at hand without these devices.
- Have clear goals that balance our skill level with the challenge. If we set too high a challenge, then we will become anxious, and if we set too low a challenge then boredom will result and we won’t improve.
- Approach every practice as an opportunity to improve. Avoid self-critiquing yourself with language like “I messed up again”, or “I can’t get this right.” Instead, view every moment as a challenge to improve.

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Bell, R. (2015). *Find Your Zone* [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-athletes/find-your-zone/>



# Ask the Experts

## Are high school sports good for kids?

*My husband and I have been following the controversies surrounding local high school sports. Both of us are former high school athletes and proponents of school sports, but are starting to have second thoughts about their beneficial effects. Are high school sports still good for kids? - Carol*

High school sports are an integral part of the fabric of Americans society with over 5 million youth participating in any school year. Here in Michigan almost 300,000 young people take part in high school sports every year. Moreover, school sports are justified because of their potential educational benefits. For example, the mission statement of the National Federation of State High School Activity Associations indicates that it promotes “participation and sportsmanship” in an effort “develop good citizens through interscholastic activities which provide equitable opportunities, positive recognition and learning experiences to students while maximizing the achievement of educational goals.”

Not only are school sports justified on educational grounds, but researchers have shown that participation in them and other extracurricular activities have positive effects on adolescents. For example, a multiyear study conducted in Michigan has shown that children who participate in sport have increased educational aspirations, closer ties to school and increased occupational aspirations in youth. It has been demonstrated, then, that school sports participation has a number of desirable benefits.

This does not mean, however, that school sports are not without problems. An overemphasis on winning, year round single sport participation, and difficulties finding qualified coaches are but a few of concerns facing leaders in the area. The over emphasis on winning issue is especially significant as when this occurs the educational objectives for involvement are often forgotten.

And while principals, athletic directors, and coaches have the ultimate responsibility for keeping winning in the proper perspective and must be held accountable for their actions, lets not place all the blame on them. The general public, parents and society is placing more emphasis on winning than ever before which, at times, pressures athletic personal to deviate from the athlete-centered educational and personal development mission. We cannot let this happen. The educational objectives of high school sports must be recognized and placed in the forefront.

This does not imply that winning is unimportant and should not be emphasized at all. Leading youth development experts contend that one of the potential benefits of sports participation is the development of initiative or the ability to set and go after goals, which is part of the competitive process. Moreover, in a recent Institute for the Study of Youth Sports investigation of outstanding high school coaches who were recognized for the character and citizenship building contributions to players we found that these individuals were highly successful (winning over 70% of their games). They stressed winning, but never put winning before the personal and educational development of their players. Instead, they maintained a strong educational philosophy and did not just talk about building character in their players, but took daily actions to do so while at the same time pursuing excellence.

The bottom line is that high school sports are still a highly desirable activity for students to participate in and should be supported for their educational benefits. However, we as taxpayers and proponents of positive youth development must insist that their educational objectives always come first. We cannot knowingly or unknowingly let winning become the only goal and must support school district, athletic director and coach efforts to always put the education and development of the student-athlete first.

**Daniel Gould, Ph.D.;** Director, Institute for the Study of Youth Sports

**MICHIGAN STATE  
UNIVERSITY**

© 2010, Michigan State University Board of Trustees. East Lansing, MI 48824

Gould, D. (2010). *Ask the Expert: Are high school sports good for kids?* [Issue brief.]. Retrieved from College of Education, Michigan State University, Department of Kinesiology, Institute for the Study of Youth Sports website: <http://www.educ.msu.edu/ysi/coaches/ask/2.htm>



# Extrinsic Rewards and Motivation

**Stephanie Hatch, Danielle Thomsen, Jennifer J. Waldron**  
University of Northern Iowa, Cedar Falls, IA

Athletes compete in and practice sport for a variety of reasons. These reasons fall into the two major categories of intrinsic and extrinsic motivation. Athletes who are intrinsically motivated participate in sports for internal reasons, such as enjoyment, whereas athletes who are extrinsically motivated participate in sports for external reasons, such as material rewards.

Extrinsic rewards are central to competitive sports; athletes receive publicity, awards, and money, among other things, and college level athletes obtain scholarships for their talents. Extrinsic rewards, when used correctly, can be beneficial to athletes. However, athletes in highly competitive levels of sport may experience decreases in their intrinsic motivation because of the increasing use of extrinsic rewards offered by the media, coaches, and parents. As a coach, you can help increase or maintain the intrinsic motivation of college athletes even with the presence of extrinsic rewards, such as scholarships.

## **Intrinsic Motivation**

Intrinsically motivated athletes participate in sport for internal reasons, particularly pure enjoyment and satisfaction, and intrinsically motivated athletes typically concentrate on skill improvement and growth.

### *Behaviors Related to Intrinsic Motivation*

- Better task-relevant focus
- Fewer changes (ups and downs) in motivation
- Less distraction
- Less stress when mistakes are made
- Increased confidence and self-efficacy
- Greater satisfaction

## **Extrinsic Motivation**

Extrinsic motivation may come from social sources, such as not wanting to disappoint a parent, or material rewards, such as trophies and college scholarships. Extrinsically motivated athletes tend to focus on the competitive or performance outcome. An over-emphasis on extrinsic motivation may lead athletes to feel like their behavior is controlled by the extrinsic rewards. On the other hand, athletes may continue to feel like they control their own behavior even with the presence of extrinsic rewards. These two major types of extrinsic motivation are highlighted here.

### *Behavior controlled by the extrinsic rewards*

- Motivation Based on
  - Extrinsic rewards
  - Avoiding punishment or guilt
  - "Should" do something
- Behaviors
  - Less interest, value, and effort towards achievement
  - Anxiety
  - Difficulty coping with failure

*Behavior controlled by the athlete*

- Motivation based on
  - Internal control of behaviors
  - Choice to participate even with extrinsic rewards
- Behaviors (Similar to intrinsic motivation)
  - Greater interest, enjoyment, and effort towards achievement
  - Desire to learn new skills or strategies
  - Positive coping styles

*Page 2 of  
"Extrinsic Rewards and  
Motivation"*

**Extrinsic Rewards: Weakening or Strengthening Intrinsic Motivation**

Based on the two types of extrinsic motivation, extrinsic rewards may weaken or strengthen the intrinsic motivation of athletes. Under the following situations, it is likely that extrinsic rewards will weaken intrinsic motivation.

1. The extrinsic reward controls the behaviors of the athlete (e.g., I'm playing to keep my college scholarship).
2. The extrinsic reward provides negative information about the athlete's ability. (e.g., there is only one reward and I didn't get it)
3. The extrinsic reward is not directly connected to a specific behavior or performance level
4. The extrinsic reward is given for a behavior that is already intrinsically rewarding.

Extrinsic rewards can also be used to maintain or strengthen intrinsic motivation. If a reward is viewed as informing athletes about their ability in a positive manner, then the rewards will likely foster internal satisfaction and intrinsic motivation.

**What Can You Do To Maintain Or Increase Intrinsic Motivation?**

Your behaviors, as a coach, can influence the intrinsic motivation of your athletes and helping athletes feel like they control their own behavior even with the presence of extrinsic rewards.

Following are some tips:

1. Give nonverbal and verbal positive reinforcement based on the specific behaviors of your athletes.
2. Recognize athletes' specific contribution to practice or the team; you will be positively informing athletes about their ability.
3. Work together with your athletes to set individual and team goals that are challenging and realistic.
4. The more athletes experience competence and success due to their own actions and skills, the greater their intrinsic motivation. Even with extrinsic rewards, athletes who feel like they are in control of their behaviors, will be more satisfied and more likely to continue participating.

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Hatch, S., Thomsen, D., & Waldron, J. J. (2015). *Extrinsic Rewards and Motivation* [Issue brief.]. Retrieved from Association for Applied Sport Psychology website: <http://www.appliedsportpsych.org/resource-center/resources-for-coaches/extrinsic-rewards-and-motivation/>

# Mental side of sports: It's not just for Olympians

Page 1 of  
"Mental Side of Sports"



By MALCOLM RITTER August 1, 2012 1:40 PM

NEW YORK (AP) — Now that you've been watching the world's top athletes compete in London, you may be inspired to go out and pursue your own sport at, um, less than an Olympic level. But even without their talent or practice regimens, you can take a lesson from what Olympians know: The mental game matters, too.

Experts say even weekend warriors can benefit from the kinds of mental strategies elite athletes follow, things like following a routine or adopting a mantra to guide you through crucial movements.

Megan Rapinoe has a routine at the Olympics. The midfielder on the American soccer team says she gets "into the zone" on the way to the stadium by putting on headphones and listening to Florence and the Machine, Kings of Leon and a little Katy Perry.

Make sense? Actually, most people don't have much of a clue about what goes into the mental side of sports, says Daniel Gould, a professor of applied sports psychology at Michigan State University.

They probably wouldn't think of singing to themselves as they step up to make a free throw. But if the game is on the line, it may not be a bad idea, says a researcher who studies one of the most unpleasant experiences in sports — choking under pressure.

That's "when we have the ability to perform at a high level, and we just can't pull it out when it matters the most, whether it's in the Olympics or when you're playing with your buddies for a six-pack," says Sian Beilock, a University of Chicago psychologist. "When all eyes are on us, when there's something on the line, we often don't ... put our best foot forward."

That's certainly what appeared to happen at the Olympics this week when U.S. gymnast Danell Leyva spun out of control on the pommel horse. Then it was teammate John Orozco's turn, as his rear end suddenly dropped onto the horse in the middle of his routine.

Why do athletes choke? They start worrying about the consequences of failure, what's on the line, and what others will think of them.

That's the word from Beilock, who has studied the topic for a decade and written a book called "Choke."

When the big moment arrives, the athlete tries to take control by thinking about the mechanics of how to toss that basketball, make that putt, or swing that racquet.

"That's the worst thing you can do in the moment," Beilock says. "What messes you up is not the worries, but the overattention to detail."

Or as Yogi Berra once put it, "How can you hit and think at the same time?"

So how do you keep your skill on autopilot, so it works the best?

Take your mind off the details of your movement. Sing to yourself or count backward by threes as you step up to the crucial shot, advises Beilock, who used the song trick while playing lacrosse in college. Maybe you can just say "smooth" or "straight" to yourself as a mantra as you act.

Another trick is to get used to pressure situations by practicing under the gaze of an observer or a video camera. Still another is to write down your worries before a big event. It's "almost like downloading them" from your mind so "they're less likely to pop up and distract you in the moment," says Beilock. She reported in Science magazine last year that this strategy helped students score better on high-stakes exams, and she figures it would probably work for athletes too.

Gould, who has studied how athletes prepare psychologically for the Olympics, says research shows competitors do better when they follow routines before they perform, like a golfer before a putt or a pitcher before throwing.

Each athlete has to discover the routine that works consistently, he says.

Gould used to work with two Olympic skiers. Before each run, one would go off by herself to focus on the course while the other would joke around with her buddies and appear carefree until just before her turn came. "Both of them figured out that's what works for them," he says.

Several experts say a good mental game is particularly important for playing golf, which produced a spectacular failure this month at the British Open. Australian player Adam Scott bogeyed the final four holes to blow a four-shot lead.

The sport "can drive you crazy. You swing for two minutes and walk around for four hours thinking about the two minutes of swinging," Gould says.

Many golfers have problems dealing with a mistake, "and then that mistake compounds itself to another mistake and another mistake," says Damon Burton, a professor of sport and exercise psychology at the University of Idaho. "I think every golfer can typically benefit from being able to forget about a bad last shot, and focus their attention on the next shot."

How? Burton suggests a moratorium strategy for thinking about a shot you've just made. Celebrate a good one or feel bad if it was a dud, but only for a brief time. "It's all right to be disappointed, but as soon as that club goes back in the bag, that last shot is behind you," he says. After that, when you take your next club out of your bag, "that's a signal to focus totally on that next shot."

In general, he says, it's best for athletes to focus on what they can control in the game. So baseball players should focus on making good contact with the ball, and worry less about the result. If a solidly hit ball ends up as an out, the batter's response should be, "Hey, I did my job on that pitch," Burton says.

And keep your expectations realistic. If you're a casual golfer, don't think every shot will be a gem. "That just leads to nothing but frustration, and that's one of the big enemies of weekend athletes," Burton says. "They just get frustrated real easily and blame everything on their lack of practice."

"I would suggest the best goal for them is, 'I want to go out and play a game I love and have fun doing it.'"

*Page 3 of  
"Mental Side of Sports"*

But having fun may not always lead athletes to their "A" game, says John Raglin of Indiana University who studies the psychology of sports and exercise. While athletes may do better when they enter a game relaxed and confident, studies show that some need high levels of anxiety to do their best.

"You've got to discover for yourself ... what level of anxiety or relaxation works for you," Raglin says.

So a weekend warrior may have to choose: Do I really want to enjoy myself today, or is this the day I want to set a record?

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Sports writer Joseph White contributed to this story from Manchester, England.


Ritter, M. (2012, August 1). Mental side of sports: It's not just for Olympians. *Yahoo! News*. Retrieved from <http://news.yahoo.com/mental-side-sports-not-just-olympians-173559526--oly.html>

**Konstantin Stanislavski**  
 & Actor Training

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*for WSFCS STEPS Program*  
*Summer 2015*  
*Stephanie Hutchinson*

**The Great  
 Man  
 Himself**



**STANISLAVSKI'S BACKGROUND**

- ☞ **Konstantin Sergeevich Stanislavsky** lived from 17 January 1863 – 7 August 1938. He was a Russian actor and theatre director.
- ☞ Stanislavsky treated theatre-making as serious artistic work requiring dedication, discipline and integrity. Throughout his life, he engaged in rigorous self-analysis and reflection on his own acting process. He began this as a young man when he saw actors on stage perform in ways that detracted from the stories of the plays.

**STANISLAVSKI'S BACKGROUND**  
 CONTINUED

- ☞ He developed a method of actor preparation in which practice/rehearsal is used as a mode of inquiry and theory to spur creative development. His method changed as he learned more. He is considered one of the great modern theatre practitioners.
- ☞ His actors had to be acrobats – their body trained so well that they were ready to do any action needed for the character.
- ☞ Stanislavsky's system has been widely influential among actors and directors, especially since World War II.



### WHAT STANISLAVSKI SAW

- ❖ Leading actors showed up minutes before the play started and going on stage in the clothes they had on when it does not “match” the rest of the characters.
- ❖ Actors adding songs or funny bits whenever they wanted to, creating confusion in the cast and audience.
- ❖ Old, lazy, out-of-shape actors playing young leading men and making fools of themselves.

Konstantin Stanislavski spent most of his theatrical career trying to develop a way to train & rehearse actors that would produce the appearance of “truth” on the stage.



How is the acting different in these 2 clips from *Romeo & Juliet* films?



Stanislavski’s “truth” in this context is defined as a natural, real life style of acting.

### STANISLAVSKI DEVELOPED ...“the magic if”

- ❖ The actor asks himself:  
**“If I were this character in this position, what would I do?”**
- ❖ The answer comes from understanding the motivation of the character and the superobjective of the character in a particular play, skit, or improvisation.

### SCRIPT STRUCTURE

- ❖ How is a script organized?
- ❖ Stanislavsky’s magic if adds a layer to the script that overlays the basic script structure.

SCENE 2

TIME: Some time later  
SETTING: The same  
AT RISE: MONIKA is talking to BEN. BENEVOLE stands at right.  
MONIKA: And you didn't see anyone leaving the house?  
BEN: Not a soul. (Shakes his head) If you ask me, Pamela Harris is pretty high-strung. She probably imagined the whole thing.  
MONIKA: You seem well-versed in human psychology, Ben.  
BEN: After years of experience in this business, you learn to distinguish between what's real and what's imagined. (Frowns) Do you know what the Chief is going to do to protect Pamela?  
MONIKA: The only thing he can do under the circumstances. He's bringing her here to the station.

## THE Superobjective OF THE CHARACTER

- ❖ What does the character want in this script?
- ❖ What is he trying to do *or* to get *or* to give during this entire script?

The answers to those questions tell the actor the main motivation of the character.

Examples: Boy wants to date Girl; Man wants to get rich; Woman wants to be the boss of the store . . .

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## BREAK DOWN THE Superobjective

- ❖ Next the actor breaks the play into **units**.
- ❖ During each **unit**, the character has a specific small objective & an obstacle to overcome – which creates the character behavior in the unit.
- ❖ The **unit** objectives will be a string of behaviors and interactions that lead the character to the superobjective for the performance.

10

## UNIT OBJECTIVES & OBSTACLES

Define Objective : purpose, aim, goal

Define Obstacle : problem, difficulty, blockage

In the scene we watched from *Romeo & Juliet*:

What is Romeo's objective in the scene?  
*to get Juliet's attention & love*

What is the obstacle Romeo has to overcome?  
*her family hates his family*

11

## Putting It **ALL** Back Together

According to Stanislavski . . .

. . . if we understand the motives of the character & the objective/obstacle in each **unit** along with the character's superobjective we can create "true" behavior for the character in performance.

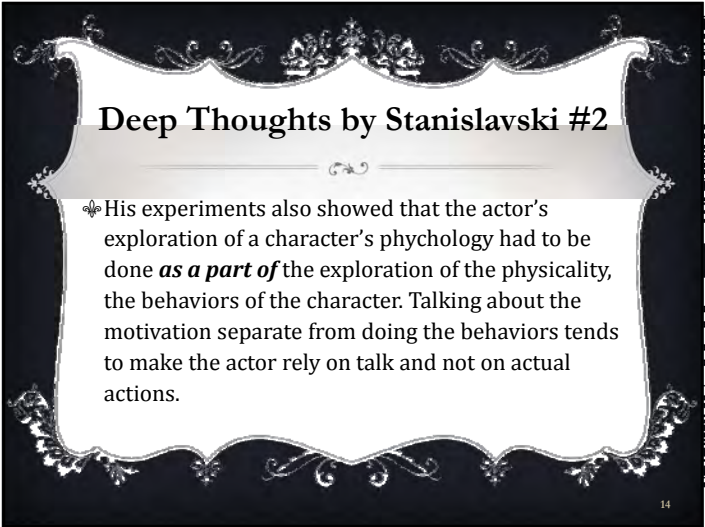
12



### Deep Thoughts by Stanislavski #1

- ☞ Stanislavski kept adjusting his actor training for himself & for actors in his plays.
- ☞ Stanislavski believed that every actor needed to hone **his own particular technique** to prepare for a role by constantly trying new ways to understand the character's motivations & behaviors.

13



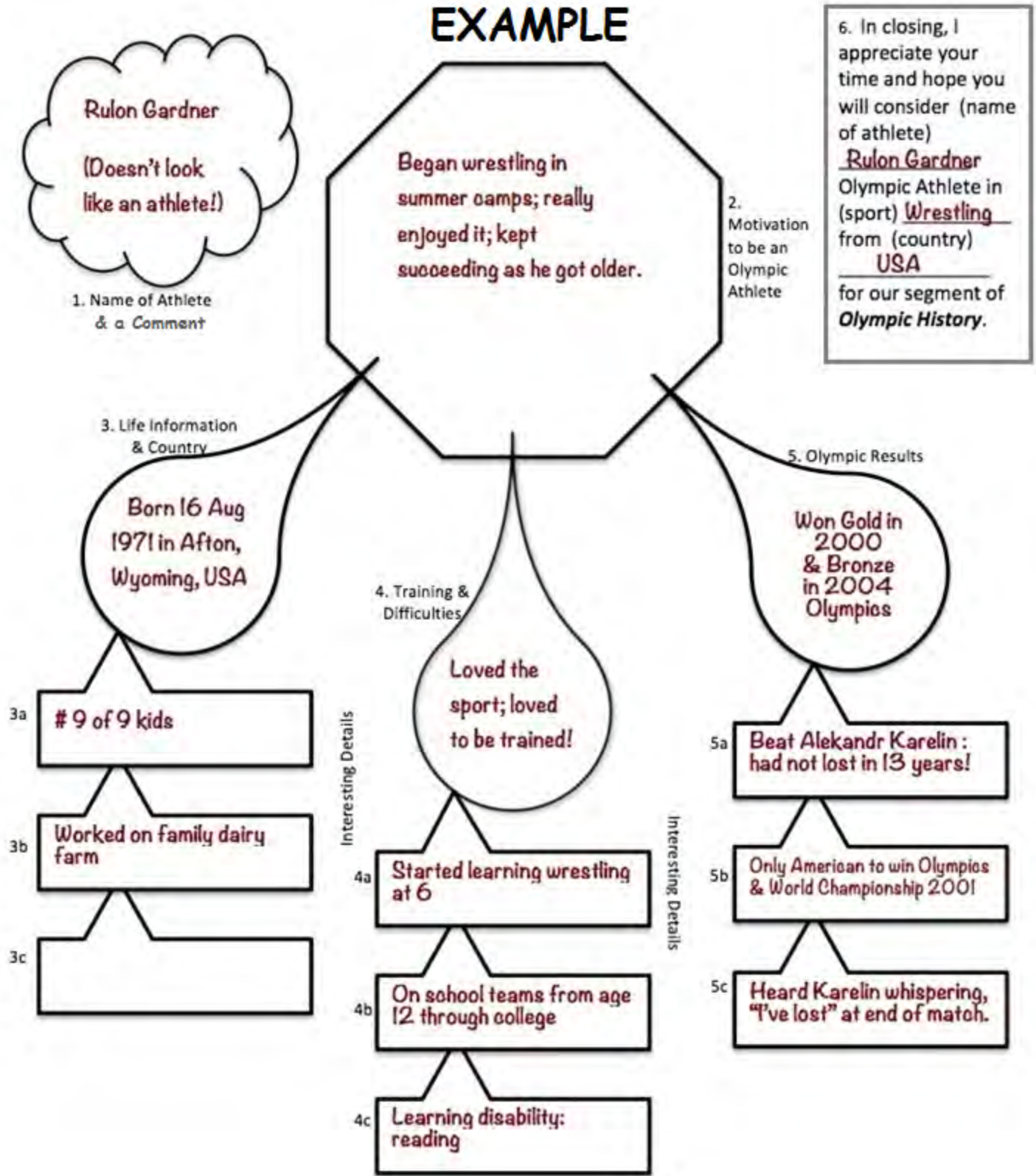
### Deep Thoughts by Stanislavski #2

- ☞ His experiments also showed that the actor's exploration of a character's psychology had to be done **as a part of** the exploration of the physicality, the behaviors of the character. Talking about the motivation separate from doing the behaviors tends to make the actor rely on talk and not on actual actions.

14

# Bio Research Form (fill in the shapes with the information; find at least 1 interesting detail for #3, #4, & #5) & Message Map - To Pitch Your Olympic Athlete

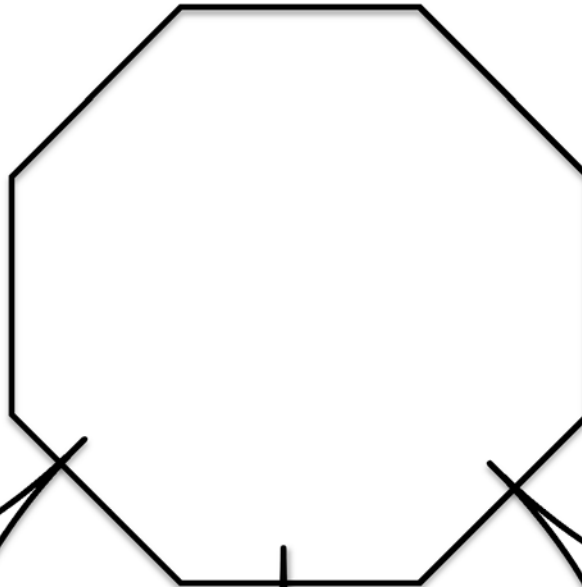
## EXAMPLE



# Bio Research Form (fill in the shapes with the information; find at least 1 interesting detail for #3, #4, & #5) & Message Map - To Pitch Your Olympic Athlete

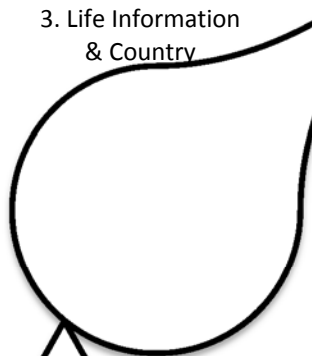


1. Name of Athlete  
& a Comment



2. Motivation  
to be an  
Olympic  
Athlete

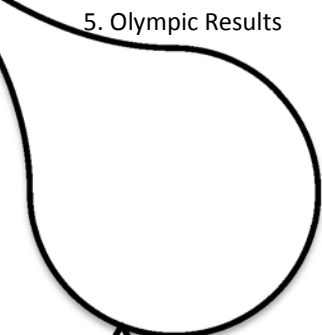
6. In closing, I appreciate your time and hope you will consider (name of athlete)  
\_\_\_\_\_,  
Olympic Athlete in (sport) \_\_\_\_\_  
from (country) \_\_\_\_\_  
for our segment of  
***Olympic History.***



3. Life Information  
& Country



4. Training &  
Difficulties



5. Olympic Results

3a

3b

3c

Interesting Details

4a

4b

4c

Interesting Details

5a

5b

5c

Congratulations on your audition!  
You passed!



Welcome to the NBC  
**Olympic History** Production Crew

We hope you will enjoy collaborating  
on this high profile project.

The theme for our news coverage  
of the XXXI Olympiad will be  
**Motivation Shapes Olympic Athletes**

Our first Production Crew Meeting will be  
on Tuesday, 14 July 2015.

Please sit around our conference table with other  
actor/researchers who have the same color on their invitation  
envelop.

Come ready to take notes and jump into action!

Congratulations on your audition!  
You passed!



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Please sit around our conference table with other  
actor/researchers who have the same color on their invitation  
envelop.

Come ready to take notes and jump into action!



Team: RED BLUE GREEN ORANGE Team Members: \_\_\_\_\_  
(circle one)

Each person on the team should select one Olympian to research.

All of the athletes listed here can be found on either Wikipedia.org or Bio.com or both.

As a Team, you should have: ① 1 female ① 1 male ① 1 from before 1985 ① & 1 Non-American

You may have to check a few names online to be sure you have covered all the requirements.

The final selection *must be approved* by the Producer – none of the athletes can be researched by more than one team.

### Olympians

<del>Aleksandr Karelin</del>	Ecaterina Szabo	Jordyn Wieber	Paula Radcliffe
Alex Morgan	Edwin Moses	Katarina Witt	Peggy Fleming
Alex Ovechkin	Evelyn Ashford	Kellie Pickler	Rafer Johnson
Alexandre Bilodeau	Evgeni Plushenko	Kerri Walsh Jennings	Reeva Steenkamp
Alice Coachman	Florence Joyner	Kevin Martin	Robert Griffin III
Allyson Felix	Floyd Mayweather	Kip Keino	Roger Federer
Amanda Beard	Freddy Adu	Laura Hillenbrand	Ronda Rousey
Andre Agassi	Gabrielle Reece	Lee Evans	<del>Rulon Gardner</del>
Anky van Grunsven	Gail Devers	LeRoy Walker	Ryan Lochte
Apolo Ohno	Gertrude Ederle	Lindsey Vonn	Sanya Richards-Ross
Arthur Leslie Lydiard	Gracie Gold	Lolo Jones	Scott Hamilton
Ashton Eaton	Greg Louganis	Louis Zamperini	Shani Davis
Babe Didrikson Zaharias	Helen Wills Moody	Marion Jones	Shelly-Ann Fraser-Pryce
Ben Ainslie	Hope Solo	Mary Lou Retton	Sheryl Swoopes
Bill Bradley	Ian Thorpe	McKayla Maroney	Sonja Henie
Bo Jackson	Jackie Joyner-Kersey	Mia Hamm	Steve Holcomb
Bonnie Blair	Jamie Anderson	Mildred Babe Didrikson	Steve Redgrave
Carl Lewis	Janica Kostelic	Misty May-Treanor	Sugar Ray Leonard
Cathy Rigby	Jean-Claude Killy	Muhammad Ali	Todd Richards
Chris Evert	Jennifer Kessy	Nadia Comaneci	Tommie Smith
Chris Hoy	Jesse Owens	Nastia Liukin	Tyson Gay
Claudia Pechstein	Jim Thorpe	Natalie Coughlin	<del>Usain Bolt</del>
Dara Torres	Joanna Hayes	Nathan Adrian	Veronica Campbell-Brown
Debi Thomas	Johnny Spillane	Oksana Baiul	Willie Davenport
Dominique Moceanu	Johnny Weir	Olga Korbut	<del>Wilma Rudolph</del>
Duke Kahanamoku	Jonny Moseley	Paavo Nurmi	





# Your Task for NBC



NBC is making a documentary called “Olympic History.”

Our team has passed the NBC Producers’ audition and has been hired to do an “Introduce the Athlete” video segment in the program.

The video segment can be in any format that you believe will be interesting to the audience but you have to get the format approved by the television producer. Possible formats: Question & Answer with members of your team playing the reporter, the athlete, and any other roles; a rap song about the athlete with all members of the team contributing; “This is Your Life”; or another format.

**The producers require that 2-3 minute segment present the following things:**

- 1. The basic information: birth, death (*if deceased*), sport or sports, Olympic results, country.**
- 2. What motivated the athlete to chase an Olympic medal?**
- 3. How did his/her motivation shape his/her training behavior for their sport?**
- 4. Did he/she have any special difficulties or life events as they pursued their Olympic dream?**

You were chosen for this assignment because you demonstrated in your NBC audition (on Monday) that you can translate motivation into behavior in improvisational performance. NBC is expecting that you will use that skill when you perform as these athletes and the other characters in your segment.

You will be given a list of possible Olympians. Each member of your team should select a different athlete for the background research. Once each team member has completed the Bio – Message Map Form, each team member will prepare a pitch from the material on the form. After each team member makes a pitch, your team will select the most interesting athlete story and pitch that athlete to the entire Production Team. The entire team will then vote on what athlete to produce. Once the NBC Producer gives the OK, you are on your way!

You will be provided with computers for research and documentation, cameras for recording the segment, and software to edit and polish your segment.

NBC is on a very tight schedule for “Olympic History,” so they want your final video ready on \_\_\_\_\_ at \_\_\_\_ o’clock. Your segment will be judged that day for inclusion in the program.

Each team must research 1 male athlete; 1 female athlete; 1 pre-1985 athlete; & 1 Non-American.

Your team may NOT use professional pictures or videos in your segment. You must write and film this segment using your own words, motivations, & behaviors.

The NBC Producers will use the following criteria to decide if your segment can be in the show ...

You will need 85 points for your segment to air with the final program.

### Assume 3 actors/team

	Points	Qualifier	Possible
Was the athlete’s motivation for his/her sport and for the Olympics presented?	10	points	10
Did you cover the training of the athlete?	10	points	10
Did you present the special difficulties and/or life events that had an impact on the athlete’s Olympic dream?	10	points	10
Were the actions in your segment built from the character’s motives?	10	points/actor	30
Production Values. Did the editing <i>polish</i> the segment? graphics, background, etc?	10	points	10
Was the documentation included?	10	points	10
Did you present the basic life information? (birth & death [ <i>if deceased</i> ], sport or sports, Olympic results, country)	2	points/info block	8
Did you present additional interesting basic information?	1	up to <u>6</u> points	6
Did all the team members perform?	2	points/person	6

**TOTAL POSSIBLE 100**

## Welcome to the ...



Olympic  
History

## Production Team

## Why are we here?

NBC is making a documentary. The working title is **Olympic History**.

Your team has passed the NBC Producers' audition.

You have been hired to do an **Introduce the Athlete** video segment in the program with your colleagues.

NBC "Olympic History"

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## Video Format

The video segment can be in any format that you believe will be interesting to the audience but you have to get **approval** from the television producer:

- Ⓜ Q & A (question and answer) with members of your team playing the reporter, the athlete, and any other roles
- Ⓜ a rap song about the athlete with all members of the team contributing
- Ⓜ a "This is Your Life" format
- Ⓜ or another format approved by producers

NBC "Olympic History"

3

## Basic Info in the Vid

The producers require that your 2-3 **minute** segment tell the following things about your athlete:

1. The basic information: birth, death (*if deceased*), sport or sports, Olympic results, country.
2. What motivated the athlete to chase an Olympic medal?
3. What was their training for their sport?
4. Did they have any special difficulties or life events as they pursued their Olympic dream?

NBC "Olympic History"

4

## Why YOU?

You were chosen for this assignment because you demonstrated in your NBC audition that you can translate motivation into behavior in improvisational performance.

NBC is expecting that you will use that skill when you perform as these athletes and the other characters in your segment.

NBC "Olympic History"

5

## How do you start?

You will be given a list of possible Olympians. Each member of your team should select a different athlete for the background research.

Then each team member will **pitch** his/her athlete to the team.

As a team, select the most interesting story and prepare a rough script.

Once the NBC Producer gives the OK,  
**you are on your way!**

NBC "Olympic History"

6

## Do we have tools?

You will be provided with . . .

- 📧 computers for research and documentation
- 📷 cameras for recording the segment
- 📂 software to edit and polish your segment

NBC "Olympic History"

7

## How long do we have?

NBC is on a very tight schedule for  
**Olympic History . . .**

So, they want your final video ready by midnight on July 15<sup>th</sup>.

Your segment will be judged on July 16<sup>th</sup>.

NBC "Olympic History"

8

## Other things . . .

We will hold board meetings periodically throughout the day.

At the meetings, you will need to tell the producers how the project is going, so *when you are warned*, stop what you are doing and prepare a summary of what you have done.

You will also have a chance to bring up problems at the meetings.

NBC "Olympic History"

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## Is there an evaluation?

The NBC Producers will use the following criteria to decide if your segment is **interesting** and has the needed **information** to be included in the show ...

You will need **85 points** for your segment to air with the final program.

NBC "Olympic History"

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## Part 1 -Evaluation

Requirement	Possible Points	Qualifier	Total Possible
Did all the team members perform?	2	points/person	6
Did you present the basic life information? (birth & death [ <i>if deceased</i> ], sport or sports, Olympic results, country)	2	points/info block	8
Did you present additional interesting basic information?	1	up to _____ points	6

NBC "Olympic History"

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## Part 2 -Evaluation

Requirement	Possible Points	Qualifier	Total Possible
Was the athlete's motivation for their sport and for the Olympics presented?	10	points	10
Did you cover the training of your athlete?	10	points	10
Did you present the special difficulties and/or life events that had an impact on the athlete's Olympic dream?	10	points	10

NBC "Olympic History"

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## Part 3 -Evaluation

Requirement	Possible Points	Qualifier	Total Possible
Was the action in your segment built from the character's motivations?	10	points/actor	30
Did the editing <i>polish</i> the segment? graphics, background, etc?	10	points	10
Was the documentation included?	10	points	10

NBC "Olympic History"

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### All Evaluation Information

(Assuming 3 actors/team)	Points	Qualifier	Possible
Did all the team members perform?	2	points/person	6
Did you present the basic life information? (birth & death [if deceased], sport or sports, Olympic results, country)	2	points/info block	8
Did you present additional interesting basic information?	1	up to ___ points	6
Was the athlete's motivation for their sport and for the Olympics presented?	10	points	10
Did you cover the training of your athlete?	10	points	10
Did you present the special difficulties and/or life events that had an impact on the athlete's Olympic dream?	10	points	10
Was the action in your segment built from the character's motivations?	10	points/actor	30
Did the editing polish the segment? graphics, background, etc?	10	points	10
Was the documentation included?	10	points	10
TOTAL POSSIBLE			100 <sup>1-4</sup>

NBC "Olympic History"

TOTAL POSSIBLE 100<sup>1-4</sup>

## And now . . .

Your team is now being given a packet of information to help you with your vid.

Select your athlete and discuss it with your team.

When the athletes are chosen, each team needs to have . . .

- @ 1 female @ 1 male @ 1 from before 1985
- @ 1 Non-American

Check the chosen athletes with the producer and get started!

NBC "Olympic History"

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## Get on with it !!!

Then go to a computer and begin your research.

The Bio – Message Map Form in your packet will help you collect the information needed for your athlete. There is an **EXAMPLE** form in your packet.

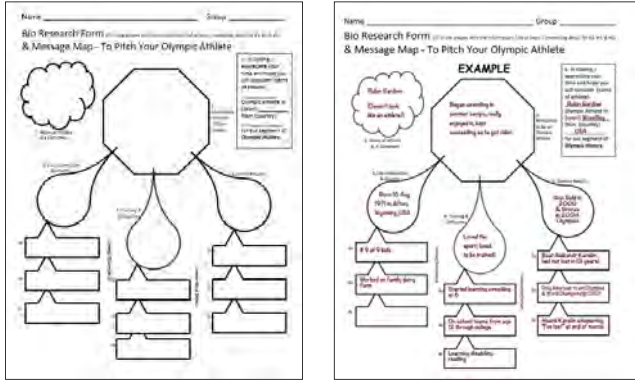
Do **not** begin deciding which athlete will be the focus of your segment.

At our next production meeting,  
we will go over **pitching**.

NBC "Olympic History"

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# Bio – Message Map Form



NBC "Olympic History"

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# Welcome to the ...



# Olympic History

## Production Team: How to Pitch

# Pitch – What does it mean?

**Definition of PITCH** [transitive verb]

- 1 : to erect and fix firmly in place <pitch a tent>
- 2 : to throw usually with a particular objective or toward a particular point <pitch hay onto a wagon>; as
  - a : to throw (a baseball) to a batter
  - b : to toss (as coins) so as to fall at or near a mark <pitch pennies>
  - c : to put aside or discard by or as if by throwing <pitched the trash into the bin>
- 3 a : to present or advertise especially in a high-pressure way : plug, promote
  - b : to attempt to persuade especially with a sales pitch
  - c : to present (a movie or program idea) for consideration (as by a TV producer)
- 4 a (1) : to cause to be at a particular level or of a particular quality <a test pitched at a 5th-grade reading level> (2) : to set in a particular musical key
  - b : to cause to be set at a particular angle : slope
- 5 : to utter glibly and insincerely
- 6 a : to use as a starting pitcher
  - b : to play as pitcher
- 7 : to hit (a golf ball) in a high arc with backspin so that it rolls very little after striking the green
- 8 : throw <pitch a fit>

NBC "Olympic History"

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# Pitch – What does it mean?

**Definition of PITCH** [transitive verb]

3<sup>rd</sup> definition

- a) to present or advertise especially in a high-pressure way : plug, promote
- b) to attempt to persuade especially with a sales pitch
- c) to present (a movie or program idea) for consideration (as by a TV producer)

NBC "Olympic History"

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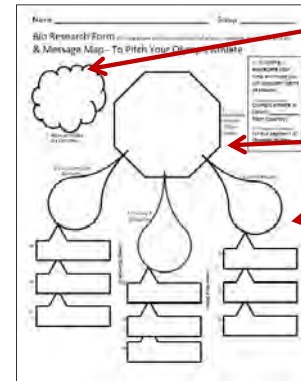
# How to ... make a pitch #1

- Read over your Bio – Message Map Form.
- Consider the direction on the form for a Pitch.
- You will **not** need **all** the material you have found about your athlete but you might need it later to make scenes for your video.

NBC "Olympic History"

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# ... make a pitch #2



- Put the athlete's name here.
- Fill-in the blanks here.
- Put the motivation information in here.
- Put requested information in the teardrops, here.
- Then find at least 2 facts related to the teardrop facts and put them in the little houses, here.

NBC "Olympic History"

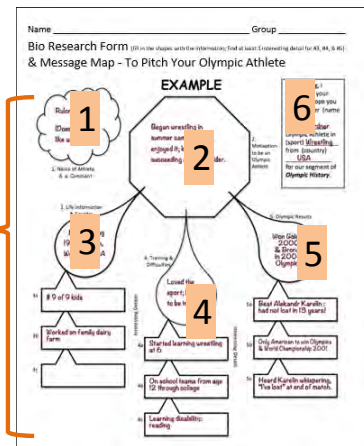
22

# ... make a pitch #3

For your pitch to your team state the facts in the order numbered on your sheet.

Be enthusiastic; try to convince your team yours is the best athlete!

Now all you need to do is practice for a few minutes ... this is an acting job!

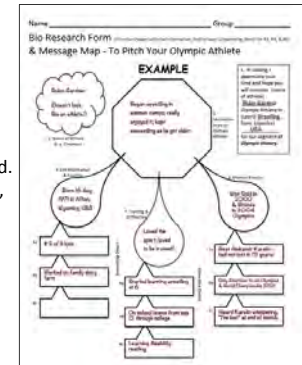


NBC "Olympic History"

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# Pitch Example

1. My athlete is Rulon Gardner and he doesn't look like an athlete!
2. Rulon always loved the sport, he started wrestling at summer camps, and he kept succeeding as he got older and more trained.
3. Rulon Gardner is a farm boy from Wyoming, the 9<sup>th</sup> child of 9.
4. After he turned 12, he was on a wrestling teams every year from middle school through college. Wrestling success was important because he had so much trouble learning due to a reading disability.
5. Rulon won the gold medal in the 2000 Olympics & bronze in the 2004 Olympics for Heavyweight Greco-Roman Wrestling. He beat Alekandr Karelin who had won all the gold for 13 years. Rulon heard Karelin whispering "I've lost" in the last few seconds of the match.



6. In closing, I appreciate your time and hope you will consider Rulon Gardner, Olympic Athlete in Wrestling from the USA for our segment of **Olympic History**.

NBC "Olympic History"

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## Prepare your pitch!

Take 10 minutes and prepare your pitch.

There will be a warning when it is time to start pitching to your team.

**But before you start on your pitch,  
we need to talk about . . .**

NBC "Olympic History"

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## How will you pick an athlete?

- Ⓢ What do you need to know?  
Check the sheet "Your Task"
- Ⓢ What will make the athlete interesting to an audience?
- Ⓢ Other questions?

NBC "Olympic History"

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## After the pitch-fest . . .

- Ⓢ Talk about the story of the athletes and ...
- Ⓢ Vote on which athlete would make the best segment.

NBC "Olympic History"

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# Start



# Your

# Vid!

NBC "Olympic History"

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Team Orange (Leo, Lily & JJ)

Athlete Rulon Gardner

**Rough Script Template EXAMPLE**

**Stanislavski Unit** 1

Unit Setting	Job/Sport	Character: Name (Actor) & Costume	Motivation for Unit	Behaviors
<i>In the stadium right after winning Gold in 2000</i>	<i>Olympic Athlete/ Wrestling Heavyweight</i>	<i>Rulon Gardner (Leo) tank top, water squirted on for "sweat"</i>	<i>Excited, happy, wants to tell everyone what happened!</i>	<i>Bouncing around on balls of feet; looking off into the stands for fans; waving; distracted</i>
	<i>Sports Reporter from Rulon's hometown</i>	<i>Jesse Florence (Lily) blazer with colored blouse, mic</i>	<i>Excited to be the first interview after the win; wants to make it good so this interview will lead to bigger jobs</i>	<i>Trying to ask important questions; irritated that Rulon is not focusing &amp; that the coach keeps trying to speak</i>
<p>Character Involvement Information ↓ ↓</p>	<i>Coach for USA Wrestling Team</i>	<i>Sam Everett (JJ) T-shirt - red, white, blue - with USA or logo on it</i>	<i>Amazed that Rulon pulled it off; happy; wanting to show it was good coaching that got this done.</i>	<i>Pats Rulon on the back a lot; talks to the interviewer even though the mic is never pointed at him; says that Rulon is an example of the dedication of all the USA Olympic wrestlers &amp; the excellent coaching</i>
<i>All characters in the Unit the full time.</i>				

Team \_\_\_\_\_

Athlete \_\_\_\_\_

**Rough Script Template**

**Stanislavski Unit** \_\_\_\_\_

Unit Setting	Job/Sport	Character: Name (Actor) & Costume	Motivation for Unit	Behaviors
Character Involvement Information ↓ ↓				

MR. ICKY

The Quintessence of Quaintness in one-act by F. Scott Fitzgerald

The following one-act play is reprinted from *Tales of the Jazz Age*. F. Scott Fitzgerald. New York: Charles Scribner's Sons, 1922. It is now in the public domain and may be performed without royalties.

*[The Scene is the Exterior of a Cottage in West Issacshire on a desperately Arcadian afternoon in August. MR. ICKY, quaintly dressed in the costume of an Elizabethan peasant, is pottering and doddering among the pots and dods. He is an old man, well past the prime of life, no longer young. From the fact that there is a burr in his speech and that he has absent-mindedly put on his coat wrongside out, we surmise that he is either above or below the ordinary superficialities of life.]*

*[Near him on the grass lies PETER, a little boy. PETER, of course, has his chin on his palm like the pictures of the young Sir Walter Raleigh. He has a complete set of features, including serious, sombre, even funereal, gray eyes--and radiates that alluring air of never having eaten food. This air can best be radiated during the afterglow of a beef dinner. He is looking at MR. ICKY, fascinated.]*

*[Silence. . . . The song of birds.]*

PETER: Often at night I sit at my window and regard the stars. Sometimes I think they're my stars.... *(Gravely)* I think I shall be a star some day....

MR. ICKY: *(Whimsically)* Yes, yes ... yes....

PETER: I know them all: Venus, Mars, Neptune, Gloria Swanson.

MR. ICKY: I don't take no stock in astronomy.... I've been thinking o' Lunnon, laddie. And calling to mind my daughter, who has gone for to be a typewriter.... *(He sighs.)*

PETER: I liked Ulsa, Mr. Icky; she was so plump, so round, so buxom.

MR. ICKY: Not worth the paper she was padded with, laddie. *[He stumbles over a pile of pots and dods.]*

PETER: How is your asthma, Mr. Icky?

MR. ICKY: Worse, thank God!... *(Gloomily)* I'm a hundred years old... I'm getting brittle.

PETER: I suppose life has been pretty tame since you gave up petty arson.

MR. ICKY: Yes... yes.... You see, Peter, laddie, when I was fifty I reformed once--in prison.

PETER: You went wrong again?

MR. ICKY: Worse than that. The week before my term expired they insisted on transferring to me the glands of a healthy young prisoner they were executing.

PETER: And it renovated you?

MR. ICKY: Renovated me! It put the Old Nick back into me! This young criminal was evidently a suburban burglar and a kleptomaniac. What was a little playful arson in comparison!

PETER: *(Awed)* How ghastly! Science is the bunk.

MR. ICKY: *(Sighing)* I got him pretty well subdued now. 'Tisn't every one who has to tire out two sets o' glands in his lifetime. I wouldn't take another set for all the animal spirits in an orphan asylum.

PETER: *(Considering)* I shouldn't think you'd object to a nice quiet old clergyman's set.

MR. ICKY: Clergymen haven't got glands--they have souls.

*[There is a low, sonorous honking off stage to indicate that a large motor-car has stopped in the immediate vicinity. Then a young man handsomely attired in a dress-suit and a patent-leather silk hat comes onto the stage. He is very mundane. His contrast to the spirituality of the other two is observable as far back as the first row of the balcony. This is RODNEY DIVINE.]*

RODNEY: I am looking for Ulsa Icky.

*[MR. ICKY rises and stands tremulously between two dods.]*

MR. ICKY: My daughter is in Lunnon.

RODNEY: She has left London. She is coming here. I have followed her. *[He reaches into the little mother-of-pearl satchel that hangs at his side for cigarettes. He selects one and scratching a match touches it to the cigarette. The cigarette instantly lights.]*

RODNEY: I shall wait. *[He waits. Several hours pass. There is no sound except an occasional cackle or hiss from the dods as they quarrel among themselves. Several songs can be introduced here or some card tricks by RODNEY or a tumbling act, as desired.]*

RODNEY: It's very quiet here.

MR. ICKY: Yes, very quiet....

*[Suddenly a loudly dressed girl appears; she is very worldly. It is ULSA ICKY. On her is one of those shapeless faces peculiar to early Italian painting.]*

ULSA: *(In a coarse, worldly voice)* Feyther! Here I am! Ulsa did what?

MR. ICKY: *(Tremulously)* Ulsa, little Ulsa.

*[They embrace each other's torsos.]*

MR. ICKY: *(Hopefully)* You've come back to help with the ploughing.

ULSA: *(Sullenly)* No, feyther; ploughing's such a beyther. I'd reyther not. *[Though her accent is broad, the content of her speech is sweet and clean.]*

RODNEY: *(Conciliatingly)* See here, Ulsa. Let's come to an understanding. *[He advances toward her with the graceful, even stride that made him captain of the striding team at Cambridge.]*

ULSA: You still say it would be Jack?

MR. ICKY: What does she mean?

RODNEY: *(Kindly)* My dear, of course, it would be Jack. It couldn't be Frank.

MR. ICKY: Frank who?

ULSA: It *would* be Frank!

MR. ICKY: *(Whimsically)* No good fighting...no good fighting...

RODNEY: *(Reaching out to stroke her arm with the powerful movement that made him stroke of the crew at Oxford)* You'd better marry me.

ULSA: *(Scornfully)* Why, they wouldn't let me in through the servants' entrance of your house.

RODNEY: *(Angrily)* They wouldn't! Never fear--you shall come in through the mistress' entrance.

ULSA: Sir!

RODNEY: *(In confusion)* I beg your pardon. You know what I mean?

MR. ICKY: *(Aching with whimsey)* You want to marry my little Ulsa?...

RODNEY: I do.

MR. ICKY: Your record is clean.

RODNEY: Excellent. I have the best constitution in the world--

ULSA: And the worst by-laws.

RODNEY: At Eton I was a member at Pop; at Rugby I belonged to Near-beer. As a younger son I was destined for the police force---

MR. ICKY: Skip that.... Have you money?...

RODNEY: Wads of it. I should expect Ulsa to go down town in sections every morning--in two Rolls Royces. I have also a kiddy-car and a converted tank. I have seats at the opera---

ULSA: *(Sullenly)* I can't sleep except in a box. And I've heard that you were cashiered from your club.

MR. ICKY: A cashier? ...

RODNEY: *(Hanging his head)* I was cashiered.

ULSA: What for?

RODNEY: *(Almost inaudibly)* I hid the polo bails one day for a joke.

MR. ICKY: Is your mind in good shape?

RODNEY: *(Gloomily)* Fair. After all what is brilliance? Merely the tact to sow when no one is looking and reap when every one is.

MR. ICKY; Be careful. ... I will-not marry my daughter to an epigram...

RODNEY: (*More gloomily*) I assure you I'm a mere platitude. I often descend to the level of an innate idea.

ULSA: (*Dully*) None of what you're saying matters. I can't marry a man who thinks it would be Jack. Why Frank would--

RODNEY: (*Interrupting*) Nonsense!

ULSA: (*Emphatically*) You're a fool!

MR. ICKY: Tut-tut! ... One should not judge ... Charity, my girl. What was it Nero said?--"With malice toward none, with charity toward all--"

PETER: That wasn't Nero. That was John Drinkwater.

MR. ICKY: Come! Who is this Frank? Who is this Jack?

RODNEY: (*Morosely*) Gotch.

ULSA: Dempsey.

RODNEY: We were arguing that if they were deadly enemies and locked in a room together which one would come out alive. Now I claimed that Jack Dempsey would take one---

ULSA: (*Angrily*) Rot! He wouldn't have a---

RODNEY: (*Quickly*) You win.

ULSA: Then I love you again.

MR. ICKY: So I'm going to lose my little daughter...

ULSA: You've still got a houseful of children,  
*[CHARLES, ULSA'S brother, comes out of the cottage. He is dressed as if to go to sea; a coil of rope is slung about his shoulder and an anchor is hanging from his neck.]*

CHARLES: (*Not seeing them*) I'm going to sea! I'm going to sea! (*His voice is triumphant.*)

MR. ICKY: (*Sadly*) You went to seed long ago.

CHARLES: I've been reading "Conrad."

PETER: (*Dreamily*) "Conrad," ah! "Two Years Before the Mast," by Henry James.

CHARLES: What?

PETER: Walter Pater's version of "Robinson Crusoe."

CHARLES: (*To his father*) I can't stay here and rot with you. I want to live my life. I want to hunt eels.

MR. ICKY: I will be here... when you come back...

CHARLES: (*Contemptuously*) Why, the worms are licking their chops already when they hear your name.  
*[It will be noticed that some of the characters have not spoken for some time. It will improve the technique if they can be rendering a spirited saxophone number.]*

MR. ICKY: (*Mournfully*) These vales, these hills, these McCormick harvesters--they mean nothing to my children. I understand.

CHARLES: (*More gently*) Then you'll think of me kindly, feyther. To understand is to forgive.

MR. ICKY: No...no....We never forgive those we can understand....We can only forgive those who wound us for no reason at all....

CHARLES: (*Impatiently*) I'm so beastly sick of your human nature line. And, anyway, I hate the hours around here.  
*[Several dozen more of MR. ICKY'S children trip out of the house, trip over the grass, and trip over the pots and dods. They are muttering "We are going away," and "We are leaving you."]*

MR. ICKY: (*His heart breaking*) They're all deserting me. I've been too kind. Spare the rod and spoil the fun. Oh, for the glands of a Bismarck.  
*[There is a honking outside--probably RODNEY'S chauffeur growing impatient for his master.]*

MR. ICKY: (*In misery*) They do not love the soil! They have been faithless to the Great Potato Tradition!

*[He picks up a handful of soil passionately and rubs it on his bald head. Hair sprouts.]*

MR. ICKY: Oh, Wordsworth, Wordsworth, how true you spoke!  
 "No motion has she now, no force; / She does not hear or feel; / Roll'd round on earth's diurnal course / In some one's Oldsmobile."

*[They all groan and shouting "Life" and "Jazz" move slowly toward the wings.]*

CHARLES: Back to the soil, yes! I've been trying to turn my back to the soil for ten years!

ANOTHER CHILD: The farmers may be the backbone of the country, but who wants to be a backbone?

ANOTHER CHILD: I care not who hoes the lettuce of my country if I can eat the salad!

ALL: Life! Psychic Research! Jazz!

MR. ICKY: (*Struggling with himself*) I must be quaint. That's all there is. It's not life that counts, it's the quaintness you bring to it....

ALL: We're going to slide down the Riviera. We've got tickets for Piccadilly Circus. Life! Jazz!

MR. ICKY: Wait. Let me read to you from the Bible. Let me open it at random. One always finds something that bears on the situation. *[He finds a Bible lying in one of the dods and opening it at random begins to read.]* "Ahab and Istemo and Anim, Goson and Olon and Gilo, eleven cities and their villages. Arab, and Ruma, and Esaa--"

CHARLES: (*Cruelly*) Buy ten more rings and try again.

MR. ICKY: (*Trying again*) "How beautiful art thou my love, how beautiful art thou! Thy eyes are dove's eyes, besides what is hid within. Thy hair is as flocks of goats which come up from Mount Galaad--Hm! Rather a coarse passage...."  
*[His children laugh at him rudely, shouting "Jazz!" and "All life is primarily suggestive!"]*

MR. ICKY: (*Despondently*) It won't work to-day. (*Hopefully*) Maybe it's damp. (*He feels it*) Yes, it's damp.... There was water in the dod.... It won't work.

ALL: It's damp! It won't work! Jazz!

ONE OF THE CHILDREN: Come, we must catch the six-thirty.  
*[Any other cue may be inserted here.]*

MR. ICKY: Good-by....  
*[They all go out. MR. ICKY is left alone. He sighs and walking over to the cottage steps, lies down, and closes his eyes.*  
*Twilight has come down and the stage is flooded with such light as never was on land or sea. There is no sound except a sheep-herder's wife in the distance playing an aria from Beethoven's Tenth Symphony on a mouth-organ. The great white and gray moths swoop down and light on the old man until he is completely covered by them. But he does not stir. The curtain goes up and down several times to denote the lapse of several minutes. A good comedy effect can be obtained by having MR. ICKY cling to the curtain and go up and down with it.*  
*Fireflies or fairies on wires can also be introduced at this point.*  
*Then PETER appears, a look of almost imbecile sweetness on his face. In his hand he clutches something and from time to time glances at it in a transport of ecstasy. After a struggle with himself he lays it on the old man's body and then quietly withdraws.*  
*The moths chatter among themselves and then scurry away in sudden fright. And as night deepens there still sparkles there, small, white and round, breathing a subtle perfume to the West Issacshire breeze, PETER'S gift of love--a moth-ball.*  
*[The play can end at this point or can go on indefinitely.]*

\*\*\*

# Actor Evaluation Form

I am on Team (circle one):

RED BLUE GREEN ORANGE

Name \_\_\_\_\_

Segment from Team: RED

**Evaluation:** 👍 = ready for NBC!

① ② ③ ④ ⑤ 👍 Actors believable

① ② ③ ④ ⑤ 👍 Acting behaviors reflected motivation

① ② ③ ④ ⑤ 👍 Segment interesting

① ② ③ ④ ⑤ 👍 Production Values

Comments:

Segment from Team: BLUE

**Evaluation:** 👍 = ready for NBC!

① ② ③ ④ ⑤ 👍 Actors believable

① ② ③ ④ ⑤ 👍 Acting behaviors reflected motivation

① ② ③ ④ ⑤ 👍 Segment interesting

① ② ③ ④ ⑤ 👍 Production Values

Comments:

Segment from Team: GREEN

**Evaluation:** 👍 = ready for NBC!

① ② ③ ④ ⑤ 👍 Actors believable

① ② ③ ④ ⑤ 👍 Acting behaviors reflected motivation

① ② ③ ④ ⑤ 👍 Segment interesting

① ② ③ ④ ⑤ 👍 Production Values

Comments:

Segment from Team: ORANGE

**Evaluation:** 👍 = ready for NBC!

① ② ③ ④ ⑤ 👍 Actors believable

① ② ③ ④ ⑤ 👍 Acting behaviors reflected motivation

① ② ③ ④ ⑤ 👍 Segment interesting

① ② ③ ④ ⑤ 👍 Production Values

Comments:

Best Segment \_\_\_\_\_

# NBC Producer Evaluation Sheet

Team (circle one): RED BLUE GREEN ORANGE

Director \_\_\_\_\_

Scribe \_\_\_\_\_

Tech \_\_\_\_\_

Athlete: \_\_\_\_\_

Sport ; Medal ; Year

\_\_\_\_\_

\_\_\_\_\_

Country during Olympics: \_\_\_\_\_

**Showned:** 👍 = ready for NBC!

- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Motivation for Olympics
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Training for Olympics
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Difficulties/Life Events
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Actions Built on Motives **X3**
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Production Values
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Documentation
- ①②③④⑤⑥⑦⑧ 👍 Basic Life Information
- ①②③④⑤⑥ 👍 Additional Basic Info
- 👍 👍 All Team Members Performed

Comments:

# NBC Producer Evaluation Sheet

Team (circle one): RED BLUE GREEN ORANGE

Director \_\_\_\_\_

Scribe \_\_\_\_\_

Tech \_\_\_\_\_

Athlete: \_\_\_\_\_

Sport ; Medal ; Year

\_\_\_\_\_

\_\_\_\_\_

Country during Olympics: \_\_\_\_\_

**Showned:** 👍 = ready for NBC!

- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Motivation for Olympics
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Training for Olympics
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Difficulties/Life Events
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Actions Built on Motives **X3**
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Production Values
- ①②③④⑤⑥⑦⑧⑨⑩ 👍 Documentation
- ①②③④⑤⑥⑦⑧ 👍 Basic Life Information
- ①②③④⑤⑥ 👍 Additional Basic Info
- 👍 👍 All Team Members Performed

Comments: