

Acting Techniques & Methodologies

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **30**
Status: **Published**

Summary/Introduction

The focus of this unit is to deepen students' understandings of the Stanislavski Method and strengthening their ability to apply it to a variety of scenes, both classical and contemporary.

Standards

ELD standards: <https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit>

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| TH.9-12.1.4.12prof.Cr1a | Research to construct ideas about the visual composition of devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cr1b | Explore the impact of technology on design choices in devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cr1c | Use script analysis to generate ideas about a character that is believable and authentic. |
| TH.9-12.1.4.12acc.Cr1c | Use personal experiences and knowledge to develop a character that is believable and authentic. |
| TH.9-12.1.4.12acc.Cr2a | Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cr2a | Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cr2b | Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles. |
| TH.9-12.1.4.12prof.Cr3a | Use script analysis to inform choices impacting the believability and authenticity of a character. |
| TH.9-12.1.4.12acc.Cr3a | Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cr3b | Practice devised or scripted theatre work using theatrical staging conventions. |
| TH.9-12.1.4.12acc.Cr3b | Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions. |
| TH.9-12.1.4.12prof.Cr3c | Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work. |
| TH.9-12.1.4.12acc.Pr4a | Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance. |
| TH.9-12.1.4.12prof.Pr4a | Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance. |
| TH.9-12.1.4.12prof.Pr4b | Use technical elements to increase the impact of design for a theatre production. |

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| TH.9-12.1.4.12acc.Pr5a | Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Pr5a | Identify and explore different pacing options per character to better communicate the story in a theatre work. |
| TH.9-12.1.4.12acc.Pr5b | Identify how essential text information, research from various sources, and the director's concept to influence character choices in a theatre work. |
| TH.9-12.1.4.12prof.Pr5b | Explore and discover character choices using given circumstances in devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Pr6a | Perform devised or scripted theatre work for a specific audience. |
| TH.9-12.1.4.12prof.Re7a | Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique. |
| TH.9-12.1.4.12acc.Re7a | Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices. |
| TH.9-12.1.4.12prof.Re7b | Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions. |
| TH.9-12.1.4.12prof.Re8a | Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context. |
| TH.9-12.1.4.12prof.Re8b | Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline. |
| TH.9-12.1.4.12prof.Re8c | Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience. |
| TH.9-12.1.4.12prof.Re9a | Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works. |
| TH.9-12.1.4.12prof.Re9b | Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Re9c | Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cn10a | Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work. |
| TH.9-12.1.4.12acc.Cn10a | Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs. |
| TH.9-12.1.4.12prof.Cn11a | Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work. |
| TH.9-12.1.4.12prof.Cn11b | Use basic research methods to better understand the social and cultural background of devised or scripted theatre work. |

Essential Questions/Enduring Understandings

- What are the famous acting techniques and how can they be utilized for an effective character and performance?
- What methods are used to achieve the reality of character?
- How can an actor develop their own method of acting?
- How does the Stanislavski Method allow actors to develop characters?
- What are the ways actors can use natural impulses to inform choices during performance?
- Theatre artists use various techniques to embody different characters.
- Applying the 7 pillars of the Stanislavski Method to connect with a character.

Objectives

Students will know:

- the terminology and methodology of Stanislavski.
- how to listen and respond appropriately to a fellow actor during a performance.
- how to locate beat shifts and choose powerful objectives.

Students will be skilled at:

- choosing playable actions that increase conflict within the scene.
- collaborating with a scene partner to ensure both actors have a clear arc.
- critiquing the work of fellow actors by using "works/doesn't work" terminology.

Learning Plan

- Discuss physicality in acting and particularly onstage.
- Have students perform vignettes of people they observe in the world, focusing on precision and storytelling.
- Devise a Gala piece that focuses on pantomime and physical storytelling.
- Discuss and explore the Stanislavski Method.
- Demonstrate beat shifts and playable actions.
- Return to Stanislavski routinely throughout the course, holding students to higher standards in each unit.
- Read a script as a class and determine scenes to present, using the Stanislavski Method.

Assessments

- Students will demonstrate level of competency at physical theater through their observed people.
- Students will perform at Gala and be assessed on their precision and physicality.
- Students will practice finding beat shifts and will mark up all scenes they work on in class for assessment and feedback.
- Students will perform at both the Winter and Spring Showcases, being assessed on character arcs, clarity of beat shifts and actions, and characterization.

Materials

- Scripts: Romeo & Juliet; Macbeth; Hamlet; A Midsummer Night's Dream; Our Town; Vanya and

Sonia and Masha and Spike; The Dining Room; All My Sons; Stop Kiss; Picnic

Suggested Strategies for Modification

https://docs.google.com/spreadsheets/d/1A-PxTb-SqSbhdITWm8sCR69UJhJ2Oq_ixoy_hgPpInc/edit?gid=1426178898#gid=1426178898