Movement for the Actor

Content Area: **Music**
Course(s):
Time Period: **Marking Period 2**
Length: **35**
Status: **Published**

Summary/Introduction

The focus of this unit is to push students to be more precise and intentional about their onstage physicality, including movement, gestures, posture, and facial expression.

Standards

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

1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1b	Understand and apply technology to design choices for devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
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.
1.4.12acc.Cr2b	Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
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.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
1.4.12acc.Re7a	Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or

	artistic choices in a theatrical work.
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
1.4.12acc.Cn10a	Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.

Essential Questions/Enduring Understandings

- How does blocking work and how can business help ground an actor onstage?
- How can knowledge of movement help an actor onstage?
- How does the use of physical expressiveness enhance the development of character?
- What are the ways that levels of movement enhance the development of blocking?
- What are the ways an actor can use the body to connect with emotion?

	Theatre artists rely on intuition, curiosity and critical inquiry.
	What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
	Theatre artists work to discover different ways of communicating meaning.
	How, when, and why do theatre artists' choices change?
	Theatre artists refine their work and practice their craft through rehearsal.
	How do theatre artists transform and edit their initial ideas?
	Theatre artists develop personal processes and skills for a performance or design.
	Theatre artists make choices to convey meaning.
	How do theatre artists use tools and techniques to communicate ideas and feelings?
	Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
	Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
	How can the same work of art communicate different messages to different people?
	Theatre artists allow awareness of interrelationships between self and others to inform their work.

As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.

What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

Objectives

Students will know:

- how to use physicality to bring life to a character through stage movement taking into consideration age, time period, class, etc.
- how to apply movement techniques to change their body shape and positions to embody the character.
- basic staging principles and how they are applied.

Students will be skilled at:

- developing blocking in collaboration with a scene partner.
- portraying characters physically through concepts like tempo, gesture, and shape.
- performing staging and approaching onstage movement authentically.

Learning Plan

- Discuss physicality and movement on the stage
- Contrast theatrical movements and authentic movements
- Students prepare and present three vignettes of people they observed in the world, focusing on precision and characterization
- Students prepare and present two statues conveying complex concepts and feelings
- Students prepare pairs of statues telling a clear story
- Students offer feedback and adjust the vignettes and statues to make them clearer
- Students devise a pantomime piece for Gala
- Students perform their piece at Gala
- Discuss staging techniques and different approaches to staging
- Students develop their own staging for scenes throughout the course

Assessments

- Students will receive feedback throughout their presentations of vignettes and statues.
- Students will be assessed at Gala based on their precision, preparedness, and characterization.
- Students will receive feedback on their scene presentations throughout the year.
- Students will be assessed at both the Winter and Spring Showcases based on their physicality and

characterization.

Materials

- Journals

Suggested Strategies for Modifications

https://docs.google.com/spreadsheets/d/1A-PxTb-SqSbhdiTWm8sCR69UJhJ2Oq_ixoy_hgPpInc/edit?gid=1426178898#gid=1426178898