THEATRE ARTS
Course # 0945

Credits: 0.5
Weighted: Unweighted
Prerequisite: None
Repeating the Course: No
Total Students: 20

Length: Full Year
Format: Cycle Days
Grade: 9-12
Audition Required? **No**

Course Description

This course welcomes all students in grades 9-12 who have always wanted to learn more about being an actor and working in the theater. Beginning with the basic concepts, students will experience many aspects of the theater within the course. Students who have stage fright are especially welcome to take this course and learn to work through stage fright in a safe, welcoming, and supportive environment. Utilizing theatrical exercises and games, students will discover and develop full awareness of the tools actors use for acting: Voice, Body and Face, Mind, and Imagination. Performance is required as a part of this course. Students are invited to put aside their doubts and jump right into the world of theater.
This course is open to students in grades 9-12.

Course Objectives:

- Why do actors perform exercises for mind and body, with regards to relaxation and focus, as well as observation of self and other individuals?
- How does human psychology factor into the world of theater, and how does the actor have to balance the art of presenting themselves with the art of creating a character?
- How does an actor physically develop their body, voice, and mind for performance, especially facing stage fright?
- How does the actor build a character, as well as an environment, on the stage in a convincing manner? How does a playwright and the other artists on the team of a work create and build a compelling story?
- Why are trust and collaboration crucial elements in the theatre, specifically with regards to improvisation, and collaboration with fellow artists?
- How does conflict come about in a story? How does a director and actors bring forth the characters and story to the audience?

- **PANTOMIME PERFORMANCE - Authentic Assessment -** Students will create a short 3 minute scene, done entirely in pantomime. No props may be used. The student may utilize music as background. The scene must employ four ingredients of quality storytelling: Exposition, Development, Conflict, and Resolution. Students will evaluate each other's scenes via Schoology, or another online collaborative entity.

- **MONOLOGUE CREATION and PERFORMANCE - "IN MY LIFE" - Formative/Authentic Assessment -** Students will create their own small production of monologues entitled *In My Life*. Students will write their own monologues *(and are invited to write mini scenes as well)*. These monologues will be drawn from their own experiences, fiction or non-fiction *(which will remain unknown to the audience).* As the title implies, the theme of their works will reflect their current experiences, in a variety of topics. THis show will be prepared, rehearsed, and performed as a midterm grade for the public. Students will evaluate each other's scenes via Schoology, or another online collaborative entity.

- **IMPROVISATION - Formative/Authentic Assessment -** Students will research or create their own improvisation games, to be taught to the class. Students will begin by writing down the procedure and rules for the game. Then, the students will try it out within a small group of students, as the teacher coaches the groups. Students will then formally teach the games to the class. The game must be playable within five minutes, and a few rounds only will be played. Students will evaluate each other's scenes via Schoology, or another online collaborative entity.

- **SCENE WORKSHOP - Authentic Assessment** Students will be assigned a scene to work on with 1 or more colleagues. The students are expected to prepare, memorize, self direct, and perform the scene, with coaching from the teacher as needed. The workshop may or may not be a public performance, based upon the teacher's decision. An alternative is to choose the best three or more scenes to perform for the public, with other students filling technical roles. The workshop will culminate in an in class performance for each group. Students will evaluate each other's scenes via Schoology, or another online collaborative entity.

Major Strands of Study:

1 - UNIT ONE: Fundamentals of Theatrical Presentation *(Q-1)*
- 1.1 - WARMUP / RELAXATION / CONCENTRATION
  - 1.1.1 - STAGE FRIGHT
  - 1.1.2 - MEMORIZATION
- 1.2 - TOOLS of PERFORMANCE – Voice, Body, and Mind
  - 1.2.1 - BODY- Poise, Posture, Expression
  - 1.2.2 - PANTOMIME
  - 1.2.3 - VOICE- Mechanism Diction, Projection, Articulation, Pitch
- 1.3 - ACTOR as PERFORMER vs. ACTOR as CHARACTER
- 1.4 - OBSERVATION and the HUMAN PSYCHE
  - 1.4.1 - Observing self behaviors
  - 1.4.2 - Observing others and their behaviors
  - 1.4.3 - Seeing, Hearing, and Feeling - Intensely

2 - UNIT TWO: Pantomime and the Basic Structure of a Character and Story *(Q-1)*
- 2.1 - PANTOMIME
  - 2.1.1 - Storytelling without the Vocal Language
  - 2.1.2 - Utilizing Body Language to Tell the Story, and Show the Character
  - 2.1.3 - Create and Perform a Pantomime Character and Story

3 - UNIT THREE: Vocal Production and Mechanism: Healthy Technique *(Q-1;Q-2)*
- 3.1 - "SPEECH FINELY FRAMED IS A JOY TO THE EAR."
  - 3.1.1 - Diction, Enunciation, and Articulation
  - 3.1.2 - Expression, Pitch, and Resonance
  - 3.1.3 - Syllable, Language, and Emphasis
- 3.2 - PROJECTION
  - 3.2.1 - The Breathing Mechanism: The Diaphragmatic Support System
  - 3.2.2 - The Intonation Mechanism: Vibrating and Resonating, not Tightening
  - 3.2.3 - Sharing - Not Screaming - the Voice
  - 3.2.4 - Audio Technology and the Voice - Shares the Voice, does not Create the Voice

4 - UNIT FOUR: Construction of Character, Images, and Story using the Monologue *(Q-2)*
- 4.1 - CHARACTER
  - 4.1.1 - Analysis - Deriving the Wants/Needs, Motivations, and Thus Actions
  - 4.1.2 - Transferrence/Substitution - Actor Transferring Personal Experiences
  - 4.1.3 - Filling in the Blanks - Establishing and Inferring a History for the Character
- 4.2 - IMAGE
  - 4.2.1 - Sensory Awareness: Building an Environment for the Character
  - 4.2.2 - Believing the Images: make the Audience See, Hear, and experience

5 - UNIT FIVE: Playwrighting, Directing, and Designing - the Creation of Theatre (*Q-2, Q-3*)
- 5.1 - DRAWING FROM PERSONAL or COLLECTIVE EXPERIENCES
  - 5.1.1 - Embodying the Experiences into a Character, Setting, and Story
  - 5.2.1 - Writing for the Audience, via Character and Imagery
- 5.2 - PERFORMANCE
  - 5.2.1 - Creating the Work - The Role of the Playwright
  - 5.2.2 - Preparing the Character - Role of the Actor
  - 5.2.3 - Preparing the Story - Role of the Director
  - 5.2.4 - Preparing the Image - Role of the Technical Elements

6 - UNIT SIX: Successful Improvisation through Rules and Regulations (*Q-3*)
- 6.1 - THE RULES of IMPROVISATION
  - 6.1.1 - An Oxymoron? Improvisation through Rules
- 6.2 - THE THEATRE GAME
  - 6.2.1 - Moving an Exercise from Game to Story
  - 6.2.2 - Trusting Your Partners
  - 6.2.3 - Making Your Partner Look Like a Theatrical Genius
  - 6.2.4 - Drawing from Stock Characters and the comedia dell'arte
  - 6.2.5 - The Amazing "What If?"

7 - UNIT SEVEN: Auditioning, Scene Work, and the Master Class (*Q-4*)
- 7.0 - Auditioning
  - A.1.1 - The Portfolio: Pictures, Multimedia, Résumé, and Audition Material
  - A.1.2 - Knowing Your "Type" - and Choosing Appropriate Material
  - A.1.3 - "Nailing" the Audition - And Still Not Getting the Part
- 7.1 - Why Did It Take This Long to Get to Scenework?
  - 7.1.1 - Scenework: The Complex Interweaving of Character, Image, and Story
  - 7.1.2 - Characters and Conflict - When Motivations, Wants, and Needs Intersect
  - 7.1.3 - deus ex machina - Outside Forces at Work in a Scene
- 7.2 - Discovering the Characters
  - 7.2.1 - What are the Characters' Wants and Needs?
  - 7.2.2 - What are the Characters' Motivations?
  - 7.2.3 - Why Does the Character Take Action?
  - 7.2.4 - How Does the Action work Towards an Objective?
- 7.3 - Discovering the Story - The Director and Technical Elements
  - 7.3.1 - What is the Story? - Exposition, Development, Conflict, Resolution
  - 7.3.2 - The Micro and the Macro Elements and Actions
  - 7.3.3 - The Nuance and Subtlety of Technical Elements

E - ENRICHMENT:
- E.1 - The Method: "Take a Minute!" What is it? Who is it? Why is it?
  - E.1.1 - Stanislavski - Man, Myth, Legend?
  - E.1.2 - Uta Hagen - Building Character from the Inside Out
  - E.1.3 - Stella Adler - Actors as strictly Independent Artists that Collaborate
  - E.1.4 - The Method and The Madness: "Can't We Just *Act*?"

Materials & Texts

- STUDENT – Journal (any type), 3 ring binder, loose leaf paper, writing utensil(s), blank CDs and DVDs

- Flash Drive

- Google Account

- Website

- Scripts of Plays (*Discretion of the Teacher*)

- Film performances from select shows (*DVDs and online sources*)

- Basic Drama Projects – Textbook – Dr. F. A. Tanner, University of Southern Idaho

- The Drama Sourcebook - Neil K. Johnson

- Fundamentals of Acting - Brigham Young University

- Theatre: Art in Action - National Textbook Company

- Theatre Arts: The Dynamics of Acting - National Textbook Company

- Assorted pedagogy works of Viola Spolin, Uta Hagen, Larry Moss, and Stella Adler

NCCAS ARTS STANDARDS
- **CREATING - Content Standard #1 -** Generate and conceptualize artistic ideas and work.
- **CREATING - Content Standard #2 -** Organize and develop artistic ideas and work.
- **CREATING - Content Standard #3 -** Refine and complete artistic work.
- **PERFORMING - Content Standard #4-** Select, analyze, and interpret artistic work for presentation.
- **PERFORMING - Content Standard #5-** Develop and refine artistic techniques and work for presentation.
- **PERFORMING - Content Standard #6 -** Convey meaning through the presentation of artistic work.
- **RESPONDING - Content Standard #7 - Perceive and analyze artistic work.**
- **RESPONDING - Content Standard #8 - Interpret intent and meaning in artistic work.**
- **RESPONDING - Content Standard #9 - Apply criteria to evaluate artistic work**
- **CONNECTING - Content Standard #10 - Synthesize and relate knowledge and personal experiences to make art.**
- **CONNECTING - Content Standard #11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**