Advanced Movement for the Actor

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

Brief Summary of Unit

Students will study scripts and apply different techniques to approaching their characters. Students will participate in a cold-read of a full script and then pursue characterizations through exercises such as writing a journal from the character's perspective or performing mundane tasks as a character. Students will study a script independently, analyze it, and then apply advanced acting techniques to it such as Meisner or acting for film. There will be two public performances of scenes and one for the class.

Revised: August 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.
1.4.12adv.Cn11c	Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

Essential Questions

- How do spatial relationship and tempo affect a character in a scene?
- How can staging be utilized to convey power dynamics, story beats, and emotional truths to the audience?
- How do the relationships formulated through viewpoints work reflect stage relationships as well as

relationships in your own lives?
- What are the ways you can collaborate both verbally and non-verbally with your classmates and scene partners?
- How can you show a character’s journey simply through movement?

Enduring Understandings

- Movement, spatial dynamics, and tempo are vital theatrical tools that communicate a character's emotional truth and power dynamics just as powerfully as spoken dialogue.
- Collaborative physical exploration builds deep ensemble awareness, allowing actors to rely on non-verbal cues and kinesthetic responses to strengthen stage relationships.
- A character's psychological state and inner life can be reliably accessed and portrayed using structured physical frameworks.

Objectives

- Students will know the vocabulary associated with viewpoints.
- Students will know ways to access emotions through physical work.
- Students will know the history behind Anne Bogart's work.
- Students will know ways to use non-western theater in a western theater context.
- Students will be skilled at developing staging that conveys the purpose of the scene.

Learning Plan

- Work with students to learn the language of Viewpoints through exploration of them.
- Students will explore spatial relationship, tempo, topography, gesture, and kinesthetic response.
- Find the psychological gesture of different characters.
- Use music to explore different rhythms and move with and against them.
- Have the students tell a story using physicality in place of words by taking a scripted scene and continually stripping away the verbal until the physical is all that’s left.

Assessments

- Students will demonstrate through the application of viewpoint movements on the stage, how to be

physically expressive in portraying a character.
- Students will demonstrate through performance the musical similarities of movement and rhythm on stage when building a scene.
- Students will demonstrate through devised physical performance, an understanding of Viewpoints.

Materials

Works of Anne Bogart

Suggested Strategies for Modifications

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