

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

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