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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** |  | |
| **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** |  | |
| **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** |  |
| **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** |  |
| **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** |  |
| **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** |  |
| **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** |  |
| **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** |  |