

DEPARTMENT: PERFORMING ARTS	COURSE TITLE: ACTING COURSE NUMBER: 638
GRADE(S): 9 - 12	PRE-REQUISITES (IF ANY): NONE

UNIT	LENGTH	CONTENT	SKILLS	METHODS OF ASSESSMENT	FRAMEWORK STRAND(S) & STANDARD(S)
The Acting Process	4 weeks	<ul style="list-style-type: none"> Stanislavkian method of acting: Self-Awareness ? Motivation ? Objectives ? Action ? Conflict ? Emotion ? Reflection (<i>primary focus of the course</i>) Daily journal for informal class writings (informal critiques, observations of activities in and out of class, reader-response entries and reflections on class activities) Improvisation and self-awareness activities Physical and vocal warm-up exercises and skills Overview of anatomy of the human voice Theater terminology and vocabulary Textual study of stage scenes, first-person narratives, and lyric poetry Individual and pair performances of improvisational scenes and short scripts 	<p>Students will:</p> <ul style="list-style-type: none"> Organize observations and reflections on a specific subject through use of a daily journal. Develop and use the acting process consistently on a variety of texts and in a variety of settings. Offer effective criticism of live, local theatrical productions and in-class performances of peers. Develop basic skills in physical, vocal, and improvisational warm-ups for acting. Apply conventional theater terminology in context. Develop performance self-analysis skills in terms of vocal and physical presence. Perform effective and believable action in front of live audiences based on pursuit of stage objectives. Perform textual analysis of published prose and poetry to identify literary devices, diction, and style of narratives. Memorize published poetry and prose for the purposes of performance. 	<ul style="list-style-type: none"> Teacher and student evaluation of acting performances Student journal Formal reflection essays used to self-evaluate a student's progression through the class activities Written quizzes on voice anatomy, theater terminology, and physical/vocal warm-up skills Written analyses on character and style based on published poetry and prose texts 	<p><i>Theater Strand:</i> Acting: 9, 10, 11, 12, 14, 16, 17, Reading and Writing Scripts: 8 Directing: 4, 5, Critical Response: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 <i>Connections Strand:</i> Interdisciplinary Connections: 2, 3</p>
Acting Tradition and History	2 weeks	<ul style="list-style-type: none"> Scene studies from oral tradition, Greek Tragedy, Shakespeare, Moliere, Chekov, Kabuki theater, Absurdist theater Biography presentation on a significant 	<p>Students will:</p> <ul style="list-style-type: none"> Distinguish key differences between major genres of theater still performed today. 	<ul style="list-style-type: none"> Biography presentation on a theater history topic Class discussions and impromptu rehearsals of 	<p><i>Theater Strand:</i> Acting: 7, 9, 10, 11, 12, 14, 15, 16, 17 Reading and</p>

		<p>actor/playwright from one of the above genres (excluding Shakespeare)</p> <ul style="list-style-type: none"> Viewing of a performance from one or more of the above genres (if possible) 	<ul style="list-style-type: none"> Contrast use of language in the varying genres of theater studied in terms of style. Discuss how the various methods of acting (Stanislavkian, Delsartre) might function within different genres of theater. Prepare and deliver a biographical presentation on a significant player in theater history. Use the acting method to adapt to varying styles of performance. 	<ul style="list-style-type: none"> relevant stage scenes Reader-response journal entries on scene readings Written quizzes on the topics covered, focusing on genre and comparative style 	<p>Writing Scripts: 6, 7, 11, 12 Directing: 2, 4, 6, 7, 8 Critical Response: 5, 7, 8, 9, 12, 14, 15 <i>Connections Strand:</i> Purposes and Meanings in the Arts: 3, 4, 5, 6, 7 Roles of Artists in Communities: 2, 8, 9 Concepts of Style, Stylistic Influence, and Stylistic Change: 5, 6, 8, 9 Interdisciplinary Connections: 2</p>
The Monologue	1 week	<ul style="list-style-type: none"> Memorization of a two to three minute monologue from a contemporary realistic drama Continued development of the acting method; special focus on “internal cues,” emotion, and reflection Written language analysis of script for motivation, objective, diction, and style 	<p>Students will:</p> <ul style="list-style-type: none"> Memorize a lengthy script for performance. Practice character development through language study and attention to internal reactions. Demonstrate development of emotional reaction and response as part of the acting method. 	<ul style="list-style-type: none"> Teacher assessment of final performance of the monologue Language study essay based on monologue character Student journal with informal reflections on character development 	<p><i>Theater Strand:</i> Acting: 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 20 Reading and Writing Scripts: 6 Directing: 2, 5, 7 Critical Response: 7, 8, 10, 11 <i>Connections Strand:</i> Purposes and Meanings in the Arts: 3 Concepts of Style, Stylistic Influence, and Stylistic Change: 6</p>
Conventions of the Modern Play	2 weeks	<ul style="list-style-type: none"> Reading of a full-length modern realistic drama Plot: linear/nonlinear development, 	<p>Students will:</p> <ul style="list-style-type: none"> Analyze and identify plot development, character 	<ul style="list-style-type: none"> Reader response journals to daily readings Mock staging plans with 	<p><i>Theater Strand:</i> Acting: 7, 9, 10, 11, 12, 14, 15</p>

		<p>conflict as a motivation for plot development, isolating character crisis within storyline</p> <ul style="list-style-type: none"> • Style: Use of language, realism as a genre, the “fourth wall” of theater, monologue vs. dialogue, role of the audience • Character: motivation and objectives, “slice of life” characters, hero/antihero roles • Theme: social criticism, class relationships, cynicism/optimism, views on modern America 	<p>objectives, and theme through a complete work.</p> <ul style="list-style-type: none"> • Identify common conventions and elements of modern drama. • Continue ongoing development of the acting method through characterization study and scene development. • Perform close reading of language to study literary character development (flat vs. round, structural functions, limitations). • Demonstrate practical application of theater terminology through mock staging of scenes. • Analyze dramatic conflict as a catalyst for plot development. • View a local stage play for plot, style, and theme analysis. 	<p>rationales for segments of the play</p> <ul style="list-style-type: none"> • Comprehension quizzes for content review • Conflict and plot development essay • Teacher and student assessment of prepared scene performances in class • Formal critique of a local stage production based on plot, style, character, and theme 	<p>Reading and Writing Scripts: 6, 7, 11 Directing: 2, 4, 7 Critical Response: 7, 8, 9, 11, 15 <i>Connections Strand:</i> Purposes and Meanings in the Arts: 3, 4, 7 Concepts of Style, Stylistic Influence, and Stylistic Change: 6</p>
Summative Acting Project	2 weeks	<ul style="list-style-type: none"> • Production of a lengthy (10-20 minute) dramatic scene—either a short play or excerpt from a larger piece selected by the teacher for groups of 2-3 	<ul style="list-style-type: none"> • Students will: • Perform summative assessment of student performance with special attention to use of the acting method. • Complete detailed scene analysis with special attention to style and dramatic conventions. • Complete a character study that rationalizes student’s objectives, motivations, and acting style based on close reading of script. • Use a daily journal to record and reflect upon character and scene development. • Memorize and deliver a complex stage scene with dialogue. 	<ul style="list-style-type: none"> • Teacher assessment of individual student performances based on effectiveness of the acting method • Scene analysis paper focusing on conventions and style • Character analysis focusing on development of character through language study and reflection on the acting process • Journal of class activity for reflections on development and planning of the project • Character “gameboard” and metaphor list to develop sense of plot and character background 	<p><i>Theater Strand:</i> Acting: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20 Reading and Writing Scripts: 6, 11 Directing: 2, 3, 4, 5, 6, 7 Critical Response: 7, 8, 9, 10, 11, 13, 14, 15, 16 <i>Connections Strand:</i> Purposes and Meanings in the Arts: 3, 4 Concepts of Style, Stylistic</p>

					Influence, and Stylistic Change: 4, 5, 6, 8
The Acting World: Auditions, Hollywood, and Other Etceteras	1 week	<ul style="list-style-type: none"> Portfolio revision and development Student philosophy of acting statement Auditioning techniques and etiquette Plot and character analysis of a realistic film drama (optional; time-permitting) 	<p>Students will:</p> <ul style="list-style-type: none"> Edit and revise skills on essays and critiques for portfolio work. Create a cogent philosophy of acting statement. Develop an actor's portfolio with attention to self-analysis, awareness of conventions, and development of technique. Analyze differences of function and style between film and stage productions. Understand and apply proper auditioning etiquette. 	<ul style="list-style-type: none"> Mock audition assessed by teacher and external reviewer (local director or theater faculty member) Completed portfolio with philosophy of acting, and evidence of knowledge of conventions and development of personal acting technique Film review presentation in class 	<p><i>Theater Strand:</i> Acting: 7, 8, 9, 10, 11, 13, 14, 16, 17, 20 Reading and Writing Scripts: 6, 11 Directing: 2, 5, 6, 7 Critical Response: 5, 7, 8, 9, 11, 14, 15, 16 <i>Connections Strand:</i> Purposes and Meanings in the Arts: 7 Roles of Artists in Communities: 2 Concepts of Style, Stylistic Influence, and Stylistic Change: 4, 6 Interdisciplinary Connections: 2</p>