

UNIT TITLE	Ensemble Building	Actor's Toolbox	Exploring Method Acting	Scene Study	Contemporary Playwriting	Directing! Producing! Presenting!
GUIDING QUESTION	<p><i>How does turning a classroom into a theatre company create a stronger sense of ensemble?</i></p> <p><u>COMPANY</u> is an ARTISTIC COLLABORATION</p>	<p><i>How does revisiting core foundation tools make for a well-rounded theatre artist?</i></p>	<p><i>How does exposure to method acting better prepare students to approach text analysis?</i></p>	<p><i>How does exploring a variety of scene work help students activate different rehearsal and performance techniques as an actor?</i></p>	<p><i>How does Contemporary Playwriting lend itself to be a great tool for young theatre artists to express their concerns in today's society?</i></p>	<p><i>How does taking on a production role help students to prepare for a professional presentation/ performance or portfolio?</i></p>
LESSON BREAKDOWN	<ol style="list-style-type: none"> 1. Getting to Know You Icebreakers 2. Safe Space Classroom culture 3. How do we support? Creating an environment where artists are free to make choices and take risks (*No judgments) 4. What is 	<ol style="list-style-type: none"> 1. Active Listening 2. Memorization 3. Text/ Subtext 4. Motivation 5. Justification & Research 6. Tool Time! Review lesson 	<ol style="list-style-type: none"> 1. Stanislavsky 2. Strassburg 3. Adler 4. Miesner 5. Uta Hagen 6. What works for me as an artist? *Each lesson 	<ol style="list-style-type: none"> 1. Monologues *Performance is not the objective of the lesson it is to explore text/ style 2. Partner Scenes: Classic American Theatre 3. Partner Scenes: Contemporary Theatre 4. Partner Scenes: Choice 	<ol style="list-style-type: none"> 1. Exploring Contemporary Playwrights And Themes 2. Social Justice in Contemporary Theatre 4. What is my voice as a playwright? 5. Writers Workshop: Exploring Self Defining 	<ol style="list-style-type: none"> 1. Partnering as a Writer and a Director 2. Choosing Aesthetic 3. Auditioning/ Casting 4. Rehearsing 5. Producing Product 6. FINAL SHARE

	<p>my art?</p> <p>Exploring individual strengths and interests</p> <p>5. What is my role?</p> <p>- What roles will students take on in <i>the company</i>?</p> <p>6. Creating a Company</p> <p>- Deciding the mission of the theatre ensemble and what we wish to accomplish</p>	<p>where students activate what they have learned tools to be/ peers act as jury (evaluators)</p>	<p>should start by introducing an individual method by activating a well known exercise from each "school."</p> <p>The method being taught should then be applied to a main activity that is repeated in each lesson. This will help show variations in approach to the same activity.</p>	<p>5. Group Scenes</p> <p>6. Film and TV On- Camera Workshop</p>	<p>Moments through Monologue writing</p> <p>6. Writing a ten minute play</p> <p>7. Casting/ Table Readings</p>	
<p>STANDARDS</p>	<p>NYS STANDARDS TH 1:1 TH 2:2</p> <p>COMMON CORE CCSSSL 12:1 CCSSSL 12: 3</p> <p>BLUEPRINT Theatre Making Benchmarks: Acting: Imagination, analysis, and</p>	<p>NYS STANDARDS TH 1:3 TH 1:4</p> <p>COMMON CORE CCSSSL 12:1 CCSSSL 12:3</p> <p>BLUEPRINT Theatre Making Benchmarks: Acting: Performance Skills: students</p>	<p>NYS STANDARDS TH 1:4 TH 4:1</p> <p>COMMON CORE CCSSSL 12: 2 CCSSSL 12: 6</p> <p>BLUEPRINT Theatre Making Benchmarks: Acting: Performance Skills: Through</p>	<p>NYS STANDARDS TH 1:2 TH 3:1</p> <p>COMMON CORE CCSSSL 12: 3 CCSSSL 12: 5</p> <p>BLUEPRINT Developing Theatre Literacy Benchmarks: Understanding Dramatic Texts: students integrate an</p>	<p>NYS STANDARDS TH 3:1 TH 4:2</p> <p>COMMON CORE CCSSW 12:7 CCSSW 12:1</p> <p>BLUEPRINT Theatre Making Benchmarks: Playwrighting: students explore personal voice and</p>	<p>NYS STANDARDS TH 2:1 TH 3:4</p> <p>COMMON CORE CCSSSL 12: 4 CCSSSL 12: 5</p> <p>BLUEPRINT Theatre making Benchmarks: Directing: students develop their communicative,</p>

	process: students continue to develop the process and the analytical and imaginative skills associated with acting.	model proficiency in an area of acting by leading workshops, demonstrations and in performance.	sequential and sustained activities in various theatre forms, students improve upon and gain new performance skills.	understanding of dramatic text in their responses to live performance.	individual experience by applying diverse conventions of dramatic writing to their original work.	personal, imaginative, and analytical skills required of a theater technician.
MODIFICATION	Students can journal reflections or activities rather than verbally share	Students can participate in group work rather than partnering in twos	Video clips can be show to illustrate different acting methods rather than reading exercises through text	Students can tableaux/ improve/ or pantomime scene if uncomfortable with original text	Students can electronically record their play and pair with an “editor” to help them write their play	Students can take on other roles such as stage manager, producer or designer and hand in a portfolio rather than presenting as a writer or director
ASSESSMENT	Formative: each lesson will have a journal assignment asking students to reflect why each lesson topic helps build a strong foundation to our work as artists	Formative: each lesson will have a reflective journal assignment reflecting on why each tool is important to the actor and when it might be best used	Formative: each lesson will use the same activities exploring slight adjustments (which allow the usage of the different said method). Students will be assessed on their ability to identify each	Formative: each lesson will ask students work on and perform a selection of text. Each style/ genre asks an actor to use different disciplines. Students will be assessed on ability to identify specific forms of text (monologue/partner scenes/ group	Formative: Students will be asked to participate in group discussions about contemporary themes and social justice issues. Students are asked to explore their voice as a playwright through	Formative: Students will be asked to turn in a written “plan of action” before each step (lesson). They will also be asked to turn in a reflection after each step in their production process is complete. This

<p>ALL Summative Assessments will be based on a RUBRIC that will hold students accountable for the following:</p> <p>1) Commitment</p> <p>2) Willingness to take risks</p> <p>3) Respecting & Supporting OUR Company & Members</p> <p>4) Taking Direction & Making Adjustments</p>	<p>Summative: Students join in an open class discussion and create a Theatre Company Mission Statement.</p>	<p>Summative: Students will be asked to present their own exercises or activities using a “tool” from The Actor’s Tool Box. A jury of peers will assess</p>	<p>style as a different technique through group discussion and exercise. They will also be assessed on being able to take direction and make adjustments.</p> <p>Summative: Students will be asked to make a presentation or write a paper on their favorite method and why it speaks to them.</p>	<p>scenes). They will be asked to participate in acting out the scenes, taking risks, making choices and supporting each other as company members.</p> <p>Summative: Students will be asked to apply prior knowledge from lessons 1 to 5 to the final lesson in 6. Lesson 6 requires slight adjustments for on camera work. The final direction from the facilitator/ director should use terminology and techniques from the aforementioned methods.</p>	<p>reflective journaling, monologue writing and scene writing. Students will be assessed on these assignments.</p> <p>Summative: Students will be turning in a ten-page/ ten-minute play reflecting on a topic that concerns them in today’s society.</p>	<p>will be beneficial because when mounting a production things do not always go as planned.</p> <p>Summative: FINAL SHARE</p>
---	---	---	--	--	--	---