

Three Line Scene

Standards:

1. Apply voice as an acting tool in a variety of performance situations
2. Apply movement as an acting tool in a variety of performance situations
2. Create and develop appropriate characters in a variety of performance situations
3. Communicate and sustain characters in improvisations and informal or formal productions
5. Respond quickly and creatively in performance situations
6. Perform confidently in front of an audience

Task:

The basics of any improvised scene are character name, relationship, and location. Once these major factors are addressed, the creativity can flow and you and your partner are “on the same page” er, um, “stage.”

Without planning time, each of you will improvise a three line scene with a partner. As a performing pair, you need to address the three cornerstones of improvisation while incorporating movement. The scene will only last 3 lines.

Here are a couple of examples:

Character 1: (eating cereal) Susie, where have you been? Mom has been freaking out.

Character 2: What are you talking about Greg? (sitting down at the table)

I told Mom I was staying at Sean’s house last night. Anyway, it is none of your business. Just keep eating your cereal.

Character 1: Whatever Susie. I was just trying to give you a heads up. (leaving)

Names: Greg and Susie **Relationship:** Siblings **Location:** Their house/kitchen

Character 1: I can’t believe you just said that to me, Jeff! (turning his back)

Character 2: Pedro, we have been best friends for years. Sometimes friends need to hear the truth. (places hand on Jeff’s shoulder)

Character 1: I understand that, but did you have to tell me (makes quotation marks with hands) “truth” here in the middle of the cafeteria where everyone could hear?!?

Names: Jeff and Pedro **Relationship:** Best Friends **Location:** Cafeteria

Rubric:

	Inadequate (1)	Developing (2)	Proficient (3)
Character	Name, relationship, and location are all unclear	Either name, relationship, or location is unclear	Name, relationship, and location are clear
Dialogue	Responses are neither quick nor creative	Responses are either slow or not creative	Responses are quick and creative
Voice	Projection, articulation, or vocal variation detracts from the scene	Mostly appropriate projection, articulation, and variation. One component may be weak.	Appropriate projection, articulation, and variation
Movement	Movement is inappropriately matched to the scene or nonexistent	Movement is mostly appropriate; may not use all movement conventions effectively	Movement is appropriate and adds to the scene; effective use of stage business, etc.
Confidence	Unwilling to participate; movement may be erratic or fidgety	Hesitant to participate; movement is inconsistently purposeful	Willing to participate without hesitation; movement is purposeful