

Course/Residency Map

Facilitator Name: Tori Gitten

Name of Course: Acting Bootcamp for the New Performer

Grade Level: 9th grade – 11th grade

Weeks: Half a year – 18 weeks

Session Time Length (mins): 45 Minutes

Meeting Frequency (daily, once a week, etc): 3 Times a Week

MA State Standards:

Creating

- **Generate and conceptualize artistic ideas and work.** Create theatrical ideas (e.g., plot, setting, character) that reflect characteristics of different artistic movements. (F.T.Cr.01)
- **Organize and develop artistic ideas and work.** Create an outline for an original scene or short play, including details such as costumes or scenery. (F.T.Cr.02)
- **Refine and complete artistic work.** Refine and revise character dialogue, stage directions and sensory details of imagined worlds. (F.T.Cr.03)

Performing

- **Select, analyze and interpret artistic work for presentation.** Identify historical sources that explain drama/theatre terminology and conventions. (F.T.P.04)
- **Develop and refine artistic techniques and work for presentation.** Identify theatrical staging conventions in a scripted theatrical work. (F.T.P.05)
- **Convey meaning through the presentation of artistic work.** Describe how decisions about a performance are connected to what the student wants to express, evoke, or communicate. (F.T.P.06)

Responding

- **Perceive and analyze artistic work.** Analyze the style of a playwright and how it manifests in a given theatrical work. For example, examine how a playwright uses character relationships to assist in telling the story. (F.T.R.07)
- **Interpret intent and meaning in artistic work.** Identify theatrical decisions from a work that connect it to a specific genre or style. (F.T.R.08)
- **Apply criteria to evaluate artistic work.** Compare and contrast different rubrics or criteria for evaluating theatrical presentations. (F.T.R.09)

Connecting

- **Synthesize and relate knowledge and personal experiences to make art.** Describe what has influenced changes in one's own dramatic style and preferences in theatre. (F.T.Co.10)

HSS Connection: As they study the Mexican Revolution, students incorporate their own styles when writing and performing a monologue as Pancho Villa. (HSS.USI.T7.05.f)

- **Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding.** Identify the connections between historical and cultural contexts and defining stylistic elements of theatrical movements (e.g., how the existential movement and absurdist theatre are connected). (F.T.Co.11)

Music and Dance Connection: Students examine how music and dance influenced the evolution of pantomime. (F.M.Co.11); (F.D.Co.11)

Unit Name with Topic	Weeks	Unit Level Enduring Understanding	Unit Level Essential Question(s)	Key Vocabulary	Theatre Skills Focused On	Major Activities/ Assignments	Major Assessment Tools/Instruments
Introduction to Theatre	1-2	<p>1. Theatre terminology helps to develop effective communication in the theatre.</p> <p>1a. It is important to identify the different physical areas of a traditional theatre house to understand the many different roles in the theatre.</p> <p>2. Theatre traditions and history shape drama/theatre terminology and conventions.</p> <p>3. There are many ways to design and transform a theatrical space to tell a story.</p>	<p>1. How does knowing and using theatre vocabulary improve communication when creating dramatic works and productions?</p> <p>2. How do theatre artists make use of available resources, tools, and technologies for artistic expression?</p> <p>3. What elements are essential to making a production?</p>	<p>Proscenium, thrust, traverse, house, audience, wings (onstage/offstage), apron, rake, safety curtain, orchestra pit, lobby, front of house/back of the house, box office, marquee, green room, fly system, catwalk, dimmer room, tech booth, arena theatre, black box theatre, theatre in the round, strike, audience, backdrop, props</p>	<p>Theatre vocabulary, terminology, and conventions.</p> <p>Artistic expression, historical sources, and theatre traditions.</p>	<p>A. Alphabet Relay Activity to Poster Presentation</p> <p>B. Theatre Terminology 'Fill-In' Research Handout</p> <p>C. Research Presentation of theatre history and traditions</p>	<p>A. Alphabet Relay Photograph & Vocabulary Checklist Rubric</p> <p>B. 'Tour of The Theatre' Student Paper Including Theatre Terminology</p> <p>C. Research Presentation Rubric</p>
Movement	3-4	<p>1. Body language is an important and effective way for actors to communicate.</p> <p>2. How we use our bodies and move helps to tell a</p>	<p>1. How do we use body language to communicate?</p> <p>2. How do movement choices communicate</p>	<p>Composition, shape, space, spatial relationships, kinesthetic response, shape, gesture, repetition, architecture,</p>	<p>Explore physical choices to develop a performance that is believable, authentic, and relevant to a</p>	<p>A. Cover The Space & Connecting Images</p> <p>B. Stage Picture Tableaux Story Presentation</p>	<p>A. Cover The Space & Connecting Images Student Reflection Paper Unpacking Movement Choices</p> <p>B. Tableaux Rubric</p>

		story and convey meaning.	and convey meaning?	tempo, duration, topography, Viewpoints, Anne Bogart	drama/theatrical work.	C. Field Observation of a Stranger's Movement D. Devise an Individual/Personal Movement Piece to Music	C. Movement Performance Embodying Stranger's Movement & Peer Feedback D. Movement Piece Presentation, Peer Feedback & Teacher Rubric
Voice	5-6	<ol style="list-style-type: none"> The voice is an effective tool for expression. Vocal projection, annunciation, and inflection help actors convey meaning with specificity and intention. 	<ol style="list-style-type: none"> How is vocal expression important? How do you use your voice to be expressive? 	Projection, diaphragm, belly breathing, pitch, dynamic, pace, power, emphasis, meaning, intent, passion, pattern	Explore vocal choices to develop a performance that is believable, authentic, and relevant to a drama/theatrical work.	<ol style="list-style-type: none"> Soundscapes Presentation (in Small Groups) Story of My Name Analyze a Monologue (students decide what inflections will bring out the predominant mood and meaning of each line) Speech Presentation 	<ol style="list-style-type: none"> Soundscapes Rubric & Student Journal Describing the Story Soundscape Created Story of My Name Presentation & Peer Feedback Monologue Deciphered by Beats Using the 'Voice' Tool of Expression from 'V.I.B.E.S.' Chart & Teacher Rubric Liz Lerman's Critical Response Process & Speech Delivery Rubric
Directing & Staging/Blocking	7-9	<ol style="list-style-type: none"> Identifying and understanding the 9 areas of the stage aids communication between the director and actor. Blocking is just as important as 	<ol style="list-style-type: none"> Why is it important for an actor learn the areas of the stage? How can a director communicate stage 	upstage right, upstage center, upstage left, center stage right, center stage, center stage left, downstage right, downstage center, downstage left, rake stage, stage	Blocking a scene and understanding how to create clear stage pictures.	<ol style="list-style-type: none"> 3D Model of Stage With 9 Areas of The Stage Identified Complete the Image What's The Story? Student Directed Stage Pictures 	<ol style="list-style-type: none"> 3D Model Rubric Student Journal Reflection Unpacking Staging Dynamics 'Continuing the Story' Student Journal Stage Pictures Rubric & Teacher

		<p>dialogue in theatre; it is a tool that defines character relationships and communicates sensory details.</p> <p>3. Stage pictures and blocking arrangements convey meaning to help tell a story.</p>	<p>directions to the actor?</p> <p>3. How can blocking a scene affect the meaning of the story?</p>	<p>directions, blocking rehearsal, stage pictures, cross, counter cross, body, profile, ¼ left, ¼ right, ¾ left, ¾ right, full back, full front, profile left, profile right, upstaging, functional movement, artistic movement</p>			<p>Observational Notes</p>
<p>Dramaturgy: Script Analysis & Character</p>	<p>10-13</p>	<p>1. Identifying the elements of dramatic structure helps the actor analyze the dramatic arc of their character's journey.</p> <p>2. Script analysis is key to comprehending the meaning of a scene and/or story.</p> <p>3. It is crucial to research and discover the real-life connections within a theatrical production to help us better understand the</p>	<p>1. What are the elements of basic dramatic structure?</p> <p>2. How does script analysis inform artistic choices?</p> <p>3. How can research and connection to real-life experiences be used to create the world of the story?</p>	<p>Dramaturgy, plot, script, character, climax, text, table work, event, dramaturgical research, time, period, place, location, theme, atmosphere, context, subtext, obstacle, Dramatic Elements, sound, movement, spectacle, mood, playwright, scene, setting, initial incident, rising and falling action</p>	<p>Use script analysis to identify dramatic structure.</p> <p>Use script analysis to generate ideas about a character who is believable and authentic in a theatrical work.</p> <p>Interpret the text with a visual lens to establish the world of the play through Visual Dramaturgy.</p>	<p>A. Character Mural & Objects of a Character Presentation</p> <p>B. Role on The Wall</p> <p>C. Group Mural/Visual Dramaturgy</p>	<p>A. Character Mural Photograph & Objects of a Character Rubric</p> <p>B. Student Journal Reflection Exploring Character Traits in Relation to Story Events</p> <p>C. Group Mural/Visual Dramaturgy Presentation & Rubric</p>

		world of the story.					
Exploring Character Work	14-15	<p>1. Characters are created with intentionality to help drive a story.</p> <p>2. Character traits drive and influence a character's behavior, choices, and relationships.</p> <p>3. Characterization is the way in which authors convey information about their characters. Descriptions of a character's appearance, behavior, interests, way of speaking, and other mannerisms are all part of characterization.</p> <p>4. Characterization is a crucial part of making a story compelling.</p>	<ol style="list-style-type: none"> How are characters created? How might a character's choices communicate meaning, intent, and emotion? How can we change ourselves to be a different character? Why is committing fully to a character important? 	Character, characterization, characteristics, objective, circumstances, acting verbs, analyze, relationships, traits, gestures, five senses (see, touch, hear, smell, taste), Five W's (who, where, when, what, why?)	Apply research to develop characters that are believable and authentic in a theatrical work.	<ol style="list-style-type: none"> Paired Group Improv Class Presentation Conscious Alley and Teacher Observational Notes Visual Dramaturgy Create & Design Character's Instagram Page Writing In Role 	<ol style="list-style-type: none"> Teacher Observational Notes & Liz Lerman's Critical Response Process Student Journal Reflection Visual Dramaturgy Rubric Instagram Page Rubric & Peer's Character Interaction/ Feedback Writing In Role Class Presentation (in character) & Rubric
Monologue	16-18	<ol style="list-style-type: none"> In a monologue, typically only one character is involved. Whereas, in dialogue two or more characters are engaged in a conversation. An effective monologue is 	<ol style="list-style-type: none"> What is the difference between monologue and dialogue? What makes a monologue successful? What impact do my choices 	Monologue, character, beats, tactic, style, genre, point of view, artistic presentation, aesthetic, monologue structure, soliloquy, dramatic monologue,	Select, analyze and interpret artistic work for presentation.	<ol style="list-style-type: none"> Poster Dialogue Photograph Iceberg of 'Monologue Elements' Isolating Beats of Rose's Monologue from <i>Fences</i> by August Wilson 	<ol style="list-style-type: none"> Poster Dialogue Reflection Haiku Student Reflection Journal Unpacking the Iceberg Monologue Beats Teacher Rubric Monologue Research Worksheet

		<p>structured just like good story: they have a beginning, a middle, and an end with a climax and resolution.</p> <p>3. The stronger the relationship between the actor and character, the more impactful the experience is for the audience.</p> <p>4. Decisions about a performance are connected to what an individual wants to express, evoke, or communicate.</p>	<p>4. How can one convey meaning through the presentation of artistic work?</p>	<p>operatic monologue, comedic monologue, contemporary monologue</p>		<p>D. Student Monologue Selection</p> <p>E. Objects of Character Class Presentation and Writing in Role</p> <p>F. Monologue Performance</p>	<p>E. Objects of Character Presentation & Writing in Role Rubric</p> <p>F. Performance - Q & A/Student Reflection Post Performances</p>
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