

**COURSE: Acting III Honors**

**Grade level: 11-12**

**Unit: Building a Character: Titus Andronicus**

**Student teacher: Liz Adams**

**Lesson Topic: "Dropping In" – steps into Linklater**

**Length of lesson: 51 minutes**

Stage 1 – Desired Results	
<b>Content Standard:</b> MA Theatre Standard – Acting 1.15: Demonstrate an understanding of a dramatic work by developing a character analysis MA Connections Standard – Interdisciplinary Connections 10.4: Continue the above [Integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines] and integrate knowledge from various disciplines and cultural resources	
<b>Understandings/goals</b> Students will understand that Shakespeare's text evokes specific images and associations that can guide an actor's performance	<b>Essential Questions:</b> How does text inform character?
<b>Student objectives – skills and knowledge</b> Students will be able to make specific images and associations in a passage of verse from Shakespeare's <i>Titus Andronicus</i> . Students will be able to apply this image work to their text analysis and to building a character.  Students will know that they can make specific image connections with Shakespeare's script. Students will know that the associations they make with text can guide them in concrete ways to build a character and shape their understanding of character, scene, and play.	
Stage 2 – Assessment Evidence	
<b>Performance Task(s):</b> <ul style="list-style-type: none"><li>Perform guided "dropping in" with a passage from <i>Titus Andronicus</i>, Act V scene ii</li><li>Apply analysis to possible character choices</li></ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"><li>Extrapolate from example in class to apply analysis technique to other Shakespeare text</li></ul>
Stage 3 – Learning Plan	
<b>Learning Activities:</b>  Students bring pre-selected monologue from <i>Titus Andronicus</i> to class.  Introduce Kristin Linklater's dropping in technique for Shakespeare work: Actors work with at least two partners. The actor being "dropped in" will sit neutrally and repeat lines of their own character's text. The actor "dropping in" for their partner goes through their partner's character's text: first speak a word, line fragment, or complete line, then ask a series of questions about the significant word being "dropped in", repeat the word/fragment/line. For long lines, repeat the line of verse, then take it apart, then once the line of verse is finished repeat it again. Questions should be open-ended. Questions should evoke images or	

associations, and there must be at least two, any of which can be different from the sense of the word meant in context. The actor being dropped in sits and repeats only the words/fragments/lines as prompted; the questions are NOT to be answered aloud. E.g.:

Dropper: " 'All the world's a stage,'"

Droppee: "All the world's a stage,"

Dropper: "All. How much is all? All."

Droppee: "All."

Dropper: "All. What does all rhyme with? All."

Droppee: "All."

Dropper: "All. When do you give things your all? All."

Droppee: "All."

Dropper: "World. Where are we in the world? World."

Droppee: "World."

A third actor is needed for this exercise: another actor sits facing the actor being dropped in (the "droppee") and maintains eye contact with the droppee. This actor simply witnesses and acts as a receiver for the droppee's words and feelings. Often, this exercise provokes tears in the droppee, and the receiver helps hold space for that response, as well as whatever other feelings the droppee may have.

Note that the questions need to be chosen with care. The dropper should avoid intense questions, like "who close to you has died?" or "what do you most fear?"

Model the technique briefly with three student volunteers and reflect on how the exercise proceeds.

Wrap-up: this is a long exercise! Question for discussion: how do you think you will be able to use this technique?