

LIVE Arts

TEACHER GUIDE

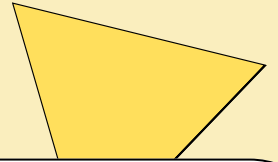
CRAFTING A CHARACTER

With: Angela Christie

Date: Jan 26 2024

Grade: 7/8

Artistic Discipline: Theatre



OVERVIEW

Join Angela as she walks your class through the basics of how to create a character using only your body and your voice. She will use the basics of professional theatre methods to bring your students some of the joy and play in theatre



ARTIST BIOGRAPHY

Angela Christie is a Saskatoon-based theatre artist and educator. For over 20 years, Angela has worked as an actor and stage manager with an array of theatre companies across SK. As the co-founder of Theatre Ecstasis, Live Five, and Ferre Play Theatre, Angela has been a part of producing over 30 productions. Angela holds a BFA degree in drama and a BEd from the U of S. She is the creator and coordinator for Shakespeare on the Saskatchewan's school program, works annually at The Fringe's Collaboration Station, and over the past 4 years, she has taught Arts Education at École Victoria School, Princess Alexandra, and École Henry Kelsey. Angela currently teaches Grade 2 French Immersion at Forest Grove. Bonjour mes amis!

MATERIALS

- No materials needed

CLASSROOM SETUP

Clear the center of your classroom so that students have space to move around.

Curriculum Outcomes & Indicators

GRADE 7

CREATIVE PRODUCTIVE
CP7.4 Investigate how dramatic character develops from role.

b. Investigate when in role how character may be expressed through actions.

CREATIVE PRODUCTIVE
CP7.5 Use drama elements, strategies, negotiation, and collaboration to help shape the direction of the drama and/or collective creation.

f. Identify and discuss the presence of tension and contrast in own drama work.

CULTURAL HISTORICAL
CH7.1 Investigate how artists' relationship to place may be reflected in their work.

b. Describe ways that an artist's place might be a source of inspiration in different arts disciplines (e.g., photography, music styles, architecture, theatre, heritage dances).

GRADE 8

CREATIVE PRODUCTIVE
CP8.4 Demonstrate how dramatic characters interact in relationships within the drama and/or collective creation.

b. Demonstrate confidence and curiosity when assuming different kinds of roles in drama work.

CRITICAL RESPONSIVE
CR8.1 Respond to professional dance, drama, music, and visual art works through the creation of own arts expressions.

d. Create own work (e.g., visual or performing arts) in response to a professional arts expression, and describe how own work is inspired or influenced by the original work.

CULTURAL HISTORICAL
CP8.4 Demonstrate how dramatic characters interact in relationships within the drama and/or collective creation.

c. Describe own roles and specific contributions to the collective drama work.

Fransaskois Curriculum

Outcomes & Indicators

GRADE 7

Création/Production

7CP.4 Créer des rôles en tenant compte de leurs caractéristiques, du lieu, de l'espace et de la situation dramatique.

d. Discerne les intentions des personnages selon leurs actions et interactions et l'espace.

Critique/Appréciation

7CA.2 Explorer comment les arts peuvent communiquer le sens du lieu.

b. Discute l'intention, le développement et l'interprétation du concept de lieu tel que représenté dans son travail et dans celui de ses camarades.

Création/Production

7CP.4 Créer des rôles en tenant compte de leurs caractéristiques, du lieu, de l'espace et de la situation dramaque.

a. Démontre son engagement et sa créativité dans les différents rôles assumés.

GRADE 8

Création/Production

8CP.5 Justifier le choix de stratégies et d'éléments dramatiques.

f. Discerne l'utilisaon du mouvement, de l'espace et du temps dans son propre travail dramatique.

Critique/Appréciation

8CA.1 Apprécier les oeuvres professionnelles dans les domaines de la danse, de l'art dramatique, de la musique et des arts visuels par la création de ses propres oeuvres artistiques.

d. Réalise une oeuvre artistique en s'inspirant d'une expression artistique professionnelle.

Création/Production

8CP.4 Exprimer comment les personnages d'une oeuvre dramatique interagissent dans l'oeuvre ou la création collective.

a. Reste en personnage, pendant une période prolongée, en relation avec les rôles assumés par les autres.

Workshop Vocabulary

Elements of Dance (B.A.S.T.E)

Body

We lead with body parts that start our action and affect our thoughts and emotions.

Action

What does our body do? Think about locomotor and non-locomotor movements.

Space

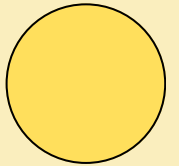
Where does our body move through space? (ie: Levels, Direction, etc)

Time

When does our body move? (ie: Fast or Slow)

Energy

How does our body move? (ie: Heavy or Light)



Non-Locomotor

Our bodies stay in place ie. twist, bend, turn, stretch.

Locomotor

Our bodies travel from one point to another ie. walk, run, gallop.

Pre-Workshop Activity

Name: Getting to Know Ourselves

Duration:

1 Hour

Materials:

- Whiteboard
- Projector
- Laptops

EXERCISE 1 - Knowing Ourselves

- The purpose of this exercise is to help the students start to develop an understanding of how they naturally move in order to better know how to change their body to appear as a different character.
- If you have a large mirror you can bring to class, or a wall of mirrors (like in a dance studio) in your school, that would be useful for this exercise.
- Clear the center of your classroom and have the students mill about in the middle.
- Ask them to walk about as different animals or moods (ie: walk like an elephant, walk like you're confused)
- Once they've gotten warmed up, have them walk around the classroom the way they normally would
- Ask them to think about how they walk (ie: how fast they normally walk, whether they have heavy steps, whether they turn their feet outwards or inwards, how they hold their shoulders etc).
- Have the class sit on the ground facing the board/'stage' and have each student take a turn walking from the left of the stage all the way to the middle of the stage. Here they'll turn to the audience, say 'My name is _____' and then exit to the right. Ask the students to walk across the entire stage as normally as they are able to.
- As a class you can discuss the different ways students walk and use their body language. Remind students that it is ok to make observations, but it is not ok to be mean. Everybody walks differently for various reasons and we want to be aware of how we walk, but not embarrassed or self-conscious about it.

EXERCISE 2 - Learning How To Watch Movements

- The purpose of this exercise is to dive into the CH7.1b outcome and the CR 8.1d outcome.
- Have your students each search Youtube and choose a scene from a film (you could have a small collection of scenes from Youtube ready to show them to simplify the process).
- Have the students focus on choosing a scene where there is a clear focus on a character's movements.
- Have each student write down 3-5 distinct elements of one specific character's movements (ie: heavy/light, quick/slow, choppy/smooth etc).
- Then ask your students to write down 3-5 reasons for why a character might move that way. Ask them to have at least one reason that specifically talks about how the context influences the movement (ie: the character is moving quickly because it is cold and they are outside).
- Have each student attempt to recreate the movement of this character but with a major change made to the context the character is in. (ie: they're no longer out in the snow, now they are in a saw mill)

Broadcast Program

00:00 - 00:05:

- Artist Bio Video + Introduction

00:05 - 00:15:

- Personal Introduction
- Introduction to the roles Angela has played

00:15 - 00:20:

- An exercise on how to 'lead' with different parts of your body

00:20 - 00:30

- Instruction on: Indirect & Direct movement, Light & Heavy Walking, Using our body at different speeds

00:30-00:40

- Students put these elements together to create a character

00:40-00:45

- Students show off their character

00:45 - 00:50

- Artist Q & A

Post-Workshop Activity

Name: Hot Seat Work

Duration:

1 Hour

Materials:

- 3 Chairs
- A Clear Classroom

EXERCISE 1 - Hot Seating

- For more context on 'Hot Seating' click on [this link](#).
- The point of these exercises is to have the students continue their learning on character and have them grow this character through short, guided improv.
- Start off by having each student start to remember the character that they crafted during the workshop broadcast (make sure each student has really settled on what that character is, even if it's something as simple as 'I'm a lion').
- Ask the students to all walk around the classroom as their character would.
- Have all of the students sit down facing a 'stage' and set up ~3 chairs on the stage.
- From here, have the students take turns walking up to the stage and taking a seat (in character) until all the chairs are filled.
- Now the teacher can start to ask the characters questions that they will improvise answers for. The goal of this is to get them to think of the who, what, when, where and why of their character and their motivations. (ie: 'Who are you?', 'Why did you come to school [or whatever scene you set] today?' 'What is something that you love?').
- You can also start to ask the students questions that get them to interact with the students that are also on stage (ie: how does the anxious journalist feel about the sick giant sneezing next to him?).
- If your class is up for it, they can also contribute questions.
- Once you've given the students on stage a good amount of time, cycle your next students on to the 3 seats and repeat.

EXERCISE 2 - Observing Ourselves

- In an attempt to develop the student's self-reflection, have them reflect on their character and identify which elements of B.A.S.T.E they used.
- ie: When it came to how their character used space, what levels did they use? When it came to energy, were they heavy or light?

EXERCISE 3 - Observing the World Around Us

- In the same way that your students observed themselves and each other in the Pre-Workshop Exercises, have each student choose a place outside of school (ie: their home, the bus, the grocery store with their parents) where they can see other people.
- Over the course of a week, have the students report back to the class about a person they saw outside of school and tell you how they moved (in relation to the Elements of Dance you learned about)

Additional Information

Upcoming Workshops

Feb 28-29 - Shawn Cuthand - Stand Up Comedy/Storytelling

March 26-28 - Hailey Weber - Painting (French & English Program)

April 10-11 - Greg Orrē - Music

April 24-25 - Katherine Lawrence - Page Poetry

More Art By The Artist

To find out more about the theatre scene in Saskatoon, check out these theatre companies:

-<https://shakespearesask.com/> -<https://www.25thstreettheatre.org/> -<https://persephonetheatre.org/>
-<https://livefive.ca/>

