

Improvisation Unit One: Building the Ensemble: “Present in the Moment”

<p>ESTABLISHED GOALS:</p> <p><u>Competencies:</u></p> <ul style="list-style-type: none"> • Students will utilize the creative process in order to complete artistic work. • 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 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 1: Generate and conceptualize artistic ideas and work • Theatre Anchor Standard 2: Organize and develop artistic ideas and work. • Theatre Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.Ⓜ • Theatre Anchor Standard 5: Develop and refine artistic techniques and work for presentation. 	Transfer	
	<p><i>Students will be able to independently use their learning to collaborate efficiently and effectively in a group setting.</i></p>	
	Meaning	
	<p>ENDURING UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Theatre artists rely on intuition, curiosity, and critical inquiry • Theatre artists work to discover different ways of communicating meaning • Theatre artists refine their work and practice their craft through rehearsal • Theatre artists make strong choices to effectively convey meaning 	<p>ESSENTIAL QUESTIONS</p> <ul style="list-style-type: none"> • How can experiencing improvisational acting help you to succeed in other challenges outside of this class?
Acquisition		
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • that effective research presents an answer to a question, demonstrates understanding of the inquiry and properly cites information from multiple sources. • that forming an ensemble performance group entails trust, acceptance, and a willingness to be chivalrous both in a performance and while critiquing other students’ performances. • that improvisational acting must rely on “out of the box” thinking. • that while improvisers must think quickly, they must also be cognizant of the audience and make sure to modify their ideas for a family- 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • analyzing how effective improvisation games work on a professional level and begin to apply those strategies in class. • determining how effective their own scenes were and the scenes of others. • critiquing with compassion, yet offering tangible suggestions to others that follow basic rules of improvisation. • researching and reporting on professional groups in a presentation, both in informal oral presentations and in formal written papers. • understanding how basic improvisation rules relate to each group game and warm up. • working collaboratively and positively in groups and partners. 	

friendly presentation when necessary.

- that improvisation acting calls upon a whole different skill set than the typical classroom environment, yet this skill set can be applied to a typical classroom environments.
- that ensemble building and warm-up games will provide the basic building blocks for the short and long form improvisational handles and games.
- that ensemble building is part of a long and storied history of theatre practitioners who, through improvisation games, helped to advance professional acting into a more vital and modern approach to acting that saw its nascence in method acting in America in the 1950s.
- that constructive criticism helps everyone involved in the class.
- that researching the established professional improvisation groups supports the understanding of what makes a good ensemble and how improvisation handles are presented to their best effect.
- That “right brained” thinking, while perhaps more creative, must be used carefully and with respect for the sensibilities of the audience.
- that improvisation success depends deeply on following a set of established rules.
- that improvisational thinking will help students in many “real-world” situations.
- that in order for a class to be successful, the whole group must support each other. Every improvisation scene is only as successful as the most struggling improvisation performer.

Vocabulary: Ask for, blocking, corpsing, gagging, give and take, ignoring, mugging, out of your head, ensemble building, Second City, Viola Spolin, Del Close, Improv Everywhere, “Whose Line Is It Anyway?”

- accepting criticism and understanding that constructive criticism is part of the learning experience.
- performing in basic improvisation warm up games and ensemble building games that follow the basic rules of effective improvisation.
- critiquing themselves and others using both verbal and written feedback.
- overcoming personal differences with other students in order to create an effective acting ensemble.
- using a personal experiences and knowledge to develop a character that is believable and authentic.
- explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant.
- shaping character choices using given circumstances.

Content Area Literacy Standards	21st Century Skills
<ul style="list-style-type: none"> ● W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● W.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. ● W.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. ● 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.11-12.5 Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole. ● 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. 	<ul style="list-style-type: none"> ● <i>think creatively</i> ● <i>work creatively with others</i> ● <i>communicate clearly</i> ● <i>collaborate with others</i> ● <i>access and evaluate information</i> ● <i>adapt to change</i> ● <i>be flexible</i> ● <i>interact effectively with others</i>

Evaluative Criteria	Assessment Evidence
	PERFORMANCE TASK(S):
	OTHER EVIDENCE:

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