Acting Techniques & Methodologies

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **6 weeks**
Status: **Published**

Brief Summary of Unit

Students will explore advanced movement techniques such as Anne Bogart's Viewpoints. Students will use this technique to create movement pieces that convey a central theme to a specific audience. Students will perform a product-oriented movement piece at Gala, as a specific audience has been chosen for us. Students will create a second, process-oriented movement piece for their midterm, as the audience has not been chosen. In addition to these movement-based projects, students will explore foundational acting methodologies in order to construct believable and sustainable characters. By engaging in script analysis, improvisations, and meditative exercises, actors will learn to harness their natural impulses and connect physical expression with deep emotional truth.

Revision Date: July 2026

Standards

Information Literacy

This unit challenges students to locate, evaluate, and use information effectively. Information literacy includes, but is not limited to, digital, visual, media, textual, and technological literacy. Lessons may include the research process and how information is created and produced; critical thinking and using information resources; research methods, including the difference between primary and secondary sources; the difference between facts, points of view, and opinions, accessing peer-reviewed print and digital library resources; the economic, legal, social, and ethical issues surrounding the use of information.

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

1.4.12adv.Cr1a	Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
1.4.12adv.Cr1b	Create a complete design for devised or scripted theatre work that incorporates multiple

	elements of technology.
1.4.12adv.Cr1c	Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
1.4.12adv.Cr2a	Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12adv.Cr2b	Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
1.4.12adv.Cr3a	Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
1.4.12adv.Cr3b	Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
1.4.12adv.Cr3c	Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.
1.4.12adv.Pr4a	Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
1.4.12adv.Pr4b	Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.
1.4.12adv.Pr5a	Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
1.4.12adv.Pr5b	Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
1.4.12adv.Pr6a	Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
1.4.12adv.Re7a	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
1.4.12adv.Re7b	Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
1.4.12adv.Re8a	Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.
1.4.12adv.Re8b	Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
1.4.12adv.Re8c	Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
1.4.12adv.Re9a	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
1.4.12adv.Re9b	Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
1.4.12adv.Re9c	Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
1.4.12adv.Cn10a	Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
1.4.12adv.Cn11a	Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.

Essential Questions

- What other acting techniques besides Stanislavski exist and how can they be utilized to create believable and sustainable characters?
- What methods are applicable to film acting as opposed to stage acting and to what extent are these skills transferable?
- How can an actor develop their own method of acting?
- How can Meisner and Stanislavski be blended together to create a prepared but still emotionally true character performance after performance?
- What are the ways actors can use natural impulses to inform choices during rehearsal?

- How can advanced movement techniques, such as Viewpoints, be used to convey a central theme without the use of spoken dialogue?

Enduring Understandings

- Acting is a deeply personal craft and by studying various foundational methodologies, actors can curate their own individualized and authentic acting process.

- While stage and film acting require different technical adjustments regarding scale and projection, the core requirement of emotional truth remains transferable across both mediums.

- Movement techniques provide a structural vocabulary for actors to communicate complex themes, relationships, and narratives purely through physical expression and spatial awareness.

- Spontaneous creativity relies heavily on an actor's ability to trust their natural impulses, listen actively, and collaborate openly with scene partners.

Objectives

- Students will know how to collaborate with their acting partners.
- Students will know several acting techniques included but not limited to: Meisner, Stanislavski, Chekov, Hagen and acting for film.
- Students will know how to listen and respond appropriately to a fellow actor during a performance.
- Students will know how to recognize the use of body language.
- Students will be skilled at accessing an emotional inventory to connect with their current character’s circumstances.
- Students will be skilled at using their impulses to fuel spontaneous creativity in the rehearsal space
- Students will be skilled at using a variety of concentration and relaxation techniques to warm up for performance.
- Students will be skilled at using observations from every day life to inform choices on stage.
- Students will be skilled at using give and take as a way to highlight each other during performances.

- Students will be skilled at applying Anne Bogart's Viewpoints (such as spatial relationship, kinesthetic response, and tempo) to devise original movement pieces.

Learning Plan

- Use meditative exercises to recall emotional experiences to the surface.
- Explore playable actions through improvisations and scripted work.
- Have students formulate their own methods of observation and character work based on foundational principles learned at previous levels.
- Assign play scripts, analyze and outline a profile of the play, given circumstances, characters, the stakes, objectives, obstacles, and beats.
- Participate in structured cold reads to develop connections with scripts.
- Select scenes collaboratively when creating performances for showcases.
- Provide scripts specific to student interests and provide space for them to read these and analyze them.

- Engage in weekly ensemble-building exercises to build spatial awareness and kinesthetic response for the Midterm and Gala movement pieces.

Assessments

- Students will demonstrate emotional range through in-class and public performances.
- Students will demonstrate believability and sustainability of emotion in scripted and improvised performances.
- Students will demonstrate understanding of the methods of physical expression without words through body movement exercises in order to perceive, communicate, and make contact with other actors on stage.
- Students will apply feedback live to adjust their scene and demonstrate ability to alter their performance to a director's wishes.

- Students will complete self-reflections and provide constructive peer feedback on their devised Midterm and Gala movement pieces.

Materials

- Scripts such as: Crimes of the Heart; Uncle Vanya; All in the Timing; Middletown; The Children; The Children's Hour; Outside Mullingar

Suggested Strategies for Modifications

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