

Advanced Acting Unit One: Physical Theatre or “the physical is the known and through it we may find out the way to the unknown”

Viola Spolin

<p>ESTABLISHED GOALS:</p> <p><u>Competencies:</u></p> <ul style="list-style-type: none"> • Students will demonstrate the ability to utilize a variety of established acting techniques and practices in order to convey meaning through the presentation of artistic work. • Students will demonstrate the ability to analyze and critically evaluate dramaturgy in order to determine its impact and effectiveness on different audiences. • Students will demonstrate the ability to analyze and summarize text and integrate knowledge to make meaning of discipline-specific materials. • Students will demonstrate the ability to produce coherent and supported writing in order to communicate effectively for a range of discipline-specific tasks, purposes, and audiences. • Students will demonstrate the ability to speak purposefully and effectively by strategically making decisions about content, language use, and discourse style. <p><u>Content Standards:</u></p> <ul style="list-style-type: none"> • Theatre Anchor Standard 5: Develop and refine artistic techniques and work for presentation. • Theatre Anchor Standard 6: Convey meaning through the presentation of artistic work. • Theatre Anchor Standard 7: Perceive and analyze artistic work • Theatre Anchor Standard 8: Interpret intent and meaning in artistic work. • Theatre Anchor Standard 9: Apply criteria to evaluate artistic work. • Theatre Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. • Theatre Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding 	Transfer	
	<p><i>Students will be able to independently use their learning about the kinesthetic of acting to effectively communicate their ideas through performance and engage an audience.</i></p>	
	Meaning	
<p>ENDURING UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • theatre artists develop personal processes and skills for a performance or design. • theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. • theatre artists reflect to understand the impact of drama processes and theatre experiences. • theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. • theatre artists apply criteria to investigate, explore, and assess drama and theatre work. • theatre artists allow awareness of interrelationships between self and others to influence and inform their work. • theatre artists understand and can communicate their creative process as they analyze the way the world may be understood. • theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. 	<p>ESSENTIAL QUESTIONS</p> <ul style="list-style-type: none"> • Is the kinesthetic of acting the most vital part of acting and presenting an effect scene or play? 	

Acquisition

Students will know...

- that there are different physical theatre styles and approaches.
- that each physical theatre style should be fully experimented with and experienced but no single one style may fully inform an actor's approach to a character, scene, or play.
- that online research and YouTube research are invaluable tools to watching and actually participating in physical theatre warmups, exercises, games and strategies.
- that they need to translate physical theatre strategies to actual performance in front of an audience for written and verbal critiques and evaluation.
- that analyzing texts for structure, purpose, and viewpoint allows a reader to gain insight and strengthen understanding.
- that effective research presents an answer to a question, demonstrates understanding of the inquiry, and properly cites information from multiple sources.
- that kinesthetic acting and performance styles starting with Stanislavsky and on to contemporary groups like Double Edge follow a Hegelian dichotomy between point-counterpoint-synthesis.
- that they need to create a character from the ground up. Understanding of a character's physicality comes before a word of the script is uttered.
- that theatre games like scenes created by Stella Adler and movement exercises like those created by Tadashi Suzuki are integral investigative tools to help an actor gain confidence, presence, and believability on stage.
- that theatre is 80% visual: physical theatre exercises will help with that 80%.

Students will be skilled at...

- performing using a variety of methodologies from the Stanislavsky method to the more modern Double Edge style.
- utilizing a variety of training tools such as Rasa Box and Chair Duet to hone their craft.
- taking a piece of orchestral music and turning it into a theatrical piece using only physicality and no script.
- presenting several scenes utilizing public solitude.
- critiquing their own and colleagues' work in written and spoken formats.
- collaborating with others in several physical theatre exercises.
- trusting themselves to go to a new emotional place in a group setting, both through practice and performance.
- trusting others in physical theatre exercises.
- being self-directed learners when approaching several established biomechanical and physical theatre exercises.
- presenting complex emotional and physical theatre challenges in front of a group.
- critiquing themselves and others in constructive ways after presenting a physical theatre challenge.
- creating their own physical theatre presentations based on work shopping and researching the greats in physical theatre history.
- creating unique presentations that combine several physical theatre practices from Stanislavsky to Double Edge and every group in between.

	<ul style="list-style-type: none"> ● that there must be a clear Stanislavskian sense of public solitude when approaching a physical theatre exercise or a fully performed play or musical. ● that performing in a Rasa Box experiment and watching others perform is vital to growth as an actor. ● that the idea of ‘Chair Duets’ is to build a story through movement and ultimately create a working scene from it. According to Frantic Assembly, a story will naturally develop after adding meaning to the movement. ● that a piece of orchestral music can be turned into a theatrical piece using only physicality and no script. <p>Vocabulary: Stanislavsky method, theatre games, Viola Spolin, Method acting, commedia d’ell-arte, Noh theatre, Suzuki theatre method, Double Edge Theatre, New Theatre at NYU, Rasa Boxes, DV8, chair duets, biomechanics, Meyerhold, public solitude, yoga, t’ai chi.</p>	
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Content Area Literacy Standards	21st Century Skills
<ul style="list-style-type: none"> ● RH.11-12.2 - Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas. ● RH.11-12.4 - Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10). ● RH.11-12.6 - Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence ● RH.11-12.7 - Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem ● WHST.11-12.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● WHST.11-12.5 - Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. ● WHST.11-12.6 - Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. 	<ul style="list-style-type: none"> ● <i>solve problems</i> ● <i>think creatively</i> ● <i>work with others creatively</i> ● <i>collaborate with others</i> ● <i>communicate clearly</i> ● <i>use and manage information</i> ● <i>analyze media</i> ● <i>interact with self and with others</i> ● <i>be flexible</i>

<i>Evaluative Criteria</i>	<i>Assessment Evidence</i>
	PERFORMANCE TASK(S):
	OTHER EVIDENCE:

<i>Summary of Key Learning Events and Instruction</i>		
<i>Science Integration</i>	<i>College, Career, and Civic Life Integration</i>	<i>Technology Integration</i>
<i>District Materials</i>	<i>Distance Learning/Field Trips</i>	<i>Technology Resources</i>