

Unit: Stage Combat/Broadsword 101

Lesson: Stage Combat Basics PT.1

FOCUS QUESTION: How do we move through space by ourselves and with our partners?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate an active stance, a pass forward, and a pass back.	Performance Task: With a partner, pass forward and back across the floor while maintaining an active stance. Criteria: The teacher will assess based on a rubric looking for: students to stay level while passing, fluidity of movement, maintenance of distance with a partner, clear weight shifts, active hands, and consistent width in steps. Documentation: Video of passing across the floor and completed rubric.
Language-Based Objective: SWBAT define EPEAR, pass, and puzzle piece.	Performance Task: The students will define EPEAR, pass, and puzzle piece in their post-class journal entry to be turned in at the end of the unit. Criteria: Definitions (located below written procedures) must contain the information presented here, but it is not required to be presented in these exact words unless otherwise specified *Must be these exact words Documentation: Students' written responses.

Related Common Core & Standards:

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

1A.5b – Students will be able to express their emotions in increasingly complex situations to advocate for their needs and wants

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, verbal instructions should be given while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals and pencils

PROCEDURES

Warmup (10 min):

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

Teach active stance (5 min):

Students are instructed to spread out through the space facing forward. The teacher will begin the activity by saying:

Stand in a neutral position facing forward. From this position, move your back foot 2-foot lengths back and have the toe at a slight angle outward, while your front toe stays forward, facing where you want to go. From here, drop your weight slightly, keeping it centered between your legs, almost as if doing a mini squat or riding a small pony.

The teacher will go around the room and help to adjust students' positions as needed. The teacher will then continue the activity by saying:

When we fight, we don't just use our legs; we use our whole body. Now that we've got our legs figured out, let's add in our upper body. There isn't necessarily a right way to do this, rather we should focus on keeping our arms up and active.

The teacher will demonstrate active arms before going around to adjust positions as needed.

Teach passing (5-10 min):

The teacher will begin the activity by saying:

*We have learned how to stand and position our bodies while doing stage combat. Now we need to learn how we move through the space. **WATCH, DON'T DO.** We will return to our active positions to start. From here, we will shift our weight into our back leg. Then, we will take our back foot and step through to bring it to the front, shifting our weight forward as we do so. When we step through, our new back foot should come to a soft angle while our new front foot should be pointed forward, facing where we want to go. When I pass forward, I am making sure I don't narrow my stance, my hands remain active, my weight shifts are clear, and I am not popping up as I step through.*

The teacher will then invite the students to try this movement. After doing the movement with the students a few times, the teacher will step out to observe the students and give notes and corrections as needed. This same process will be repeated to teach students to pass back.

EPEAR (5 min):

The teacher will invite students to grab a quick sip of water and then come back into the space facing the teacher. The teacher will start the activity by saying:

Before we start to work with partners, we need to go over a very important safety rule which is called EPEAR. Repeat after me. Eye contact, preparation, evasion, attack, recovery. EPEAR is our sequence when doing any movement in stage combat. We first establish eye contact with our partners. Then, we use our weight shift as our preparation. Next, our partner evades the attack. The evasion must always come before the attack to make sure that our partner is always safe. Then, once our partner has evaded, we can attack. Finally, we recover and come back to our neutral active stance. Are there any questions about this rule?

The teacher will answer any questions before transitioning to the next activity.

Passing with partners (10 min):

The teacher will invite the students to find a partner and make a “hallway” in the space standing across from each other. The teacher will instruct the students to come back into their active stances with their left foot forward (now in the stance we call puzzle piece). From here, the teacher will instruct one side of the hallway to pass forward while the other side passes back. While doing this, the teacher will remind the students to follow the sequencing of EPEAR. Students will then reverse this so the students who just passed back will pass forward and vice versa. Allow students to practice this movement a few times before having groups go one by one across the room (there and back) while videoing. This video will be used to assess students on the movements based on the rubric.

Cool down (5 min):

Once all students have been videoed, the teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, assign the daily class and rehearsal journals and remind them to include the definitions of EPEAR, passing, and puzzle piece in their entry.

List of vocabulary to be presented in this lesson

- ***EPEAR:** Eye contact, preparation, evasion, attack, recovery
- **Puzzle Piece:** When in an active stance across from a partner, each should have the same foot forward (i.e. if they came together, their feet would fit together like a puzzle)
- **Pass:** The placing of the moving foot ahead or to the rear of the stationary foot without crossing the centerline (a walking step)

Unit: Stage Combat/Broadsword 101

Lesson: Stage Combat Basics PT.2

FOCUS QUESTION: How do we use a sword to both attack and defend?

Lesson Objectives	Assessment Strategies
<p>Content Objective:</p> <p>SWBAT demonstrate how to hold a sword, the 3 types of cuts, and the basic parries</p>	<p>Performance Task:</p> <p>Students will demonstrate how to hold a sword while performing the three different cuts by themselves and with a partner. When working with a partner, students will block each cut with the corresponding parry.</p> <p>Criteria:</p> <p>The teacher is looking for clear weight shifts as preparation for each cut, full extension of the arms, correct targeting in relation to a partner, and correct parries to counter the attack.</p> <p>Documentation:</p> <p>Teacher observation</p>
<p>Language-Based Objective:</p> <p>SWBAT label the parts of the sword, define center line, distance, pronation, supination, on-line, off-line, and parry</p>	<p>Performance Task:</p> <p>The students will define center line, distance, pronation, supination, on-line, off-line, and parry in their post-class journal entry to be turned in at the end of the unit. Students will also receive a handout on which to label the different parts of the sword, also to be handed in with their journal at the end of the unit.</p> <p>Criteria:</p> <p>Definitions (located below written procedures) must contain the information presented, but it is not required to be presented in these exact words unless otherwise specified. On the sword handout, the teacher is looking for all items to be labeled correctly (key located in the appendix).</p> <p>Documentation:</p> <p>Students' written responses and labeled handout.</p>

Related Common Core & Standards:

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

1A.5b – Students will be able to express their emotions in increasingly complex situations to advocate for their needs and wants

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, verbal instructions should be given while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, pencils, sword printouts to be labeled, wooden broadswords

PROCEDURES**Warmup (10 min):**

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

How to hold the sword/Parts of the sword (5 min):

Students are instructed to grab a sword before returning to the space and forming a circle. Once gathered, the teacher will instruct the students on the correct way to hold a sword.

While in the circle, the teacher will identify the different parts of the sword (fort, foible, mid-blade, point, cutting edge, pommel, grip, quillon). After identifying all parts, the teacher will name a part of the sword before asking the students to point to it on their swords.

Three types of cuts (15 min):

The teacher will instruct the students to spread through the space facing forward with enough space to allow for movement with their swords. The teacher will start by teaching the Fishing Line Cut by saying:

***WATCH DON'T DO.** We are going to start in our active stance that we learned last week. From here, we will raise the sword from our en garde position until the point is toward the sky and the quillons are flat and level with our shoulder. Next, we will take the sword and rotate it to lay flat on the table before casting it forward with our arms fully extended. When we are casting forward, I want you to imagine your energy going beyond your partner, not into your partner. Go ahead and give that a try. Now that we have that movement, let's add in the weight shifts. When we weight shift back, the sword should be moving into the vertical prep position and when we weight shift forward, the sword should be casting forward with our arms extended. Now, add in a pass forward.*

The teacher will give the students a minute to work all of these parts together. Next, the teacher will teach the Front-of-Body cut by saying:

*The next cut we are going to look at is the front of body cut. This cut is similar to the fishing line cut in how we are casting forward, but the main difference is in the weight shifts, or more accurately the lack of weight shifts. **WATCH DON'T DO.** The front-of-body cut casts forward and **WITHOUT A WEIGHT SHIFT** rotates in front of the attacker's body through the "Excalibur position" before casting around to the other side. Go ahead and slowly try this motion on your own. Now, you may realize that when moving from the right to the left, your hand is shifting positions. When cutting to the right, your palm should be facing up which is called supination, like you are offering a bowl of soup to your partner. When cutting to the left, your palm will be face down which is called pronation, like you are showing off your engagement ring.*

The teacher will give students a minute to work on this cut. Lastly, the teacher will teach the Round-the-Body cut by saying:

*The last cut we will be learning is the round-the-body cut. Let's get back into our en garde position and start with a fishing line cut on a pass. **WATCH DON'T DO** This time when we weight shift back we will drop the point of the sword down and bring it around behind our back before casting it around to the other side on a pass. Go ahead and give this a try.*

The teacher will give the students a minute to work on this cut before moving to the next part of the lesson.

Parries (5 min):

The teacher will now guide the students through the different parries used for each specific target (High line: #3, 4, Low line: #1, 2, 7, Head: #5). Once all parries have been taught, the teacher will turn to face the students and demonstrate different cuts at different targets for them to parry. Before moving into the next part of the lesson, the teacher will allow a minute for a short water break.

Practice with a Partner (10 min):

The teacher will instruct the students to pair up with another student and move into a “hallway” across from their partner. Once here, the teacher will teach the students how to find the proper distance when working with a partner. The teacher will then give the students time to work through the different cuts with their partners.

Cool down (5 min):

The teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, remind them to complete their daily class and rehearsal journals, include the vocabulary definitions from this class, and assign the sword handout to be labeled and turned in at the end of the unit.

List of Vocabulary to be Presented in this Lesson

- **Center Line:** The imaginary line that bisects the body vertically
- **On-line:** a) any offensive action that is directed to a target on the body and b) the relationship of combatants' bodies when their center lines and shoulders are lined up
- **Off-line:** a) any offensive action directed to a target away from the body and b) the relationship of combatants' bodies when their center lines are offset
- **Distance:** The proper measure between two or more combatants to safely execute any particular technique in stage combat
- **Pronation:** The palm is turned down
- **Supination:** The palm is turned up
- **Parry:** A defensive action which blocks or deflects an attack

Unit: Stage Combat/Broadsword 101

Lesson: Partnering

FOCUS QUESTION: How can we tell a story physically while keeping ourselves and our partners safe?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate a thrust and a moulinet	Performance Task: Students will demonstrate a thrust and a moulinet head cut by themselves and with partners. Criteria: The teacher is looking for clear weight shifts, full extension of the arms, correct targeting, correct parries, and use of “show then go” Documentation: Teacher observation
Language-Based Objective: SWBAT define moulinet, thrust, and describe the distance-line rule and show then go	Performance Task: The students will define moulinet, the distance-line rule, and show then go in their post-class journal entry to be turned in at the end of the unit. Criteria: Definitions (located below written procedures) must contain the information presented, but it is not required to be presented in these exact words unless otherwise specified. Documentation: Students’ written responses

Related Common Core & Standards:

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

1A.5b – Students will be able to express their emotions in increasingly complex situations to advocate for their needs and wants

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, give verbal instructions while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, pencils, wooden broadswords, scene printouts

PROCEDURES

Warmup (10 min):

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

Rehearsal (5 min):

The teacher will instruct the students to find a partner (different from the past two classes) and form a "hallway". With their partners, students will work through fishing line cuts, round-the-body cuts, and front-of-body cuts, all on passes targeting both high and low lines.

Moulinet and Head Cuts (5 min):

The teacher will ask the students to spread through the space facing forward. Once set, the teacher will say:

*Last class, we learned parry #5 which is our head parry. Today, we will talk about how we perform a head cut. **WATCH DON'T DO.** We will start in our en garde position. From here we will weight shift back, and on this weight shift, we will drop the point forward towards the floor. From here we will continue to rotate the sword around following a vertical plane. Then on a weight shift forward, we will cast our sword out, extending our arms and sending the energy beyond our partners. Go ahead and try this on your own.*

Thrust (10 min):

Once the students have completed work on moulinets, the teacher will say:

*Last class, we also learned 3 different cuts you will use with this weapon system. Today, we will learn the last cut you will use called the thrust. **WATCH DON'T DO.** We will start in our en garde position. From here we will weight shift back. On this weight shift, our sword will move from its en garde position to be parallel with the floor, quillons in line with our hips. From here, we will extend our arms to target the low line. We will not shift our weight until our partner evades the attack. Once they have shifted their weight back, we can weight shift forward to complete the attack. This rule is known as “Show then go”. We first show where we are going, then we go once our partner evades. Go ahead and try this on your own.*

Assign Fight Partners (5 min):

The teacher will allow the students to take a short water break while finalizing fight partnerships (The teacher should keep in mind what they have observed from the last 3 classes pertaining to mastery level and past partnerships). The teacher will then assign fight partners and the scene before moving back into rehearsal.

Rehearse with partner (10 min):

The teacher will instruct the students to form a “hallway”, this time with their partners for the final fight. Together, the partners will work through fishing line cuts, round-the-body cuts, front-of-body cuts, thrusts, and head cuts all on passes targeting high and low lines.

Cool down (5 min):

The teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, remind them to complete their daily class and rehearsal journals and include the vocabulary definitions from this class.

Also remind them to start working on their scene, memorizing their lines, and assign the scene and character analysis to be turned in at the end of the unit.

List of Vocabulary to be Presented in this Lesson

- **Distance-line rule:** When working in distance, we have to target off-line. When working out of distance, we can target on-line (This will mostly apply to thrusts)
- **Show then go:** When thrusting, we first need to extend our arms with the weapon showing our partner where we are going. Once our partner has evaded the attack, we can then pass forward or “go”
- **Moulinet:** "Little windmill" The action of spinning the blade in a circular fashion (either forward or backward)
- **Thrust:** An attack made with the point of the weapon

Unit: Stage Combat/Broadsword 101

Lesson: Fight Choreography and Rehearsal Pt.1

FOCUS QUESTION: How can we apply what we have previously learned about broadsword techniques to a choreographed fight?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate and apply their knowledge of broadsword techniques learned in previous classes to a choreographed fight	Performance Task: Students will apply their prior knowledge to the first phrase of a choreographed fight Criteria: The teacher is looking for clear weight shifts, correct targeting and parries, maintenance of distance, full extension of arms, and clear intention. Documentation: Teacher observation

Related Common Core & Standards:

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

1A.5b – Students will be able to express their emotions in increasingly complex situations to advocate for their needs and wants

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, give verbal instructions while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, pencils, wooden broadswords

PROCEDURES

Warmup (10 min):

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

First Half of Fight (20 min):

The teacher will teach students the first phrase of the fight, having them learn both character's tracks. Take this time to slowly break down all movements, weapon pathing, and answer student questions. Before moving into rehearsal, have each group decide which roles they will play and allow for a short water break.

Rehearsal (15 min):

Have students get with their partners and rehearse the first phrase of the fight. The teacher should move between the groups, giving notes and corrections as needed.

Cool down (5 min):

The teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, remind them to complete their daily class and rehearsal journals, to start looking over their scenes and memorizing their lines, and to continue working on their character and scene analyses.

Unit: Stage Combat/Broadsword 101

Lesson: Fight Choreography and Rehearsal Pt.2

FOCUS QUESTION: How can we apply what we have previously learned about broadsword techniques to a choreographed fight?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate and apply their knowledge of broadsword techniques learned in previous classes to a choreographed fight	Performance Task: Students will apply their prior knowledge to the second phrase of a choreographed fight Criteria: The teacher is looking for clear weight shifts, correct targeting and parries, maintenance of distance, full extension of arms, and clear intention. Documentation: Teacher observation

Related Common Core & Standards:

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

1A.5b – Students will be able to express their emotions in increasingly complex situations to advocate for their needs and wants

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, give verbal instructions while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, pencils, wooden broadswords

PROCEDURES

Warmup (10 min):

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

Second Half of Fight (20 min):

The teacher will teach students the second phrase of the fight. Take this time to slowly break down all movements, weapon pathing, and answer student questions. Before moving into rehearsal, take a short water break.

Rehearsal (15 min):

Have students get with their partners and rehearse the second phrase of the fight. The teacher should move between the groups, giving notes and corrections as needed.

Cool down (5 min):

The teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, remind them to complete their daily class and rehearsal journals, to continue looking over their scenes and memorizing their lines, and to continue working on their character and scene analyses.

Unit: Stage Combat/Broadsword 101

Lesson: Scene Work and Rehearsal

FOCUS QUESTION: How can we combine our knowledge of broadsword techniques and different acting techniques to create a complex and compelling performance?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate and apply their knowledge of broadsword techniques learned in previous classes to a choreographed fight	Performance Task: Students will apply their prior knowledge to the entirety of a choreographed fight Criteria: The teacher is looking for clear weight shifts, correct targeting and parries, maintenance of distance, full extension of arms, and clear intention. Documentation: Teacher observation

Related Common Core & Standards:

TH:Cr3.1.HSI.a – Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions

TH.Pr4.1.HSI.a – Examine how character relationships assist in telling the story of a drama/theatre work

TH.Pr4.1.HSI.b – Shape character choices using given circumstances in a drama/theatre work

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, give verbal instructions while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, pencils, wooden broadswords

PROCEDURES

Warmup (10 min):

Students are instructed to make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, the teacher will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The teacher will instruct the students to come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

Rehearsal (35 min):

Have students get with their partners to rehearse both phrases of the fight and the scene. This time should be used to work on characterization, scene blocking, weapon pathing, and full runs of the fight. During this time, the teacher should be moving between the different groups to answer questions and give corrections.

Cool down (5 min):

The teacher will invite the students to come back into a circle and lead them through gentle stretches to cool down and relax their muscles. Before students leave, remind them to complete their daily class and rehearsal journals, to continue looking over their scenes and memorizing their lines, and to continue working on their character and scene analyses. Also, remind students that all work is due by the end of the next class and that there will be a final test on safety, vocabulary, and movement basics.

Unit: Stage Combat/Broadsword 101

Lesson: Performance Day

FOCUS QUESTION: How can we combine our knowledge of broadsword techniques and different acting techniques to create a complex and compelling performance?

Lesson Objectives	Assessment Strategies
Content Objective: SWBAT demonstrate and apply their knowledge of broadsword techniques learned in previous classes to a choreographed fight	Performance Task: Final performance of a choreographed fight and scene Criteria: The teacher is looking for clear weight shifts, correct targeting and parries, maintenance of distance, full extension of arms, and fluidity of movement. Documentation: Final performances will be video recorded and graded based on a rubric
Content Objective: SWBAT analyze character motivations and relationships and demonstrate an understanding of the scenes context and subtext	Performance Task: Final performance of a choreographed fight and scene Criteria: The teacher is looking for clear intentions, motivated blocking, memorization, articulation, and clear relationships Documentation: Completed character and scene analysis to be turned in at the end of the last class

Related Common Core & Standards:

TH:Pr6.1.HSII.a - Present a drama/theatre work using creative processes that shape the production for a specific audience.

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

Differentiation: When instructing on movement, give verbal instructions while demonstrating the movement. Accommodations and modifications for physical and mobility limitations will be evaluated case by case. For students with learning disabilities, in-person consultation will be needed with either their paraprofessional or a specialist who is knowledgeable about their condition.

Spatial Organization: Large, open space to allow for free movement.

Materials Needed: Students' journals, wooden broadswords, pencils, printouts of final test

PROCEDURES

Warmup (5 min):

The teacher will choose a student to lead warmups for this class. Students will make a circle with enough room to extend their arms to the sides without touching their neighbor.

While standing, they will progress through stretches of the neck, wrists, and shoulders, roll out the ankles and knees, and stretch the calves, hamstrings, and obliques.

The students will come to the floor and continue stretching the hips through lunges and straddles, and warm up the back with cat/cow.

Final Performances (25 min):

While the students are warming up, take this time to set up the camera to record the final performances and build any set that is needed or grab props that may be used. Once the students are done warming up, have all students sit on one side facing the stage area. Call up groups one at a time to perform. Have them slate with their names and the material being presented before moving into the performance. Once all groups have performed, invite the students to take a water break and compile all work to be turned in.

Final Test (15 min):

The teacher will instruct the students to grab a pencil and spread through the space before passing out the final tests.

Wrap up (5 min):

The teacher should take this time to do a final check-in and talk back about the process with the students. Before they leave, assign the final reflection to be turned in by the end of the next class and collect all work to be turned in.

Appendix

Passing Rubric

If the following elements are present in the student's work on passing and passing with a partner, place a check in the corresponding box

Level while passing	
Fluid movements	
Maintenance of distance with a partner	
Clear weight shifts	
Active hands	
Consistent width in steps	

Notes

Character and Scene Analysis Questions

Keep in mind that the script may not provide all the answers, or the specifics of your character's background information. If so, do your best to fill in the vital "why's" of your character, without getting into false fabrication that doesn't have to do with the play.

Ideally, write your responses as 1st person -as the character. Many actors like to do this so they feel more like the character and don't distance themselves from the character, BUT you may also choose to answer as you the actor if you feel more distance is required, that is your choice.

Please answer the following questions:

1. **Who** am I?
2. **What** is happening? What are the circumstances?
3. **When** is it? (What year is it?) What time of year is it?
4. **Where** is it? Is this place you are now different than where you were born?
5. **Why?** What is my motivating force – what is my need/objective? (What drives me)
6. **How?** How do I plan to get what I want? (tactics)
7. What are your character's obstacles?
8. How are you physically and emotionally/physiologically *different* and/or *similar* to the other people in your world?
9. Think about your **physical, sociological, and psychological aspects**. For example, what is your religion? What is your ethnic makeup? What are your hobbies? How educated are you? What about your personal habits? Your other talents? Your temperament – quick to anger? Patient? Insecure? confident? What are your **VALUES** that concern the world you are in? Do you care about your appearance? Being respected? Being feared? What are you **HIDING** from others?
10. How does your character *want* to appear? How does your character *not want* to appear?
11. Your **MOMENT BEFORE**. Every time you enter a scene, **WHERE HAVE YOU BEEN?** For what reasons are you leaving? Make sure in every scene if you leave the stage, you know **WHY**.
12. Place an **imaginary center** for your character: Do you think the character is head, heart or groin centered? (do they work from their mind, heart/soul, or their gut/primal center?)
13. **Secrets**: Create for your character a couple of private secrets – things that no other person knows. (This may correlate to the "what are you hiding question"), but it also may be a good or bad secret about yourself that infuses your role and makes your portrayal more believable to you and more complex. Write them here, but don't let your partner know.
14. Look through your scene and **write down what you think is the "big moment"** of the scene – or the most important line (for example: "John have you ever really loved me?" or...."I don't know if I will ever forgive myself for not telling you the truth" etc. etc.) Think about all the possibilities/tactics that may be possible when playing that moment.

Rubric for Final Performance

	Not Present (0)	Needs Improvement (1)	Satisfactory (2)
Clear weight shifts			
Correct targets			
Correct parries			
Maintenance of distance			
Full extension			
Fluidity of movement			
Memorization			
Articulation			
Overall performance			
Group cohesion			

Total: /20

Notes

Final Test

Name:

Vocab

For each word, fill in the corresponding definition

1. Pass
2. Puzzle Piece
3. Center Line
4. On-Line
5. Off-Line
6. Distance
7. Pronation
8. Supination
9. Parry
10. Moulinet
11. High Line

12. Low Line

13. Thrust

Safety

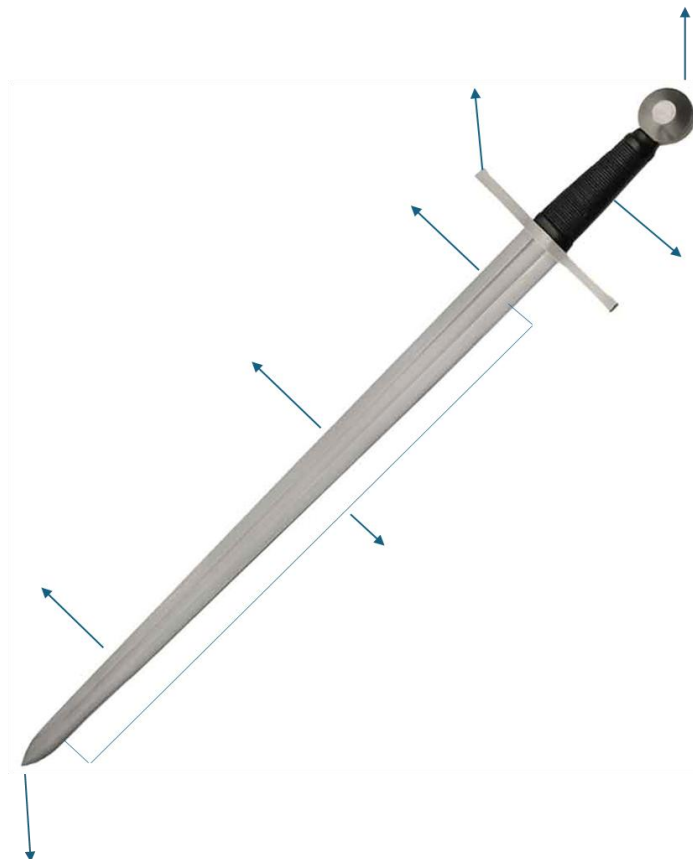
14. EPEAR

15. Distance-Line Rule

16. Show Then Go

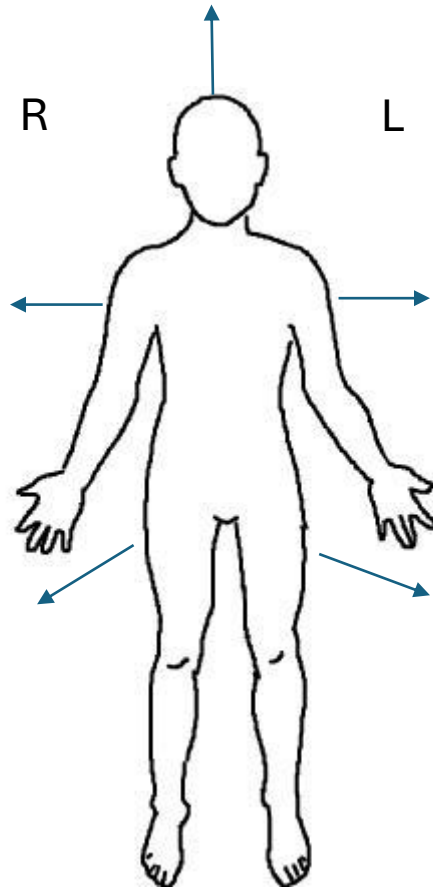
Parts of the Sword

Label each part of the sword



Parries

Label where each parry would live on this body (R: right, L: left)



Name:

Vocab

For each word, fill in the corresponding definition

1. Pass

The placing of the moving foot ahead or to the rear of the stationary foot without crossing the centerline (a walking step)

2. Puzzle Piece

When in an active stance across from a partner, each should have the same foot forward (i.e. if they came together, their feet would fit together like a puzzle)

3. Center Line

The imaginary line that bisects the body vertically

4. On-Line

a) any offensive action that is directed to a target on the body and b) the relationship of combatants' bodies when their center lines and shoulders are lined up

5. Off-Line

a) any offensive action directed to a target away from the body and b) the relationship of combatants' bodies when their center lines are offset

6. Distance

The proper measure between two or more combatants to safely execute any particular technique in stage combat

7. Pronation

The palm is turned down

8. Supination

The palm is turned up

9. Parry

A defensive action which blocks or deflects an attack

10. Moulinet

"Little windmill" The action of spinning the blade in a circular fashion (either forward or backward)

11. High Line

The area of attack and defense located above the Horizontal Center Line

12. Low Line

The area of attack and defense located below the Horizontal Center Line

13. Thrust

An attack made with the point of the weapon

Safety

14. EPEAR

Eye contact, preparation, evasion, attack, recovery

15. Distance-Line Rule

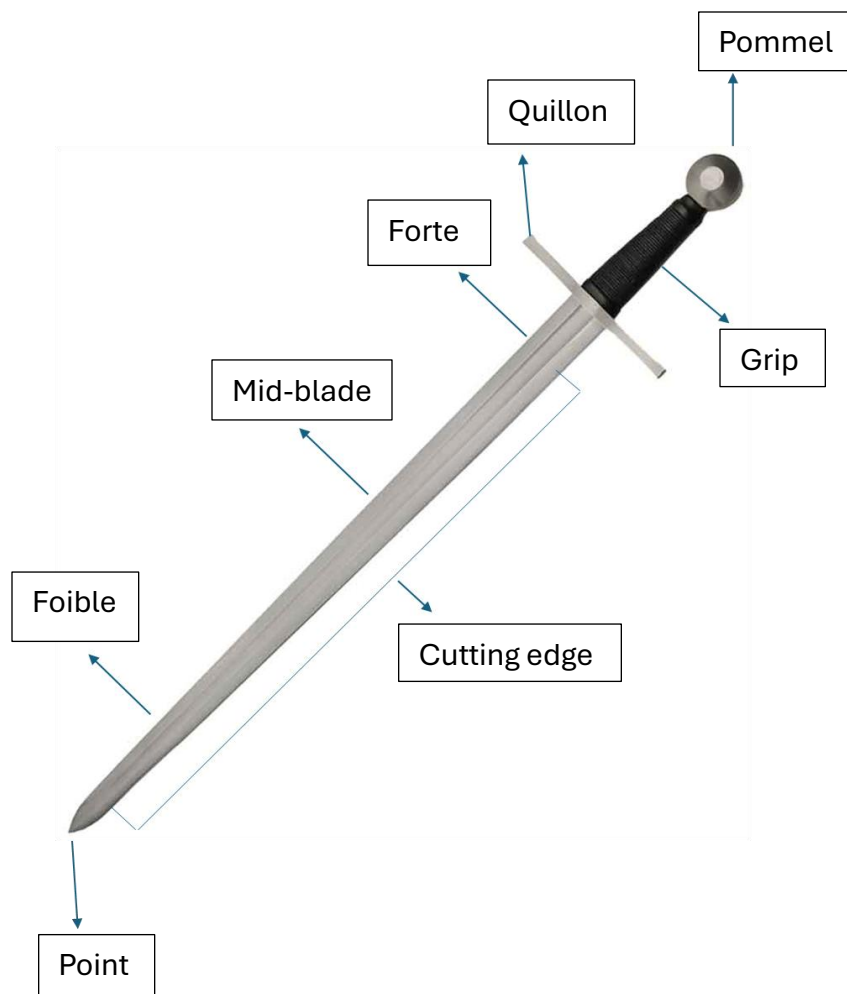
When working in distance, we have to target off-line. When working out of distance, we can target on-line (This will mostly apply to thrusts)

16. Show Then Go

When thrusting, we first need to extend our arms with the weapon showing our partner where we are going. Once our partner has evaded the attack, we can then pass forward or "go"

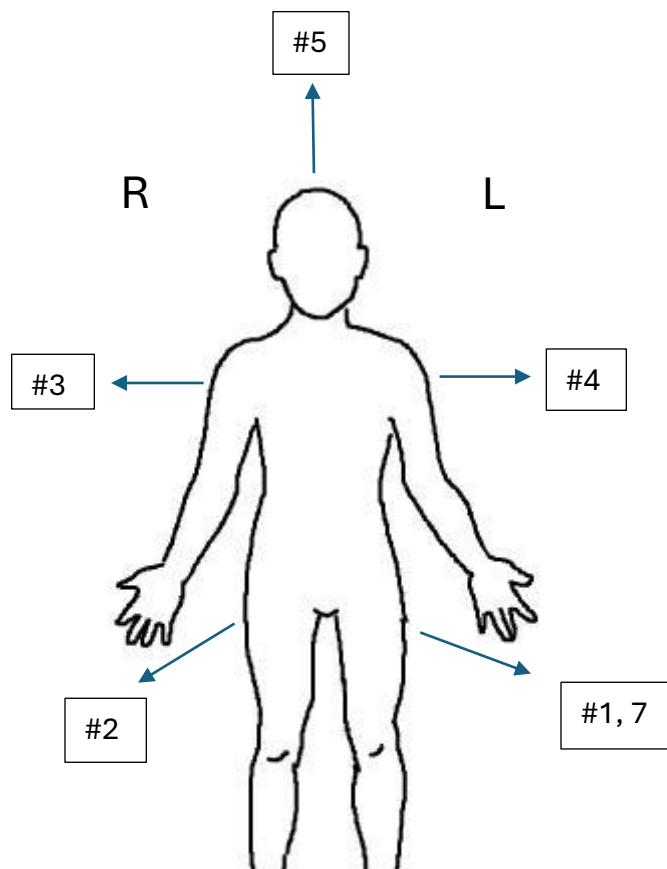
Parts of the Sword

Label each part of the sword

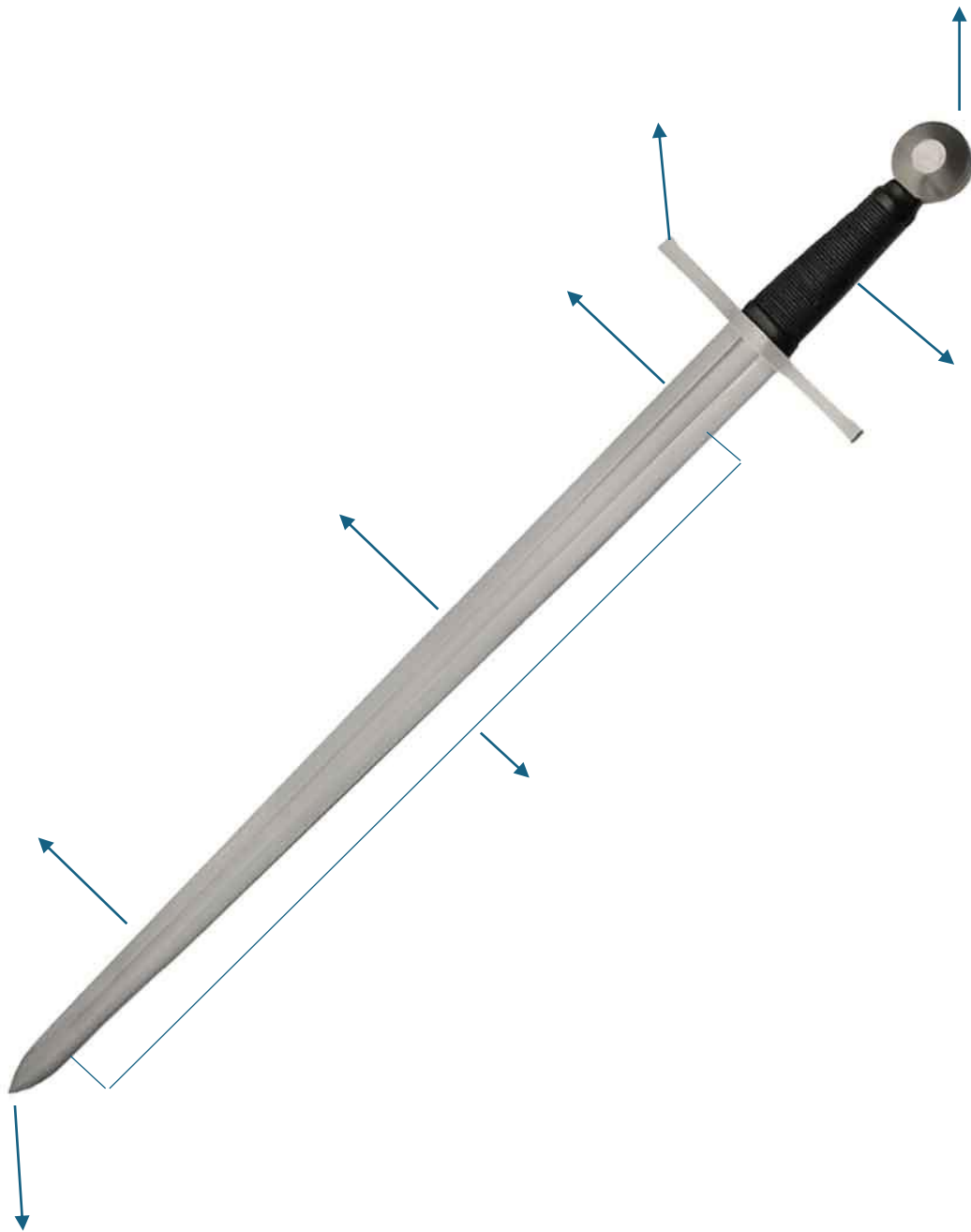


Parries

Label where each parry would live on this body (R: right, L: left)



Parts of the Sword



Macbeth: Act 5, Scene 7

MACBETH

They have tied me to a stake. I cannot fly,
But, bear-like, I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young Siward.

YOUNG SIWARD

What is thy name?

MACBETH

Thou 'lt be afraid to hear it.

YOUNG SIWARD

No, though thou call'st thyself a hotter name
Than any is in hell.

MACBETH

My name's Macbeth.

Phrase 1

YOUNG SIWARD

The devil himself could not pronounce a title
More hateful to mine ear.

MACBETH

No, nor more fearful.

YOUNG SIWARD

Thou liest, abhorred tyrant. With my sword
I'll prove the lie thou speak'st.

Phrase 2. Young Siward is slain.

MACBETH

Thou wast born of
woman.

But swords I smile at, weapons laugh to scorn,
Brandished by man that's of a woman born.

He exits.