

Song as a Monologue: Scoring

What is the purpose of scoring and what is the most effective strategy to do so?

Lesson Objectives	Assessment Strategy(ies)
<p>Content Objective: Students will be able to effectively annotate and score a song like a monologue in order to connect deeper with their character and the purpose of their song.</p>	<p>Performance Tasks: Students will perform their scored song as a monologue for their partner and possibly for the class. Students will fill out a feedback sheet for their partner and anyone who performs for the class analyzing the effectiveness of the performer’s purposeful scoring.</p> <p>Criteria:</p> <ul style="list-style-type: none"> - Student performed what was written on their scored sheet. - Student critically responded to their peer(s)’ performance, analyzing if their beats and tactics were appropriate on the Peer Feedback form (See Appendix A). <p>Documentation:</p> <p>Student submits a picture of their scored sheet on Google Classes and student turns in their peer feedback form. Teacher will give comments on both as needed.</p>
<p>Language-Based Objective: Students will be able to apply knowledge of the definition of beats and tactics to effectively score their song like a monologue.</p>	<p>Performance Tasks: Students will write their beats, tactics, and blocking on a double spaced, printed version of their song written as a monologue.</p> <p>Criteria:</p> <ul style="list-style-type: none"> - Beats are accurately written on the page, reflect what was/could be performed, and are appropriate for the character. - Tactics are accurately written on the page, reflect what was/could be performed, and are appropriate for the character. - Blocking is accurately written on the page, reflect what was/could be performed, and are appropriate for the character. <p>Documentation:</p> <p>Comments on submitted worksheet.</p>

Related Standards:

HS Proficient TH:Cr1.1.HSI

- c. Use **script analysis** to generate ideas about a character who is **believable** and authentic.

HS Proficient TH:Cr3.1.HSI

- b. Use **physical** and **vocal** choices to develop a performance that is **believable**, authentic, and relevant.

HS Proficient TH:Pr5.1.HSI

- a. Apply various **acting techniques** to expand skills in a rehearsal.

Modifications Relevant to the Lesson:

All modifications provided are based on 3 confidential IEPs of specific students in the class.

- When students are working in groups or independently, teacher will circulate the room and give **on task focusing prompts** to help students stay on track. Furthermore, **redirecting and prompting** will also be done while circulating.
- Class is **broken down into smaller units** for those who learn better through chunking or smaller sections.
- **All writing and non-writing assignments are done in pairs** for those who do better with non-individual writing assignment, examinations, and work.
- **All directions will be read out loud and explained**, with time for students to ask clarifying questions.
- Students are working **hands on** for about half the class.
- All vocabulary- beat, tactic, and objective- will be written on the board.

Spatial Organization: Chairs will be in rows on top of the taped-out grid, facing the white board at the front of the room.

Materials Needed: 50 copies of first verse and first chorus of “Waving Through a Window” from *Dear Evan Hansen* (Appendix B), white board, white board markers, each student to have a double-spaced copy of their song typed like a monologue

Previous Knowledge:

- how to read music
- how to annotate blocking and staging
- some students know what beats, tactics, and objectives are, but certainly not most. If they do know, they are unclear on the proper way to use them.

Context for Learning:

Frank Sinatra School of the arts is a Public Performing Arts school. Each student has a specific major that they are NOT allowed to switch out of. All students in my classes are specifically studying Drama for their major. Students auditioned to get in the program and were accepted. The class is NOT co-taught but does include students with IEPs. There is also another student teacher in the room with the C.T. and me. The other student teacher is not always present on days that I am in the classroom, but is at least half of the time, if not more.

This class is a yearlong elective Musical Theatre course that is open to all grades and all majors at the school. There are 31 kids in the class. Since it is open to all majors and all grades, all students enter the class with a different level of both acting and music training. The class has a lot of vocal performance majors, thus they do not have much acting training, such as with subjects like tactics and beats.

The main point of the course is to produce the school musical. Thus, students audition for the course in June of the previous school year and if they are cast in the school musical, they are enrolled in the class. Thus, when the class started in August 2018, the students spent their entire period working on the musical *Phantom of the Opera* until the end of March 2019. When *Phantom of the Opera*, was over, the rehearsal time turned into their musical theatre class, which is this class. For the remainder of the year, the class is focused on each student choosing two contrasting songs appropriate for their voice and self, rehearsing the two songs, and performing them for the class, with the goal of being able to use these two pieces for any and all future auditions.

Students are working on scoring their second song like a monologue. The first time they scored monologues, most of them incorrectly scored their monologue or proved they were unable to score at all. Their next scoring is due on the following Monday after this class, thus this class is designed to wipe away their misconceptions, teach them the proper way to score, and provide them with the opportunity and the space to begin scoring their monologue for Monday with their peers and teachers so they can get any clarifications they need.

Procedures (43 Minutes)

I. Warm Up (5 minutes)

- a. Students will enter the room and put their bags down on a chair. If the chairs are in their warm up space, they will move their chairs out of the way.
- b. Students will stand in their warm up spot and wait until teacher picks a student to lead the warm up.
- c. Students will perform the warm up.
- d. When the warm up is over, students will move their chairs back into rows facing the front of the room.

II. Shall We Score? (15 Minutes)

a. Teaching the Scoring (5 minutes)

- i. Teacher will put the lyrics to “Waving Through a Window” from *Dear Evan Hansen* up on the board and give students each a printed copy of the song.
- ii. Teacher will ask students to define what a beat is.
 1. If students cannot accurately define what a beat is, the teacher will, providing examples when needed.
- iii. Teacher will ask students why beats are important and how they help an actor.
- iv. Teacher will ask students to define what an objective is.
 1. If students cannot accurately define what an objective is, the teacher will, providing examples when needed.
- v. Teacher will ask students why an objective is important and how they help an actor.
- vi. Teacher will ask students to define what a tactic is.
 1. If students cannot accurately define what a tactic is, the teacher will, providing examples when needed.
- vii. Teacher will ask students why tactics are important and how they help an actor.
- viii. Teacher will ask students why this is helpful in regards to performing a solo song.
- ix. Teacher will introduce “Waving Through a Window” and together they will scribe Evan’s objective for this song.

b. Turn and Talk (5 minutes)

- i. Teacher will tell students to turn and work with a partner for 3 minutes to begin to score the tactics, beats, and possible staging. Though they have 5 minutes, 3 minutes will install more urgency.
 1. Their goal is to finish the first verse and move on to the chorus and beyond if time.
- ii. Teacher will circulate to help students who are struggling.

c. Work Together (5 minutes)

- i. After the five minutes is up, teacher will choose one pair that they noticed while circulating that has the right idea to share their ideas and thought process for the first line or beat so other students who may still be struggling can see a peer model how it is done.

III. Partner time! (13 minutes)

- a. Teacher will ask students to take out their printed/ hand written, double spaced copy of their song written as a monologue.
- b. Teacher will tell students that they will work with a partner for 10 minutes with the goal of scoring and practicing at least the first verse and chorus of each of their songs.
- c. Teacher will hand out feedback sheets and give the following instructions:
 - i. Step one: With partner, score first verse and chorus of each person's song with beats, tactics, and blocking.
 - ii. Step two: One partner performs for the other while the other partner uses the scored sheet and feedback form to check partner's work.
 - iii. Step three: Next partner performs for the other while the other partner uses the scored sheet and feedback form to check partner's work.
 - iv. Step four: Revise work as needed
 - v. The criteria for the feedback form is as follows:
 1. Beats are accurately written on the page, reflect what was/could be performed, and are appropriate for the character.
 2. Tactics are accurately written on the page, reflect what was/could be performed, and are appropriate for the character.
 3. Blocking is accurately written on the page, reflect what was/could be performed, and are appropriate for the character.
- d. Teacher will tell students they may choose their own partner and work space to work in for the next ten minutes on this assignment.
- e. Teacher will circulate to help students who are struggling and to choose a few pairs to perform at the end of class for the whole class.

**If need be, this time can take some extra minutes and the sharing time can be shortened since the sharing time is another way for students who are struggling to see a model from their peer of how to do the work properly.*

IV. Sharing time (10 minutes)

- a. The class will come back together and the chosen pairs will have one person from the pair perform their bit of their song for the class. As a class, students will provide feedback on things they noticed in regards to tactics, beats, and blocking, using the feedback sheet as a guideline.

Appendix

A.

**Song as a Monologue Scoring
Peer Feedback Form**

Your Name: _____

Name of Performer: _____

Did the performer...

Accurately perform the beats written on their scoring sheet? Please circle one & add comments as needed.

No Somewhat Mostly Yes

Accurately perform the tactics written on their scoring sheet? Please circle one & add comments as needed.

No Somewhat Mostly Yes

Accurately perform the clocking written on their scoring sheet? Please circle one & add comments as needed.

No Somewhat Mostly Yes

Were you as an audience member...

Able to understand the scoring written on the performer's lines? Please circle one & add comments as needed.

No Somewhat Mostly Yes

B.

“Waving Through a Window” From *Dear Evan Hansen*
Written by Benj Pasek / Justin Paul

I've learned to slam on the brake, before I even turn the key. Before I make the mistake, before I lead with the worst of me. Give them no reason to stare. No slipping up if you slip away. So I got nothing to share. No, I got nothing to say. Step out, step out of the sun if you keep getting burned. Step out, step out of the sun because you've learned, because you've learned. On the outside, always looking in, will I ever be more than I've always been? 'Cause I'm tap, tap, tapping on the glass, I'm waving through a window. I try to speak, but nobody can hear, so I wait around for an answer to appear while I'm watch, watch, watching people pass. I'm waving through a window. Can anybody see, is anybody waving back at me?

“Waving Through a Window” From *Dear Evan Hansen*
Written by Benj Pasek / Justin Paul

I've learned to slam on the brake, before I even turn the key. Before I make the mistake, before I lead with the worst of me. Give them no reason to stare. No slipping up if you slip away. So I got nothing to share. No, I got nothing to say. Step out, step out of the sun if you keep getting burned. Step out, step out of the sun because you've learned, because you've learned. On the outside, always looking in, will I ever be more than I've always been? 'Cause I'm tap, tap, tapping on the glass, I'm waving through a window. I try to speak, but nobody can hear, so I wait around for an answer to appear while I'm watch, watch, watching people pass. I'm waving through a window. Can anybody see, is anybody waving back at me?