PARK RIDGE SCHOOL DISTRICT

Park Ridge, New Jersey

Acting in the Performing Arts I

English Curriculum Guides

Approved by Park Ridge Board of Education – August 27, 2012

All 7-12 teachers participated in the Language Arts curriculum revision process days during the 2011 – 2012 school year, thereby affording opportunities for teachers to add their knowledge and professional experiences to the process.   Teachers on the curriculum revision committee based the curriculum on the National Common Core Standards, teacher input and recommendations collected from collaboration efforts.   The curriculum writing committee members will act as a resource for their department colleagues.   Opportunities to discuss the curriculum implementation, teaching strategies, resources, as well as reflections and concerns will be provided during the 2012-13 school year.

I am grateful to the curriculum committee members for the many hours and expertise they devoted to writing this curriculum guide.   The committee members are commended for their efforts and interest in providing the Park Ridge School District with a thorough curriculum that aligns with the National Common Core Standards for Language Arts Literacy.

According to the 2010 National Common Core Standards Initiative, "The Common Core Standards are designed to provide a clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With our students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy."

Cathy Timpone, Ed. D.
Director of Curriculum & Instruction

Grades 7-12 Curriculum Writing Committee:

Meredith McCamble revised:
Reading 7 Curriculum Guide

Michelle Muller revised:
English 7 Curriculum Guide

Melissa Quackenbush revised:
English 8, Reading 8, English 9, English 9 Honors Curriculum Guides

Stephanie Buckley revised:
Speech and Drama 7, Speech and Drama 8, American Literature,
American Literature Honors, Express Yourself, Acting in Performing Arts I and II,
Theatre and Dance, Public Speaking, and At The Movies Curriculum Guides

Maria Papadopoulas revised:
Children in Film, British Literature, Themes in world Literature
Creative Writing I, II, and III, Journalism I, II, III,
Pulp Fiction, and Freshman Focus

Christine Dow revised:
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Board Approval Date: August 27, 2012

PARK RIDGE SCHOOL DISTRICT
PARK RIDGE, NJ

ENGLISH DEPARTMENT, 2012 – 2013

COURSE TITLE/GRADE & SUBJECT: Acting in the Performing Arts I/ gr. 9-12 English   **COURSE #:** 1615

PREREQUISITE: Successful completion of eighth grade

TIME ALLOCATION: one semester--five days per week (44 minutes per day) — 2.5 credits

TEXTS: *Theatre Arts Handbook* by Alan & Penny Engelsman

COURSE PHILOSOPHY:

Designed to serve as an introduction to all aspects of theater, this course emphasizes the basic skills of acting, the differences among dramatic genres (for example comedy, tragedy, melodrama, absurd, etc.) and the standard rudiments of play production. Instruction will coordinate the student's artistic, technical, literary and performance abilities in the presentation of short scenes and in one-act plays. Professional and technical experts will be brought in whenever possible.

OVERARCHING ENDURING UNDERSTANDINGS :
- Actors listen and pay attention on stage.
- Acting is living truthfully under imaginary circumstances.
- An acting beat is a section of the text where a character is working toward a single objective.
- Movement and stage positions can be used to manipulate the audience.
- Actors learn or invent their characters' personal, physical and emotional circumstances.
- Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.
- Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.
- Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

- Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.
- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- Art and art-making reflect and affect the role of technology in a global society.

OVERARCHING ESSENTIAL QUESTIONS
- Why are performers dependent on their partners?
- How do actors recreate logical physical behavior?
- Why must actors think about their scripts and characters?
- How can movement and physical positioning manipulate audiences?
- Why must the actor understand his character's circumstances?
- Why are acting techniques important?
- How is theatre production both an art and a science?
- How does choice impact performance? Whose choices impact performance the most?
- How do the choices of artists and their use of technique make for believable presentations?
- How do we recognize the elements of various art disciplines?
- How do we "read" art?
- How does art change over time?
- How are archetypes featured in culture and art?
- How do artistic proficiency and context impact a work of art?
- How does technology impact the arts?

TABLE OF CONTENTS :

UNIT ONE: IMPROVISATION & THE BASIC OBJECT EXERCISES

UNIT SUMMARY:

The first unit in Acting I encourages students to become comfortable on stage! Through improvisation, students learn to create characters and stories on stage without the restrictions of a playwright's script. Uta Hagen's Basic Object Exercises have students play familiar characters: themselves! As they observe the way they interact with objects on stage, they become increasingly secure. The inventories of personal habits and tendencies come in very handy as students enter into the next unit.

21ST CENTURY THEMES:	PRIMARY INTERDISCIPLINARY CONNECTIONS:
☒ Global Awareness ☐ Financial, Economic, Business and Entrepreneurial Literacy ☐ Civic Literacy ☒ Health Literacy	As the students improvise small scenes, students must recall Freytag's Pyramid as they create stories with beginnings, middles and ends (Language Arts). Improvisation also challenges students to work collaboratively in diverse groups (Global Awareness) and is a means of practicing risk avoidance (Health Literacy). In addition, Uta Hagen's Basic Object Exercises ask students to observe and monitor their personal behaviors (Health Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD
1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.

PERFORMANCE STANDARD
1.3.12.C.1: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
1.3.12.C.2: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

SPEAKING AND LISTENING STANDARDS
SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners .
SL.11-12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE STANDARD
L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

21ST CENTURY LIFE SKILLS
9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.
9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:	UNIT ENDURING UNDERSTANDINGS:
- How do performers conquer stage fright? - Why are performers dependent on their partners? - How do improvisational performers "think of their feet"? - How do actors explore scripted characters beyond the information provided by the playwright? - How do actors recreate logical physical behavior? - How do actors have "privacy" on stage? - How do actors enter truthfully? - How do actors endow objects with new properties? - How do performers build a fourth wall?	- Actors trust fellow performers. - Actors listen and pay attention on stage. - Actors live as characters outside of the playwright's script. - Scenes must have beginnings, middles and ends. - Scenes must have conflicts. - Acting is living truthfully under imaginary circumstances. - Performers must be aware of personal behaviors. - Characters' circumstances must be clear. - People have relationships with settings and objects. - Circumstances impact characters' entrances.

Time Allotment	Content	Skills	Assessment
4 to 5 Weeks	- the "rules" of improvisation - character creation - the role of setting and conflict - use actor's movement and presence - The Basic Object Exercise - Two Entrances Exercise - The Fourth Wall Exercise - The Fourth Wall with Three Voices	- list the "rules" of improvisation - create characters - establish settings and conflicts in improvised scenes - use movement and presence to enhance performance - live truthfully under imaginary circumstances	**Formative Assessments** - breathing exercises 3-line scene - The Question Game - Whose Line Is It Anyway? - Party Quirks - Standing, Sitting, Leaning - Freeze

Exercise ▪ The Endowment Exercise	▪ eliminate personal habits when portraying a character ▪ enter the stage with a purpose ▪ have a sense of privacy on stage ▪ create a fourth wall that separates them from the audience ▪ modify their voices ▪ endow objects with imaginary properties	● The Harold ▪ Research on Uta Hagen and HB Studios ▪ Personal Habit Inventory ▪ Filling the Space Activity **Summative Assessments** ▪ Improv Jam ▪ Improv "Rules" Assessment ▪ The Basic Object Exercise ▪ Two Entrances Exercise ▪ The Fourth Wall Exercise ▪ The Fourth Wall with Three Voices Exercise ▪ The Endowment Exercise

TEACHER RESOURCES	TEACHER NOTES/REFLECTIONS
▪ *Theatre Arts Handbook* by Alan & Penny Engelsman ▪ Websites: Upright Citizens Brigade, Second City, I Eat Pandas ▪ Index Cards ▪ Excerpts of *Respect for Acting* by Uta Hagen (book) ▪ Excerpts of *Uta Hagen's Acting Class* (film) ▪ HB Studios Website\ ▪ SmartBoard or LCD projector ▪ Access to the Little Theater or other performance space	The unit's time allotment may vary depending on the number of student-performers enrolled in the class.

UNIT TWO: READING AND ANALYZING PLAYS

UNIT SUMMARY:

While Unit One asked students to create their own material, Unit Two shows young actors how to approach scripted material. First, actors are provided with Open Scenes (scripts without stage directions or character descriptions) which they must interpret in pairs. Then students read and use beat work to analyze a published play. In a future unit, students will be assigned a variety of scenes which they will analyze independently, therefore, this unit is foundational to students' later success.

21ST CENTURY THEMES:

☒ Global Awareness
☐ Financial, Economic, Business and Entrepreneurial Literacy
☐ Civic Literacy
☐ Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:
As students start reading and analyzing plays, they must observe   the playwright's means of characterization and subtext (Language Arts).

Students will be in pairs or trios as they analyze the texts and, therefore, will have to participate in collaborative discussions (Global Awareness).

STANDARDS

THE CREATIVE PROCESS STANDARD
1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES
1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.B.1: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
1.4.12.B.2: Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

READING LITERATURE STANDARDS

RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

RL.11-12.5: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

WRITING STANDARD

W.11-12.9a: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE STANDARD

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:	UNIT ENDURING UNDERSTANDINGS:
▪ Why must actors think about their scripts and characters? ▪ How do actors approach scripts? ▪ How can actors bring meaning to scripts?	▪ Acting beats are sections of texts where characters are working toward a single objective. ▪ A beat can be explicit or implicit.

▪ How do actors communicate subtext? ▪ Why do people need goals and objectives?		▪ Acting objectives are what the character hopes to accomplish or enact. ▪ Acting intensions are the actions that character uses to accomplish objectives.	

Time Allotment	Content	Skills	Assessment
2 Weeks	▪ providing meaning to a script (Open Scenes) ▪ breaking scenes into beats ▪ acting objectives ▪ acting intensions ▪ character analysis ▪ Reviewing a play	▪ give meaning to text through characterization and movement ▪ know the analysis resources that an actor should use ▪ differentiation between different types of objectives ▪ list the character analysis questions created by Uta Hagen ▪ define the parts of a beat ▪ answer Uta Hagen's character analysis questions ▪ break a scene into beats ▪ define the beats of a scene	**Formative Assessments** ▪ Discussion of play analysis ▪ Introduction of analysis resources ▪ Class reading of *High Tide* by Craig Straight ▪ Completing character analysis and beat work for *High Tide* as a class **Summative Assessments** ▪ Open Scene performance ▪ Character analysis of a character in a full-length play ▪ Beat work for a character in a scene of a full-length play ▪ Theater Review

TEACHER RESOURCES	TEACHER NOTES/REFLECTIONS
▪ *Theatre Arts Handbook* ▪ Excerpts of *Respect for Acting* by Uta Hagen ▪ Excerpts of *Uta Hagen's Acting Class* ▪ HB Studios Website ▪ Access to the Little Theater or other performance space ▪ *High Tide* by Craig Straight ▪ Thesauruses ▪ Teacher-created handouts	While *High Tide* by Craig Straight is an excellent , short play to read and analyze as a class, another title may be selected depending on the size, interests and maturity level of the class. For example, during the 2011- 2012 school year, *Blind Date* by Horton Foote was the sample play.

UNIT THREE: BLOCKING AND DESIGNING FOR THE THEATER

UNIT SUMMARY:

Often actors, especially in educational theater, are asked to come over to "the other side" of the stage and contribute to the technical aspects of the production. All actors, regardless of their interest in design, must be familiar with blocking notation and must have a basic knowledge of a production's costumes and set designs. In Unit Three, students learn how "behind the scenes" decisions impact their acting!

21ST CENTURY THEMES:	PRIMARY INTERDISCIPLINARY CONNECTIONS:
☒ Global Awareness ☒ Financial, Economic, Business and Entrepreneurial Literacy ☐ Civic Literacy ☒ Health Literacy	Students continue to interpret plays during Unit Three; however, they must now consider how a script informs directing, set and costume needs (Language Arts, Art). Students continue to work collaboratively (Global Awareness) as they consider the expense of producing plays with elaborate sets and costumes (Financial, Economic, Business and Entrepreneurial Literacy). In addition, students learn of the necessity of knowing the set and costumes of a show for safety reasons (Health Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD
1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
1.1.12.C.3: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

PERFORMANCE STANDARD
1.3.12.C.1: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements

appropriate to a variety of theatrical genres.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES
1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
1.4.12.A.4: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.1: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
1.4.12.B.2: Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS
RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
RL.11-12.5: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

WRITING STANDARD
W.11-12.9a: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS
SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE STANDARD
L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

21ST CENTURY LIFE SKILLS
9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.
9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:	UNIT ENDURING UNDERSTANDINGS:
▪ Why does an actor need to write blocking shorthand? ▪ How can movement and positioning manipulate audiences? ▪ Why is acting enhanced by set pieces, properties and costumes?	▪ Areas of the stage communicate various emotions to the audience ▪ Movement and stage positions can be used to manipulate the audience ▪ Movement requires motivation, simplification, heightening, character delineation, openness and adjusting ▪ Sets, costumes and properties enhance the actors' performances

Time Allotment	Content	Skills	Assessment
2 Weeks	▪ Blocking Notation ▪ Dramatic connotations of stage areas ▪ The six principles of movement ▪ Theatrical designers	▪ recognize blocking notation ▪ write blocking notation correctly ▪ list the six principles of movement ▪ create character-appropriate blocking ▪ employ the six principles of movement on stage	**Formative Assessments** ▪ Introduction to blocking shorthand ▪ Dramatizing the six principles of movement ▪ Research the role of theatrical designers **Summative Assessments** ▪ Blocking shorthand quiz ▪ Using the principles of movement in scenes ▪ Theatrical designers presentations

TEACHER RESOURCES	TEACHER NOTES/REFLECTIONS
▪ *Theatre Arts Handbook* by Alan & Penny Engelsman ▪ Teacher-created handouts ▪ SmartBoard or LCD projector ▪ Access to the Little Theater or other performance space ▪ laptops	The teacher may want to distribute the students first scenes during Unit Three so students can have practical experience blocking and designing. If not, *High Tide* or another play may be used as assessments.

UNIT FOUR: PERFORMING SCENES AND MONOLOGUES

UNIT SUMMARY:

Unit Four synthesizes all of the students' training thus far as they prepare, design and present scenes and monologues. In the students' first scenes, they play young people (usually within five years of their actual ages) that experience desires and conflicts that reflect the teenage experience. The second scenes challenge students to play older characters whose circumstances may be very difficult for young actors to understand. Finally, students select, prepare and present their own monologues that will serve as part of their final exams for Acting I.

21ST CENTURY THEMES:	PRIMARY INTERDISCIPLINARY CONNECTIONS:

21ST CENTURY THEMES:

☒ Global Awareness
☐ Financial, Economic, Business and Entrepreneurial Literacy
☐ Civic Literacy
☐ Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:
In Unit Four, students will combine their knowledge of play analysis and their understanding of technical theater as they interpret scenes and monologues (Language Arts, Art).

While the majority of character analysis can be done without their scene partners, decisions involving set, costumes and blocking   must be done collaboratively (Global Awareness).

STANDARDS

THE CREATIVE PROCESS STANDARD
1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
1.1.12.C.3: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

PERFORMANCE STANDARD
1.3.12.C.1: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES
1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance,

music, theatre, and visual art.

1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12.B.2: Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS

RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

RL.11-12.5: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

WRITING STANDARD

W.11-12.9a: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE STANDARD
L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

21ST CENTURY LIFE SKILLS
9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.
9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:	UNIT ENDURING UNDERSTANDINGS:
▪ How does a play inform a scene? ▪ What are the beats of the scene? ▪ Why must the actor understand his character's circumstances? ▪ How does an actor memorize dialogue and blocking and maintain spontaneity?	▪ In order to understand scenes or monologues, actors must read the play from which they are excerpted. ▪ Understanding the beats of scenes is the key to truthful performances. ▪ Actors learn or invent their characters' circumstances. ▪ Actors must fully understand the sets of the scenes. ▪ Costumes and props must be character appropriate and fulfill the needs of the play.

Time Allotment	Content	Skills	Assessment
9 to 10 Weeks	▪ Practical application of Character work and Beat work ▪ Memorization techniques ▪ Practical application on blocking and basic design	▪ understand the responsibilities of an actor ▪ memorize their scenes and monologues ▪ develop original interpretations of scripted characters ▪ interpret the playwright's intent via blocking	**Formative Assessments** ▪ Cold Reading ▪ Characterization Exercises ▪ Uta Hagen Questions ▪ Beatwork ▪ Set, Costume and Properties Design ▪ Memorization Techniques **Summative Assessments** ▪ Memorization Tests ▪ Blocking Run-throughs ▪ Scene Performances (2) ▪ Monologue Performances

Drafted by S. Buckley; reviewed by M. Papadopoulos (July 2012)
BOE approved (August 2012)

TEACHER RESOURCES	TEACHER NOTES/REFLECTIONS
■ *Theatre Arts Handbook* ■ Excerpts of *Respect for Acting* by Uta Hagen ■ Teacher-selected play excerpts ■ Student-leader-selected play excepts (Acting II students) ■ Student-selected monologues	Scene selections will vary depending on the number of students in the class and their maturity, interests and genders. The teacher selects the first round of scenes and, if Acting II meets at the same time, Acting II students will select the next scenes. Finally, students will select their own monologues (with guidance from the teacher and Acting II mentors) that will serve as the performance portions of their final exams.