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| **Department: Theater Arts** | **Course Title: Honors Dramatic Arts II/III** |
| **Grade(s): 9-12** | **Prerequisites: Honors Dramatic Arts I/II** |

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| **Concept/Focus** | **Skills** | **Methods of Assessment** | **Framework Strand(s), and Standard(s)** |
| **1. Building the Ensemble: Theatre as a Team Approach** | * **Building the theatre ensemble**
* **The requirements of daily performance**
* **Establish goals for the year**
 | * **Creating the “toolbox”**
* **Essay – “what is the Nature of Drama?”**
* **Creation of a class commitment ritual**
* **Quiz – Actor’s vocabulary**
* **How I got an “A” in Honors Dramatic Arts II**
 | **2 a, b, c, d****4 a, c, d** |
| **2. The Actor’s Instrument** | * **Communicating believability through the senses**
* **Beginning the process of developing a wide range of resources to create warm-ups that exercise the body, voice, spirit and mind in a way that best prepares the actor for his/her work**
 | * **Molding Clay Exercise**
* **Uta Hagen Work**
* **The Body-Part Warm-up**
* **Encountering the Other**
* **Color meditation**
* **Encountering the Grape**
* **Wil Kilroy’s Actor’s physical warm-up**
* **Creating an effective actor’s warm-up**
* **Knock Three Times**
 | **7 f** |
| **3. Movement and Dance Techniques for Actors** | * **The physical aspects of the actor’s training**
* **Introducing the theories of Rudolph Laban, Michael Chekhov, and Steven Wangh**
* **Each student will begin to sense the power of movement as a form of communication**
 | * **Initial Exploratory movement Solo- Laban Lesson 1**
* **Dimension choreography – Laban Lesson 2**
* **Exploration of movement potential**
* **Improvisation using the dimensional scale**
* **Slow Motion Study- Wangh**
* **Expansion/contraction exercises –Chekhov**
* **Quality of movement exercises –Chekhov**
* **The Four brothers in Art - Chekhov**
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| **4. The Numbers Game – Laban’s Eight Effort Actions, The Eleven Golden Keys, The Ten Archetypal Gestures, and The Actor’s Lucky 13** | * **Students will use a system of analysis to gain a greater understanding of character and story**
 | * **Perform a choreographed movement piece, utilizing assigned “effort actions” in front of his/her peers**
* **Analyze a character from the selected texts using the Lucky 13**
* **Analyze the story elements of the selected text using the Golden Keys**
* **Create a psychological gesture for a character from the selected text**
* **Unit test on the components and uses of each of “lists” covered in the unit**
 | **6 a, b****7 a, b, c, e** |

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| **Concept/Focus** | **Skills** | **Methods of Assessment** | **Framework Strand(s), and Standard(s)** |
| **1. Introduction to Communication: The daily expectations in the classroom, the building of classroom community and how speech presentation relies on a foundation of performance work.** | * **Communication affects all aspects of life**
* **Formal speech presentation is a performance**
* **Environment affects communication**
* **Communication is a process**
 | * **Show and Tell presentation**
* **“If’ question essay and presentation**
* **Process Drama writing exercises and performance components**
* **“Life without Communication” speech**
 | **2 a, b, c, d****4 a, c, d** |
| **2. Communication as Story: The process and purpose of communication and the societal necessity of storytelling** | * **Communication is an interactive process**
* **Effective speech presentation requires preparation and practice**
* **Gesture can be classified as adaptors, illustrators, emblems or regulators**
* **Listening accounts for 40% of communicative time**
* **All public speaking is subjective**
 | * **Self-Portrait Project**
* **Life Graph Presentation**
* **“I Believe…” Sharing one’s belief system**
* **Reading aloud a children’s book**
* **Energy Workshop**
* **Setting of personal learning goal for unit and written evaluation of process and achievement**
 | **7 f** |
| **3. Communication as an educational tool: Examining the evolution of language and gesture as communicative tools** | * **Preparation and practice are major factors in overcoming fear of public speaking**
* **Language is living and ever changing in response to cultural, political and social circumstance**
* **Public speaking is performance**
* **Writing is a natural extension of oral communication**
 | * **Speech to Teach**
* **“An Influential Person in my Life” speech**
* **“What is Missing from my Education?” speech**
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| **4 Communication as a Persuasive Tool: An examination of the various ways that prejudice , discrimination, manipulation and labeling of oneself and others play out in various communication scenarios**  | * **Communication is necessary for moral, emotional, cultural, and social evolution**
* **All communication seeks to influence on some level**
* **Understanding is influenced by perspective**
* **Language is a manipulative tool**
 | * **Salesman’s Pitch: Marketing the Must-Have Item**
* **Taking a Stand on a Controversial Issue**
* **Formal Presentation of a “Famous Speech”**
 | **6 a, b****7 a, b, c, e** |

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| **5. Acting the Part –Creating Character** | * **Physical adjustments necessary to bring believability to the portrayal of character and the subsequent psychological implications of those choices.**
* **Working towards the presentation of a memorized monologue**
* **Understanding the psychological gesture (physical)**
 | * **Plant observation exercise**
* **The psychological gesture**
* **Character interview with teacher in role (oral)**
* **Meditation exercise calling character into residence resulting in changed physicalization**
* **Creating and demonstration of psychological gesture for character**
* **Final performance of monologue**
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| **6. Improvisational Theatre** | * **Putting the actor into a variety of scenarios with the aim of fostering, re-enforcing, and building a variety of skills**
 | * **Viola Spolin Exercises**
* **Performance Palace atmosphere exercises**
* **Mirror exercises**
* **One-sided script exercise**
* **Children’s games**
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| **7. Story Structure** | * **Specifics of dramatic structure**
* **It is intended for performance and therefore it is different than prose**
 | * **Read Hamlet and determine the dramatic structure as a class**
* **Chart a one-act play according to dramatic structure**
* **Test on the elements of dramatic structure**
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| **8. Scene Study** | * **Utilizing two approaches to scene preparation**
* **Student will need to apply all the skills thus covered in the course in order to succeed in these tasks**
* **The importance of criticism and constructive feedback and the opportunity to use these to enhance performance**
 | * **Participate in two separate scenes with two different partners**
* **Identify the dramatic structure of the play from which a selected scene is taken**
* **Break down the selected scene into character objectives and transitional moments**
* **Preparing a scene using the “rule of 3”**
* **Preparing a different scene independently of a partner and working it out in front of the class – incorporating audiences feedback to enhance future performance**
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| **9. The Ten-Minute Play** | * **Coming up with a vision for the play and finding the means to communicate that vision effectively**
* **Utilizing tools in his/her “Actor’s Toolbox” to create believable characters**
* **Being able to accommodate the requirements of the director’s vision**
 | * **Casting a play**
* **Create a Director’s Notebook (following the guidelines in the hand-out “The Director’s Process”)**
* **Creating and following a rehearsal schedule for the play**
* **Ability to take direction from the director and effectively utilize it in performance**
* **Perform in a play directed by a peer**
* **Direct peers in the performance of a ten-minute play**
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| **10. The One-Act Play** | * **The casting, rehearsal, and formal performance by the “Ensemble” of a one-act play directed by the teacher.**
 | * **Character Analysis**
* **Story Structure**
* **Character objectives**
* **Psychological Gesture**
* **Warm-up –individual and group**
* **Final performances**
* **Journal entries and discussion**
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