Unit Title: Exploring Acting Styles, Techniques, and Methods

Colorado's District Sample Curriculum Project

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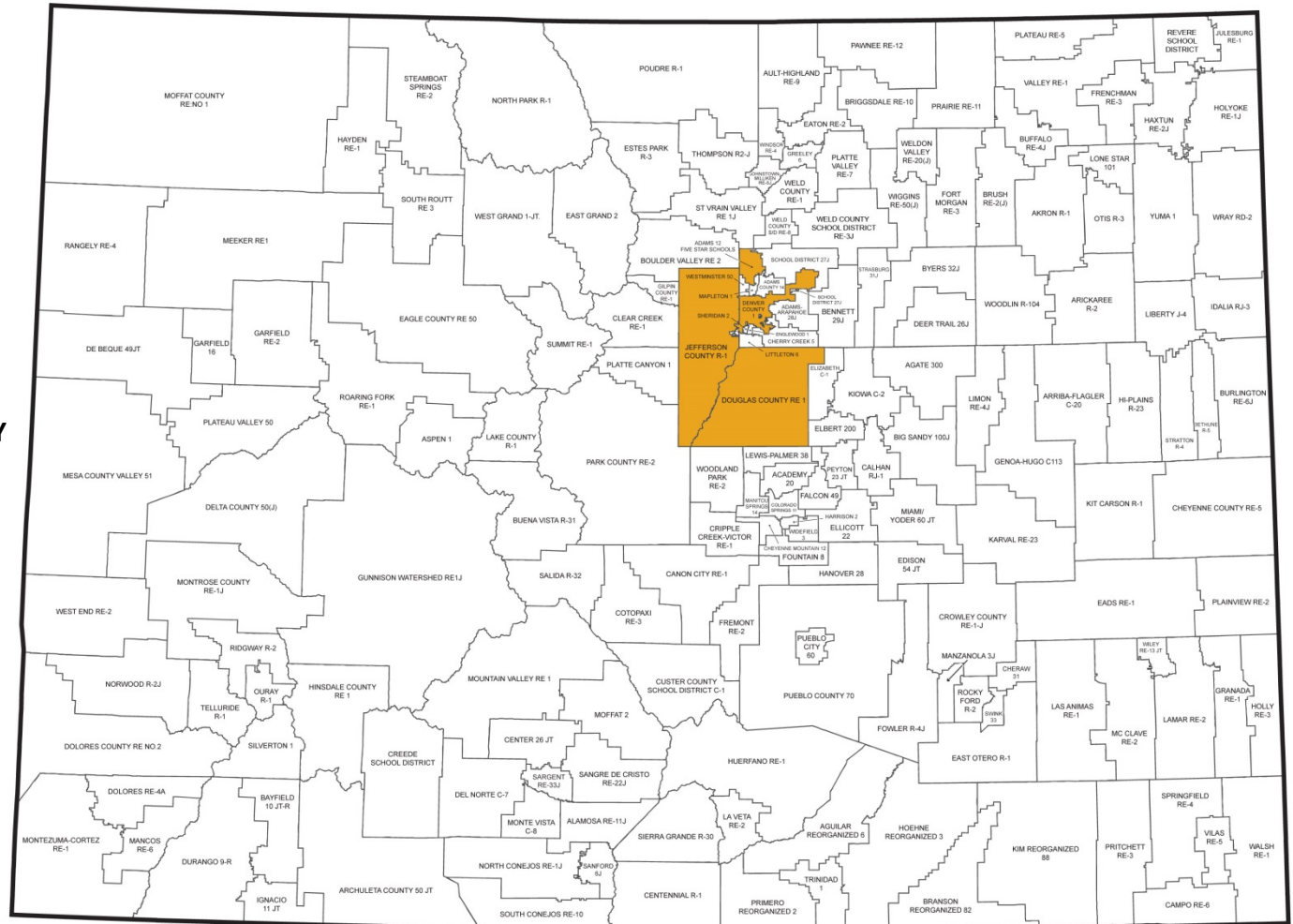
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

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Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Exploring Acting Styles, Techniques, and Methods			

Standard	Fundamental Pathway Grade Level Expectations (GLE)			Extended Pathway Grade Level Expectations (GLE)		
1. Create	1.	Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1.	Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2.	Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2.	Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3.	Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3.	Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4.	Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4.	Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1.	Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1.	Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2.	Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2.	Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3.	Directing as an art form	DTA09-HSFP-S.2-GLE.3	3.	Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1.	Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1.	Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2.	Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2.	Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3.	Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3.	Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

Colorado 21ˢᵗ Century Skills
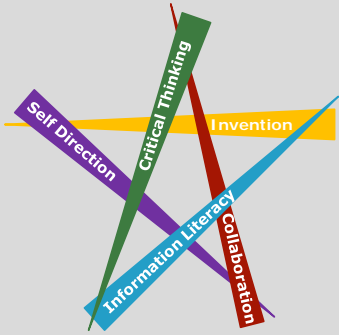
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*
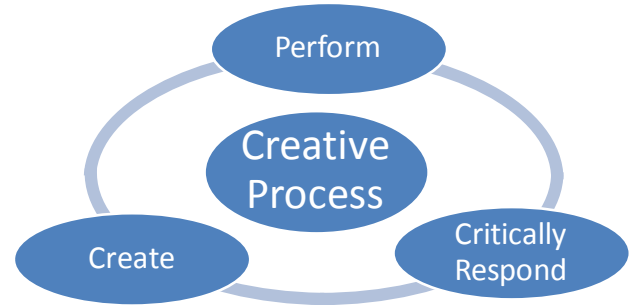
The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Exploring Acting Styles, Techniques, and Methods	Quarter	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Exploring Acting Styles, Techniques, and Methods		**Length of Unit**	Quarter	
Focusing Lens(es)	Investigation	**Standards and Grade Level Expectations Addressed in this Unit**	**Fundamental:**		**Extended:**
			DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3		DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
Inquiry Questions (Engaging-Debatable):	**Fundamental:** • What can an artist do to change the way an audience looks at theatre?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3) • How can actors use art developed by others to impact performance? • How can actors have an impact on the lives of those who view their art? • Why is it important for an actor to reflect on his/her ongoing process? **Extended:** • How does an actor determine which technique to use without prompting from a teacher?(DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3) • What ways can an actor combine multiple techniques for effective performance?				
Unit Strands	Create, Perform, Critically Respond				
Concepts	Influence, Investigate/Discovery, Technique, Methods, Character Development, Construction, Experience, Art, Performance,				

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Fundamental: Selecting an acting technique for a performance can influence the impacts of the performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.3	What techniques are available for acting methods? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler?	How can each technique impact performance?
Fundamental: Through investigation of different acting techniques students will discover the proper method of character development for performance (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.1,3)	What are difference is the techniques? Such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler	How a student determine which acting technique is best for an individual performance?

Extended: The independent discovery and construction of character draws on the influence of acting techniques (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3)	What techniques are currently being used professionally?	How can the study of these techniques clarify character development?
Extended: Discovering acting techniques for performance originates in the individual performer and the influences the actor's experiences. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.3)	What is important to the individual actor in selecting a particular technique?	How does personal perspective influence evaluation of different acting techniques?

Critical Content: My students will **Know**…	**Key Skills:** My students will be able to **(Do)**…
Fundamental: • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler • (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)	**Fundamental and Extended:** • Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) • Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) • Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) • Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2) • Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. 　　　EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*A theatrical student actor can evaluate and determine the proper acting technique to apply to a performance*
Academic Vocabulary:	Objective, motivation, inner dialogue, character development, kinestic, affective.
Technical Vocabulary:	Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler, (Particular vocabulary for each method), Dramaturgy, stage directions, acting methods, body language, script, lines, characterization, archetype, protagonist, setting, backstory, and memorization

Unit Description:	In this unit, students will examine the **Fundamental** strand of the styles, techniques and methods of various theatrical practitioners. The **Fundamental** strand focuses on the students' exploration of different approaches to character creation and development established by individual teachers/theorists/practitioners and the application of that approach to scripted work. Students will be asked to research, investigate, practice and demonstrate techniques specific to the chosen acting style. The unit will culminate in a duet scene performance in which students apply the acting technique to a self-selected scene.
Considerations:	This unit is designed to focus on the **Fundamental** portion of the "Styles, Techniques and Methods Unit Overview," meaning it is designed as a beginning to intermediate level of acting technique. The **Extended Pathway** included in the assessment will help address the needs of those students who already possess a basic to intermediate level of skill and content knowledge pertaining to various acting styles and approaches. When teaching this unit, teachers should focus on students' application of style specific techniques in character portrayal and script analysis. It is important to take into consideration students' prior knowledge of acting styles. The director's production concept will be implied and inferred within character and scene development throughout this unit as most directors' concepts apply to a full production. Should teachers wish to add Extended Pathway elements, please see "Differentiation" under each Learning Experience.

Unit Generalizations	
Key Generalization:	**Fundamental:** Investigation into two or more acting styles or techniques informs an actor on how to approach character analysis and development when working with scripted scenes.
Supporting Generalizations:	**Fundamental:** Individual personalities and backgrounds will dictate an actor's preferred approach to his/her craft.
	Fundamental: The basics of the acting process (objective, obstacle, tactics) are never sacrificed despite chosen style or technique.
	Extended: Director's production concept can intentionally drive audience perception of the characters, and actors may choose a technique based on the understanding of concept.

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	**Focusing Lens: Investigation** Through investigation of different acting techniques, students will discover effective methods of character development for performance.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are an actor who will perform a contemporary western theatre duet scene at the annual "StaniMeisneAdleHageBogart" Showcase. Several local directors will be in attendance, looking for actors for their Summer Stock season. They want decisive and creative actors who can investigate an acting method for their scene, demonstrate knowledge of that method, and perform as a fully realized character in the scene. **Role:** Actor **Audience:** Casting Directors **Format:** Duet Scenes (showcase)

	Technique: Styles, Techniques, and Methods for Character Development
Product/Evidence: (Expected product from students)	Students will demonstrate knowledge and application of a specific acting technique by preparing a duet scene to include: • Self selection of contemporary western theatre source text • Checklist of identifiers for the technique or style used to inform the rehearsal log • Rehearsal log with connections and reflections on understandings and application of selected technique • Character analysis identifying objective, obstacle, tactics, backstory • Application of standard and technique specific practices in performance of duet scene Possible rubric to evaluate the acting styles unit can be found at: http://www.coloradoplc.org/assessment/assessments/performance-scripted-material (HS Performance Assessment Tool–scroll to the bottom of the page for all assessment material attachments)
Differentiation: (Multiple modes for student expression)	Utilizing the group structure, students can take on single or multiple roles and/or participate in various tasks: • **Emerging:** Investigates and applies the technique and source material that was modeled in classroom instruction for individual and duet performance work. • **Fundamental:** Investigates and applies technique selected from styles presented in classroom instruction to produce an accurate performance of contemporary source material for individual and duet performance work. • **Extended Pathway:** Investigates and applies technique outside of standard classroom instruction to produce an accurate and insightful performance of complex source material for individual and duet performance work.

Texts for independent reading or for class read aloud to support the content	
Improv Texts	**Sketch Comedy Texts**
Consider Texts by acting teachers such as: Stanislavski: *Acting: A Handbook of the Stanislavski Method* by Toby Cole and Lee Strasberg *An Actor Prepares* by Constantin Stanislavski *Building a Character* by Constantin Stanislavski *Creating a Role* by Constantin Stanislavski Meisner: *Meisner in Practice: A Guide for Actors, Directors, and Teachers* by Nick Moseley *Sanford Meisner: On Acting* by Sanford Meisner	Various western theatre texts selected by students and teacher and determined by the students' skill and interest level. The following text can be a resource for teachers looking to access more scenes: *The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition: An Actor's Reference to Over 1,000 Scenes and Monologues from More than 300 Contemporary Plays* by Ed Hooks

The Sanford Meisner Approach: An Actor's Workbook by Larry Silverberg

Adler:
The Art of Acting by Stella Adler and Howard Kissel
The Technique of Acting by Stella Adler and Marlon Brando

Hagen:
Respect for Acting by Uta Hagen (with Haskel Frankel)

Bogart:
The Viewpoints Book by Anne Bogart
And then, you act by Anne Bogart
Conversations with Anne by Anne Bogart
What's the Story by Anne Bogart
A Director Prepares by Anne Bogart

Strasberg:
A Dream of Passion: The Development of The Method by Lee Strasberg

Other Resources:
Audition by Michael Shurtleff
The Great Acting Teachers and Their Methods by Richard Brestoff
Improvisation for the Theater by Viola Spolin
Theater Games for the Classroom by Viola Spolin
Theater Game File by Viola Spolin
To the Actor by Michael Checkov or *On the Technique of Acting* by Michael Chekhov
To the Director and the Playwright by Michael Chekhov
Lessons for the Professional Actor by Michael Chekhov
The Path of the Actor by Michael Chekhov
Bertolt Brecht: His Life, His Art and His Times by Berolt Brecht
Brecht On Theatre: The Development of an Aesthetic by Bertolt Brecht

		Ongoing Discipline-Specific Learning Experiences		
1.	Description:	Developing an External Character – What the Audience Sees	Teacher Resources:	• *The Viewpoints Book* by Anne Bogart • *Respect for Acting* by Uta Hagen (with Haskel Frankel) • *Improvisation for the Theater* by Viola Spolin
			Student Resources:	• Student Journal/ Notebook/ Sketchbook • May use performance rubric with a focus on characterization strategies used in performance
	Skills:	• Use characterization strategies such as Viewpoints (Character Walks, Focal Points, and "Leading With…") • Use characterization strategies such as Acting Activities seen in Hagen's *Respect for Acting* (fourth wall, phone call monologue) • Build on the creative process in scripted character development and improvisation performance	Assessment:	• Across the unit, students will use journaling to reflect on characterization strategies they apply to script work and/ or improvisation work. • Early in the unit, students will receive a performance rubric with a focus on characterization strategies used in performance.
2.	Description:	Developing an Internal Character – What the Audience Feels	Teacher Resources:	• *The Sanford Meisner Approach: An Actor's Workbook* by Larry Silverberg • *Audition* by Michael Shurtleff • *Improvisation for the Theater* by Viola Spolin
			Student Resources:	• Student Journal/ Notebook/ Sketchbook • May use performance rubric with a focus on characterization strategies used in performance
	Skills:	• Use characterization strategies such as Meisner's Approach (Repetition) • Use characterization strategies seen in Shurtleff's *Audition* (The Ten Guideposts) • Build on the creative process in scripted character development and improvisation performance	Assessment:	• Across the unit, students will use journaling to reflect on characterization strategies they apply to script work and/ or improvisation work. • Early in the unit, students will receive a performance rubric with a focus on characterization strategies used in performance.

3.	Description:	Professional Practices – Rehearsal and Performance	Teacher Resources:	• *Audition* by Michael Shurtleff • *An Actor Prepares* by Constantin Stanislavski
			Student Resources:	• Student Journal/ Notebook/ Sketchbook • May use rubric with a focus on rehearsal strategies and professionalism in performance
	Skills:	• Use Rehearsal Strategies to create an effective working environment, such as those seen in Shurtleff's *Audition* and Stanislavski's *An Actor Prepares* • Use a professional approach to performance, using suggestions like those seen in Shurtleff's *Audition* • Build on effective rehearsals through self and group reflection to improve the rehearsal process.	Assessment:	• Across the unit, students will use journaling to reflect on strategies they apply to rehearsal and working with others. • Early in the unit, students will receive a rubric with a focus on rehearsal strategies and professionalism in performance.

Prior Knowledge and Experiences

Students who are studying within the "Styles, Techniques, and Methods" unit should have a basic knowledge of acting from a script. This includes an introduction to beginning character development work: objective, obstacle, tactic, backstory, relationship and conflict. The students should have exposure and experience in reading a variety of contemporary scripts. Because this unit is intended as an advanced unit, students should have some experience working with scripts, performing on stage, and analyzing character. This unit is meant to introduce different approaches to the fundamentals of acting that students may or many not wish to apply when encountering scripted work.

Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience #1

The teacher may share an example of an actor using an Acting style, such as Al Pacino/ "Method Acting," so that students can begin to understand the influence of acting styles on performance.

Generalization Connection(s):	An actor's technique can inform his or her approach to a character resulting in different styles of performances based on the individual's craft.

Teacher Resources:	Strasberg: *Scent of a Woman* monologue (screen for language) https://www.youtube.com/watch?v=UJ4HUD-wErc
	      Who's Afraid of Virginia Woolf? https://www.youtube.com/watch?v=XWgIOb_U2Hc
	 Meisner: *A Few Good Men* duet scene (screen for language) https://www.youtube.com/watch?v=8hGvQtumNAY
	      Eternal Sunshine of the Spotless Mind (screen for language) https://www.youtube.com/watch?v=mwYIqihpklU
	 Adler: *This Boy's Life* (screen for language) https://www.youtube.com/watch?v=9E_OBa7YK5E
	      Doubt https://www.youtube.com/watch?v=FuJ2soRp1VI&index=36&list=PL1B4CF863FCD49117

Student Resources:	Journal, Internet
Assessment:	Students will notate the differences in performance styles including use of pauses and beats, tempo, and action

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be allowed to research their own examples online or in movies with which they are familiar.	Students may verbally articulate the differences they observed in the techniques exemplified in class or through their individual research.

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Critical Content:	- General background on acting technique of practitioners exemplified - Conventional theatre vocabulary - Aspects of character developmental research and support, such as character analysis **Fundamental:** - Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) - Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) - How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** - The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) - How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) - How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) - Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)

Key Skills:	• Compare and contrast skills of analysis
	• Analysis and evaluation of acting styles
	• Build on the creative process in character development
	• Evaluation of elements of drama, dramatic techniques, and theatrical conventions
	Fundamental and Extended:
	• Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
	• Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)
	• Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)
	• Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)
	• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, objective, obstacle, tactic, style

Learning Experience #2	
The teacher may introduce elements of two selected styles (ex. Strasberg: Method, and Meisner: Listening) so that students can investigate various approaches to character creation.	
Generalization Connection(s):	An actor may wish to investigate one or more approach to acting to develop his or her individual approach to character development, which leads to developing an actor's craft.
Teacher Resources:	The teacher may select two or more of the resources under "Texts for Independent Reading," or may choose other sources of acting methodology.
Student Resources:	Journal, excerpts from teacher selected resources, Internet access
Assessment:	• Students may Venn Diagram to understand the differences and similarities of two different acting techniques or styles
	• Student may respond in journal regarding differences and similarities discovered in the investigation into two different styles of acting
	• Teacher and student may use the following resource for collecting data though checklists and other forms of data collection.
	• https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf

Differentiation:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**

(Multiple means for students to access content and multiple modes for student to express understanding.)	Students may be allowed to vary from the styles chosen by the teacher to address different learning abilities and backgrounds in acting.	• Students may verbally articulate an understanding of the differences and similarities of the chosen acting styles. • Students may create a visual presentation (PowerPoint) to illustrate understanding.
Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Internet access, and access to classroom texts for individual research	N/A
Critical Content:	• Comparison of two contrasting acting styles • Analysis and evaluation of styles being examined • Conventional theatre vocabulary **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) • How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)
Key Skills:	• Compare and contrast skills of analysis • Analysis and evaluation of acting styles • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions **Fundamental and Extended:** • Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) • Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) • Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) • Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and

	(DTA09-HSEP-S3-GLE.2)
	• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, objective, obstacle, tactic, style, subtext, beat, inner monologue

Learning Experience #3		
The teacher may Introduce specific acting exercises associated with various styles (ex. Meisner: Repetition, and Strasberg: Sense Memory) so that students can explore elements of the chosen acting styles.		
Generalization Connection(s):	A style may be applicable to some character work but not all, and an actor may explore these exercises and strategies to find the style or technique most effective for the given work.	
Teacher Resources:	• Teacher selection of two or more of the resources under "Texts for Independent Reading." or other sources of acting methodology • Two to four "practice scenes" for students to apply outcome of exercises explored in class	
Student Resources:	• Journal • Attire for movement and exploration • "Practice scene" as assigned by teacher *(teacher may select scenes that are deemed easily accessible and will not be used for the students' final assessment in Learning Experiences 5-9)* • Class generated "look fors" sheet	

Assessment:	Students will be assessed on their ability to achieve the following:
	    • Willingness to take risks (active participation in all exercises presented in class)
	    • Individual notes taken during the investigative process of the chosen style
	    • Self reflection on effectiveness in his/her personal acting style
	    • Performance of "practice scene" with class generated "look fors" sheet	

Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Scenes for self-selection of "practice scene" to accommodate for individual limitations or accelerated knowledge of skill.	• Student may actively observe and journal on peer interaction with the chosen style as a means to apply to his/her own practice • Student may chose to lead a mini-workshop of his/her peers on an exercise associated with the chosen style
Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Internet access, and access to classroom texts for individual research	Student lead workshop

Critical Content:	• Research on two contrasting acting styles from lecture notes and independent research
	• Development of check list or "look fors" list of each style examined in class for reproduction and distribution to the class (electronic or hard copy)
	• Use of exercises associated with chosen styles in practice
	• Application of outcome of exercises to a teacher selected scene
	Fundamental:
	• Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2)
	• How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
	Extended:
	• The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3)
	• How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)
	• How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1)
	• Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)
Key Skills:	• Analysis of chosen styles
	• Synthesis of style to a "practice scene"
	• Self reflection of use and effectiveness in personal acting craft
	Fundamental and Extended:
	• Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
	• Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)
	• Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)
	• Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)
	• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, objective, obstacle, tactic, style, subtext, beat, inner monologue, physicalization, projection, articulation

Learning Experience #4

The teacher may model application of the selected styles (through film or live performances) so that students can identify and analyze the techniques they observe.

Generalization Connection(s):	Actors may borrow from others to find the truth in their scene work. Personal approaches to acting can often dictate the actor's choice and approach to character development.

Teacher Resources:	Strasberg: *Scent of a Woman* monologue (screen for language) https://www.youtube.com/watch?v=UJ4HUD-wErc
	      Who's Afraid of Virginia Woolf? https://www.youtube.com/watch?v=XWgIOb_U2Hc
	Meisner: *A Few Good Men* duet scene (screen for language) https://www.youtube.com/watch?v=8hGvQtumNAY
	      Eternal Sunshine of the Spotless Mind (screen for language) https://www.youtube.com/watch?v=mwYIqihpklU
	Adler: *This Boy's Life* (screen for language) https://www.youtube.com/watch?v=9E_OBa7YK5E
	      Doubt https://www.youtube.com/watch?v=FuJ2soRp1VI&index=36&list=PL1B4CF863FCD49117
	Teacher may chose from examples not examined in Learning Experience #1 to diversify student exposure, or come back to the same examples to discuss the application of learned skills.

Student Resources:	Journal
Assessment:	Exit ticket for student understanding of application of the two different styles in practice

Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may verbally articulate to the teacher their understanding of professionals applying the styles examined.

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	N/A

Critical Content:	• Identification of styles and how professional actors applied them to their work • Examination of examples of the acting styles of two of the chosen acting teachers • Conventional theatre vocabulary, and practice in exercises in various acting styles • Aspects of character developmental research and support **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)

	• How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)
Key Skills:	• Analysis and evaluation of acting styles • Identification of the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions **Fundamental and Extended:** • Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) • Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) • Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) • Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2) • Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, objective, obstacle, tactic, style, subtext, beat, inner monologue, physicalization, projection, articulation

Learning Experience #5

The teacher may model how to select source material within a specific genre, such as western contemporary theatre, so that students can make informed choices of appropriate texts.

Generalization Connection(s):	Actors' personal emotions may drive the appropriate choice of scene work when developing craft. Cultural and family traditions can often dictate actors' level of comfort with texts and can limit or inform the actor's decisions when approaching material selection.
Teacher Resources:	Access to various western contemporary theatrical scripts, *The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition: An Actor's Reference to Over 1,000 Scenes and Monologues from More than 300 Contemporary Plays* by Ed Hooks
Student Resources:	Journal, access to western theatrical scripts
Assessment:	N/A

Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	N/A

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	• Teacher may present various levels of work so students may understand the complexity of scripts to make informed decisions on material for final assessment (i.e. Tennessee Williams vs. Neil Simon) • Conventional theatre vocabulary, and exercises in various acting styles • Aspects of character developmental research and support, such as script analysis research and character biography **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) • How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)	
Key Skills:	• Research of various scripts and material for performance • Analysis of script and character to support work done with a chosen style **Fundamental and Extended:** • Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) • Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) • Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) • Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2) • Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)	
Critical Language:	Character, objective, obstacle, tactic, style, subtext, theme, voice	

Learning Experience #6

The teacher may use a character analysis process so that students can investigate the elements of character, such as objective, obstacle, tactics, and backstory of their character.

Generalization Connection(s):	Actors' personal emotions inform the development and portrayal of character through using background knowledge and actors' experiences throughout the acting process
Teacher Resources:	• *Audition* by Michael Shurtleff • *The Actor's Script: Script Analysis for Performers*- Charles Waxberg • *Script Analysis for Actors, Directors, and Designers*- James Thomas • http://globallives.org/participate/educate/
Student Resources:	Journal, Internet, may use Character Biography Prompt
Assessment:	Students will journal detailed character descriptions for the relationship between two or more characters to create a Character Bio Sheet (electronic or hard copy) containing key details of at least two characters from the scripted work. http://www.poewar.com/10-days-of-character-building-character-bio-sheets/ (Resource with ideas to include in a Character Bio Sheet)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may provide their analysis through an verbal report or share their insights based upon specific prompts by the teacher

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Audition by Michael Shurtleff	Students may present character Information through a monologue, or may further investigate other character relationships and events from the full script that impact their character.

Critical Content:	• Major influences on acting styles, such as: Constantin Stanislavski, Sanford Meisner, Viola Spolin, Stella Adler, Uta Hagen, Anne Bogart, Michael Checkov, and Bertolt Brecht • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*. • Conventional theatre vocabulary, and exercises in various acting styles • Aspects of character developmental research and support, such as script analysis research and character biography **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2)

	• How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) • How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)
Key Skills:	• Analysis and evaluation of acting styles • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions **Fundamental and Extended:** • Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) • Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2) • Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2) • Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2) • Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, styles, projection, articulation, movement, professionalism, method, listening, objective, obstacle, tactics, expression, rehearsal

Learning Experience #7
The teacher may Introduce the task of researching the style (ex. Strasberg: Method and Meisner: Listening) so that students can gather information on a chosen acting style.

Generalization Connection(s):	An actor may approach research of style and method from an academic lens depending on prior knowledge and depth of knowledge. An actor often does the academic work of acting before the creative process begins. Other times, the processes work hand in hand.
Teacher Resources:	• Acting Styles Texts (see: Texts for independent reading or for class read aloud to support the content)

	• Online Resources (ex. theatrefolk.com)
Student Resources:	Journal, excerpts from acting styles texts, Internet resources
Assessment:	Students will develop notes on their chosen acting style using prompts, which could include the questions below: • Who started/ developed the acting style you are using? • What traits define your chosen acting style? • What exercises are well known in your chosen acting style? • Who are actors that are known to have applied your chosen acting style? • How can you apply this acting style to your own work? • What 3 exercises will you use to change your approach to your scene? • What advantages are there to your chosen acting style? Are there disadvantages, or areas that your acting style does not address?

Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Simplified online resources, excerpts from acting, styles texts, research guide	Students may provide their analysis through an verbal report or share their insights based upon specific prompts by the teacher.

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Acting styles texts (see: Texts for independent reading or for class read aloud to support the content)	Students may present information on their acting style through a multimedia presentation.

Critical Content:	• Major influences on acting styles, such as: Constantin Stanislavski, Sanford Meisner, Stella Adler, Uta Hagen, Anne Bogart, Michael Checkov, and Bertolt Brecht • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot* • Conventional theatre vocabulary, and exercises in various acting styles • Aspects of character developmental research and support, such as script analysis research and character biography **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov,

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Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)

- How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1)
- Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)

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<tr><td>**Key Skills:**</td><td>

- Analysis and evaluation of acting styles
- Build on the creative process in character development
- Evaluation of elements of drama, dramatic techniques, and theatrical conventions

Fundamental and Extended:

- Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
- Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
- Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
- Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)
- Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)
- Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)
- Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)

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<tr><td>**Critical Language:**</td><td>Character, styles, projection, articulation, movement, professionalism, method, listening, objective, obstacle, tactics, expression, rehearsal</td></tr>
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Learning Experience #8	
The teacher may model ways to use/ create an effective rehearsal log so that students can begin to investigate acting techniques used in their chosen acting style.	
Generalization Connection(s):	An actor may approach research of style and method from an academic lens depending on prior knowledge and depth of knowledge. An actor often does the academic work of acting before the creative process begins. Other times, the processes work hand in hand.
Teacher Resources:	- *Audition* by Michael Shurtleff - *Respect for Acting* by Uta Hagen - *An Actor Prepares* by Constantin Stanislavski
Student Resources:	Scripted work, rehearsal schedule, rehearsal log, acting style notes (from Learning Experience #7)
Assessment:	Students will use their rehearsal log to track their application of acting techniques from their chosen acting style.

Questions in the Rehearsal Log could include daily reflections, such as:
- What is your goal for today?
- What did you accomplish? Did you achieve your goal?
- How did you apply your acting style in your rehearsal?
- How did your group work? Were there any problems?
- What will you work on next? Does it need to be done before the next rehearsal?

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may provide their analysis through an verbal report or share their insights based upon specific prompts by the teacher.

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present acting techniques used in their acting style through a multimedia presentation.

Critical Content:	
	• Major influences on acting styles, such as: Constantin Stanislavski, Sanford Meisner, Viola Spolin, Stella Adler, Uta Hagen, Anne Bogart, Michael Checkov, and Bertolt Brecht
• Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot*
• Conventional theatre vocabulary, and exercises in various acting styles
• Aspects of character developmental research and support, such as script analysis research and character biography
Fundamental:
• Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
• Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2)
• How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
Extended:
• The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3)
• How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2)
• How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1)
• Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)

Key Skills:	• Analysis and evaluation of acting styles
	• Build on the creative process in character development
	• Evaluation of elements of drama, dramatic techniques, and theatrical conventions
	Fundamental and Extended:
	• Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
	• Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)
	• Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)
	• Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)
	• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, styles, projection, articulation, movement, professionalism, method, listening, objective, obstacle, tactics, expression, rehearsal

Learning Experience #9	
The teacher may engage students in co-constructing a rehearsal process for character development so that students can begin exploring ways to refine and perfect performance of a scripted scene with a specific acting technique in mind.	
Generalization Connection(s):	After exploring various approaches to character development, an actor often choses one to work with that will best define the character, his/her relationships within the scene, and his/her objective. A director's production concept can intentionally drive an actor towards one style over another.
Teacher Resources:	• *Audition* by Michael Shurtleff
	• *Theater Games for Rehearsal: A Director's Handbook*- Viola Spolin
	• *Play Directing in the School: A Drama Director's Survival Guide*-David Grote
	• Performance Rubric- www.cothespians.com - Individual Events Form
	• *Critique-It* app in the Apple and Droid store, includes performance based rubrics
	• *Direct-It* app in the Apple, includes director rehearsal tools
Student Resources:	Scripted work, rehearsal schedule, rubric
Assessment:	• Students will perform in rehearsals of a scene using the rehearsal process to refine character development within the context of the script. Students will use a performance rubric such as the one provided below to self-evaluate their rehearsal performance to determine areas for refinement.
	• http://www.coloradoplc.org/assessment/assessments/performance-scripted-material (HS Performance Assessment

	Tool–scroll to the bottom of the page for all assessment material attachments)	
Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	• Students may refer to notecards during scene performance. • Students may videotape a performance to avoid live performance anxiety.
Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may integrate music selections, sound effects, and video excerpts to heighten the audience experience of the scene performance.
Critical Content:	• Major influences on acting styles, such as: Constantin Stanislavski, Sanford Meisner, Viola Spolin, Stella Adler, Uta Hagen, Anne Bogart, Michael Checkov, and Bertolt Brecht • Major works of 20th century, such as: *Death of a Salesman, A Streetcar Named Desire, Who's Afraid of Virginia Woolf, Angels in America, Long Day's Journey into Night, The Glass Menagerie, The Crucible, The Iceman Cometh, Our Town, Waiting for Godot* • Conventional theatre vocabulary, and exercises in various acting styles • Aspects of character developmental research and support, such as script analysis research and character biography **Fundamental:** • Various established acting techniques such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2) • Which techniques are appropriate for the character development for a particular character (DTA09-HSFP-S.3-GLE.2) • How to explore a character using the different established acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1) **Extended:** • The theory and historical development of the different techniques (DTA09-HSEP-S.3-GLE.1,2,3) • How to critique the selection and implantation of a particular acting technique such as Spolin, Boali, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, Adler (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.2) • How to combine elements from different techniques to develop individual performance (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1) • Examples of ways to create a character for performance based on an established acting technique without prompting from a director (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.1), and (DTA09-HSEP-S3-GLE.1,3)	
Key Skills:	• Analysis and evaluation of acting styles • Build on the creative process in character development • Evaluation of elements of drama, dramatic techniques, and theatrical conventions	

	Fundamental and Extended:
	• Identify the characteristics of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Demonstrate the application of different acting techniques (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.2-GLE.1)
	• Build a character through the use of an established technique (DTA09-HSFP-S.1-GLE.1) and (DTA09-HSFP-S.3-GLE.2)
	• Analyze and evaluate the effectiveness of a particular technique for performance (DTA09-HSEP-S.3-GLE.1,2)
	• Articulate a rationale for the selection of a specific technique (DTA09-HSEP-S.3-GLE.1,2)
	• Combine techniques for effective character development (DTA09-HSEP-S1-GLE.1) and (DTA09-HSEP-S.2-GLE.2), and (DTA09-HSEP-S3-GLE.2)
	• Research the theoretical foundation for each technique (DTA09-HSEP-S.3-GLE.1,2)
Critical Language:	Character, styles, projection, articulation, movement, professionalism, method, listening, objective, obstacle, tactics, expression, rehearsal