West Haven Public Schools
Unit Planning Organizer

Subject: Acting I

Grade: 9 - 12

Unit: Performance

Pacing: continuous

Whhstw74

1. What is a monologue/scene?
2. How do I choose/write a monologue or scene?
3. How do I perform a monologue/scene?
4. How does improv help to perform a monologue/scene?
5. How do I create an environment conducive to performance?

Big Ideas:

1. A monologue is a work that is created for an individual while a scene is a piece for two or more actors to interpret.

2. Knowing how to interpret a piece or create a piece brings success.

3. Understanding the importance of creating a basic character or characters and bringing them to life for the audience’s entertainment.

4. Illustrating the different successes and failures of performances contributes to achievement.

5. Constructing and performing a piece without benefit of the written word allows the actor to create characters and situations while deducing what an audience wants.
CT State Theatre Arts Standards:

CT.1. Creating: Students will create theatre through improvising, writing and refining scripts.

1.1. Students collaborate to select inter-related characters, environments and situations for classroom dramatizations.

1.2. Students improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.

CT.2. Acting: Students will act by developing, communicating and sustaining characters.

2.1. Students imagine and clearly describe characters, their relationships and their environments.

2.3. Students assume roles (based on personal experience and heritage, imagination, literature and history) in classroom dramatizations.

CT.3. Technical Production: Students will design and produce the technical elements of theatre through artistic interpretation and execution.

3.1. Students design the playing space to communicate characters and action in specific locales.

3.2. Students collaborate to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup.

CT.4. Directing: Students will direct by planning or interpreting works of theatre and by organizing and conducting rehearsals.

4.1. Students collaboratively plan and prepare improvisations and demonstrate various ways of staging classroom dramatizations.
CT.6. Connections: Students will make connections between theatre, other disciplines and daily life.

6.3. Students select movement, music or visual elements to enhance the mood of a classroom dramatization.

6.4. Students identify connections between theatre and other disciplines in the curriculum.

6.5. Students identify various careers available to theatre artists.

CT.7. Analysis, Criticism and Meaning: Students will analyze, critique and construct meanings from works of theatre.

7.3. Students articulate emotional responses to and explain personal preferences about whole dramatic performances as well as parts of those performances.

7.4. Students analyze classroom dramatizations and, using appropriate terminology, constructively suggest (1) alternative ideas for dramatizing roles, arranging environments and developing situations and (2) means of improving the collaborative processes of planning, playing, responding and evaluating.
### “Unwrapped” Concepts and Skills, and Bloom Levels (BL)

<table>
<thead>
<tr>
<th>Concepts (Need to Know)</th>
<th>Skills (Able to Do)</th>
<th>BL</th>
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<tbody>
<tr>
<td>1. How to choose a monologue or scene for classroom performance</td>
<td>1. Students will examine and analyze various monologue and scene books to find one with which they can identify.</td>
<td>1,2,3,4</td>
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<tr>
<td>2. How to write a monologue or scene for classroom performance</td>
<td>2. Students will compose (and re-write) a story using life experience, imagination and role-play (improv).</td>
<td>1,2,3,4</td>
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<tr>
<td>3. How to portray and or create characters (real or fictional)</td>
<td>3. Students will re-enact using life experience, imagination and role-play (improv).</td>
<td>3,4,5</td>
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<tr>
<td>4. How to create a simple set</td>
<td>4. Students will, after identifying their needs, design and diagram their playing area and create a space using cubes.</td>
<td>1,5</td>
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<tr>
<td>5. How to use hand props and costumes and simple lighting to enhance a performance</td>
<td>5. Students will, after identifying their needs, select props from the props closet and costumes from the racks to use in their dramatization.</td>
<td>1,3,4</td>
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<tr>
<td>6. How to work together in an organized manner to prepare a scene for performance</td>
<td>6. Students will share story ideas and discuss various options. After sharing they will choose the options that best fit their goals.</td>
<td>1,2,3</td>
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<tr>
<td>7. How to add movement and music to add realism to a performance</td>
<td>7. Students will integrate music into a scene to illustrate the mood of the piece.</td>
<td>2,5,6</td>
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<tr>
<td>8. How to give helpful commentary on individual and group performances</td>
<td>8. Students will give positive and helpful criticism to their classmates after each performance.</td>
<td>1,4,6</td>
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Unit _________________________________
Assessments

Common Formative Pre-Assessment (Followed by Data Team Analysis):
Cold reading of monologue or scene

“Dipsticks” (Informal Progress Monitoring Checks):
Mid-point walk abouts
Circle group rehearsal

Common Formative Assessment:
Performance

Instructional Planning

Suggested Resources/Materials:

A small sampling of monologue and scene books available to Acting students:

Platform Monologues by T. G. (Thomas George) Tucker (Paperback - Jul 12, 2010)

Magnificent Monologues for Teens: The Teens' Monologue Source for Every Occasion (Hollywood 101, 4) by Chambers Stevens (Paperback - May 2002)

The Ultimate Audition Book: 222 Comedy Monologues, 2 Minutes And Under Vol. 4 (Monologue Audition Series) by Irene Ziegler Aston and John Capecci (Paperback - May 30, 2005)

Platform Monologues by T. G. (Thomas George) Tucker (Paperback Mar 24, 2011)

White Knight Black Night: Short Monologues for Auditions by Frank Catalano (Paperback - Jan 16, 2010)

Sugared & Spiced 100 Monologues for Girls by Mary Depner (Paperback - May 21, 2007)

Monologues for Teens and Twenties by Jim Chevallier (Paperback - Dec 1, 2003)

The Actor's Book of Contemporary Stage Monologues: More Than 150 Monologues from More Than 70
Playwrights by Nina Shengold (Paperback - Nov 1, 1987)

White Knight Black Night: Short Monologues for Auditions by Frank Catalano (Paperback - Jan 13, 2010)

One on One: The Best Women's Monologues for the 21st Century (Applause Acting) by Joyce Henry, Rebecca Dunn Jaroff and Bob Shuman (Paperback - Oct 1, 2007)

One on One: The Best Men's Monologues for the 21st Century by Rebecca Dunn Jaroff, Bob Shuman and Joyce E. Henry (Paperback - Oct 1, 2008)

The Ultimate Audition Book for Teens: 111 One-Minute Monologues (Young Actors Series) by Janet B. Milstein (Paperback - Jul 1, 2000)

Sugared and Spiced 100 Monologues for Girls by Mary Depner (Paperback - May 21, 2007)

60 Seconds to Shine Volume 2: 221 One-minute Monologues For Women by John Capecci, Irene Ziegler Aston and null (Paperback - Apr 30, 2006)

The Art of the Monologue: Monologues They Haven't Heard Yet by Frank Catalano (Paperback - Aug 14, 2007)

Great Scenes and Monologues for Actors by Michael Schulman and Eva Mekler (Paperback - Sep 15, 1998)

The Ultimate Scene and Monologue Sourcebook: An Actor's Guide to Over 1000 Monologues and Dialogues from More than 300 Contemporary Plays by Ed Hooks (Paperback - Mar 1, 1994)

Sensational Scenes For Teens: The Scene Study-guide for Teen Actors! (Hollywood 101) by Chambers Stevens, Renee Rolle-Whatley and Nathan Hope (Paperback - Feb 5, 2001)

Black Book Starring Carice van Houten, Sebastian Koch, Thom Hoffman, et al. (Sep 25, 2007)

The Actor's Book of Scenes from New Plays: 70 Scenes for Two Actors, from Today's Hottest Playwrights by Eric Lane and Nina Shengold (Paperback - Sep 6, 1988)

An Original Radio Drama: Miller's Court by Actors Scene Unseen (Paperback - Oct 24, 2005)

99 Film Scenes for Actors by Angela Nicholas (Paperback - Mar 9, 1999)

Scenes for Young Actors by Lorraine Cohen and Stephen P. Cohen (Paperback - Feb 2, 1990)

50 Acting Scenes For Teens: Cool New Scenes For The Young Actor in America by Bo Kane (Paperback - Jan 2, 2010)

Acting for Young Actors: The Ultimate Teen Guide by Mary Lou Belli and Dinah Lenney (Paperback - Aug 1, 2000)
2006)

The Methuen Book of Monologues for Young Actors (Audition Speeches) by Anne Harvey (Paperback - Sep 19, 2002)

Comedy Scenes for Student Actors: Short Sketches for Young Performers by Laurie Allen (Paperback - Apr 1, 2009)


Short Scenes and Monologues for Middle School Actors by Mary Hall Surface (Paperback - Mar 2000)

The Ultimate Scene Study Series for Teens Volume 1: 60 Shakespeare Scenes (Young Actors Series) by L. E. McCullough, Lisa Bansavage and Jill K. Swanson (Paperback - Sep 1, 2003)

A Young Actor's Scene Book by Barbara Marchant (Paperback - Nov 15, 2000)
<table>
<thead>
<tr>
<th>Vocabulary/Word Wall</th>
<th>Enrichment/Extension</th>
<th>Interdisciplinary Connections</th>
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<tr>
<td>See attached</td>
<td>Educational Theatre Association (EdTa)</td>
<td>Music</td>
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<td>Opportunity to audition for two main stage shows per year and one Little Theatre show per year</td>
<td>Art</td>
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<td>Performances at Founders Day dinner</td>
<td>History</td>
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<td>Performance at Homecoming Festival</td>
<td>Mathematics</td>
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<td></td>
<td>Bi-annual trip to Broadway</td>
<td>Non-Fiction Reading and Writing</td>
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<td>Bi-annual European travel with Education First Travel</td>
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**WORD WALL (WITH DEFINITIONS)**

**ACT**

1) Subdivision between sections of a play

2) The thing Actors can do which makes them different from Techies

**ACTING AREA**

That area within the performance space within which the actor may move in full view of the audience. Also known as the *playing area*

**AISLE**

A passage through seating.

**APRON**

Section of the stage floor which projects towards or into the auditorium. In proscenium theatres, the part of the stage in front of the house tabs, or in front of the proscenium arch.

**ASM**

Assistant Stage Manager.

**AUDITION**

Process where the director or casting director of a production asks actors / actresses / performers to show him / her what they can do.

**AUDITORIUM**

The part of the theatre accommodating the audience during the performance. Sometimes known as the 'house'.

**BACKSTAGE**

The part of the stage and theatre, which is out of the sight of the audience.

**BLACK BOX**

A kind of flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).

Unit ________________________________
BLACKOUT / BO
1) Complete absence of stage lighting
2) The act of turning off (or fading out) stage lighting

BLACKS
1) Black clothing worn by stage management during productions.
2) Any black drapes or tabs, permanently or temporarily rigged. Used for masking technical areas.

BLOCKING
The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.

BOOK FLAT
Two-fold piece of scenery. Book flats are freestanding when angled open, allowing quick setting and compact storage.

BOX OFFICE
Part of the theatre front of house area where audience members can buy tickets.

BOX SET
Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.

BREAK A LEG
A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).

CALL
1) A notification of a working session (a Rehearsal Call)
2) The period of time to which the above call refers. ('Your call for tomorrow nights show is 6.55pm')
3) A request for an actor to come to the stage because an entrance is imminent (these are courtesy calls and should not be relied on by actors 'This is your call for the finale Mr. Smith and Miss Jones')
4) An acknowledgement of applause (Curtain Call)
5) The DSM on the book is said to be 'calling the cues'.

Unit ___________________________________
CAST

The members of the acting company.

CASTING

The process of the director choosing actors to perform the characters in the play.

CENTRE LINE

Imaginary line running down the stage through the exact center of the proscenium opening. Marked as CL (or “0”) on stage plans.

CLEARANCE

Message passed to Stage Management from the Front of House Manager that the house is ready for the performance to begin. (everyone is in his or her correct seat and there are no coach parties coming through the doors). Announced as 'We have Front of House Clearance'.

COMPANY

The cast, crew and other staff associated with a show.

COSTUMES

Clothes worn by the actors onstage.

CUE

1) The command given to technical departments to carry out a particular operation. Fly Cue or Sound Cue. Normally given by stage management, but may be taken directly from the action (a Visual Cue).

2) Any signal (spoken line, action or count) that indicates another action should follow (the actors' cue to enter is when the Maid says 'I hear someone coming! Quick - Hide!')

CUE TO CUE

Cutting out action and dialogue between cues during a technical rehearsal, to save time.

CURTAIN CALL

At the end of a performance, the acknowledgement of applause by actors - the bows.

CYCLORAMA

Usually shortened to just 'cyc' (pronounced psych). The Cyclorama is a curved plain cloth or plastered wall filling the Unit ____________________________
rear of the stage or TV studio. Often used as a 'sky' backing to a traditional set, or as the main backing for a dance piece etc.

DARK

A venue that has been closed to the public. Some theatres go dark temporarily during production periods, when the next show is in preparation on stage.

DIALOGUE

The spoken text of a play - conversations between characters is dialogue.

DIRECTOR

There are many types of director.

Broadly, the role involves being responsible for the overall artistic vision of a production.

ARTISTIC DIRECTOR - Normally in charge of the programming of a venue. May also direct shows.

MUSICAL DIRECTOR - Manager in charge of the teaching the music and organizing the orchestra.

TECHNICAL DIRECTOR - In charge of the technical requirements of a production.

DOWNSTAGE

The part of the stage nearest to the audience (the lowest part of a raked stage).

DRESS REHEARSAL

A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'.

DRESSING ROOMS

Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply make-up.

DSM

Short for Deputy Stage Manager.

The DSM is often 'on the book' - that is, they are in charge of calling all of the technical and actor cues during the show, usually using a headset communications system and/or a system of cue lights.

FLAT

Unit _______________________________
A lightweight timber frame covered with scenic canvas. Now usually covered with plywood or hardboard and consequently not so lightweight. Most theatres have a range of stock flattage made to a standard size, and re-used many times.

**FRONT OF HOUSE (FOH)**

Every part of the theatre in front of the proscenium arch. Includes foyer areas open to the general public.

**GREEN ROOM**

Room close to the stage (i.e. the green) for the actors to meet and relax.

**HOUSE**

1) The audience (‘How big is the house tonight?’)

2) The auditorium (‘The house is now open, please do not cross the stage’)

**INTERMISSION**

Break between sections of a performance. During a play, the interval is normally halfway through a standard length performance (approx. 1 hour each half) and is usually 15 or 20 minutes in duration.

**MARKING**

Sticking tapes to the floor of the rehearsal space to indicate the ground plan of the scenery. Also for marking position of furniture etc. within a set. (Glow tape is used for performance guides)

**MATINEE**

Afternoon performance of a show.

**OFFSTAGE**

The area out of sight of the audience.

**PRESET**

1) Anything in position before the beginning of a scene or act (Props placed on stage before the performance, lighting state on stage as the audience are entering.)

2) An independently controllable section of a manual lighting board, which allows the setting up of a lighting state before it is needed. Each preset has a master fader which selects the maximum level of dimmers controlled by that preset.

**PROFESSIONAL***

Unit ________________________________
Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun)

PROMPT CORNER

Area, traditionally on the stage left side of the stage, from which the stage manager (or DSM) controls ('prompts') the performance, from the prompt desk.

PROPS

(Properties) Furnishings, set dressings, and all items large and small, which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props, which are kept in an actor’s costume, are known as personal props.

PROSCENIUM ARCH

The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The 'fourth wall'. Often shortened to Proscenium or Pros Arch.

RAKED STAGE

A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages as a matter of course.

REAR OF HOUSE (ROH)

The backstage and storage areas of the theatre.

RUN

1) A sequence of performances of the same production.

2) A rehearsal of the whole show or a section of it ('This afternoon's rehearsal will be a run of Act II followed by notes').

SET

1) To prepare the stage for individual scenes. (Is the stage set for Act 1?)

2) The complete physical stage setting for an entire production (usually designed by a set designer)

3) Placing props in their correct position

STAGE LEFT / RIGHT

Left/ Right as seen from the Actor's point of view on stage.

Unit ___________________________________
STAND-BY / STANDBY

2) A member of the cast of a musical or play that understudies one (sometimes more) of the principal roles but is NOT also in the chorus. A standby often won't even be required to be at the venue at each performance unless he/she is called in to perform in the role for which he/she is an understudy.

TECH

1) Short for Technical Rehearsal.

2) A member of (amateur) crew

TECHNICAL REHEARSAL

1) Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (Quick changes). Often a very lengthy process. Often abbreviated to the Tech.

2) A DRY TECH is without actors to rehearse the integration of lighting, scenic changes etc.

UPSTAGE

1) The part of the stage furthest from the audience.

2) When an actor moves upstage of another and causes the victim to turn away from the audience he is 'upstaging'. Also, an actor drawing attention to himself away from the main action (by moving around, or over-reacting to onstage events) is upstaging.

VISUAL CUE

A cue taken by a technician from the action on stage rather than being cued by the stage manager. Often abbreviated to 'Vis'.

WARNING

1) A warning given to technical staff by stage management that a cue is imminent. The member of the stage management team calling the cues will say 'Warning Sound Cue 12'. Technicians acknowledge by saying 'Sound Standing By'.

WINGS

The out of view areas to the sides of the acting area.
# COMMON FORMATIVE ASSESSMENT

## MEMORIZATION

The Students monologue or scene was delivered:

<table>
<thead>
<tr>
<th>Task</th>
<th>Goal</th>
<th>Proficient</th>
<th>Basic</th>
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</thead>
<tbody>
<tr>
<td>Word for word</td>
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<tr>
<td>Without paraphrasing</td>
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<tr>
<td>Without re-writing</td>
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## VOCALS

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<tr>
<th>Task</th>
<th>Goal</th>
<th>Proficient</th>
<th>Basic</th>
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<tbody>
<tr>
<td>Student has clear speech</td>
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<tr>
<td>Student has good volume</td>
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<td></td>
<td></td>
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<tr>
<td>Student uses vocal levels</td>
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## EMOTION

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<tr>
<th>Task</th>
<th>Goal</th>
<th>Proficient</th>
<th>Basic</th>
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<tbody>
<tr>
<td>Student was believable</td>
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<tr>
<td>Face was believable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body language was appropriate</td>
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## USE OF STAGE

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<th>Task</th>
<th>Goal</th>
<th>Proficient</th>
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<tbody>
<tr>
<td>Moves were clearly planned</td>
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<tr>
<td>Moves were clearly practiced</td>
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<tr>
<td>Sight lines were clear</td>
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## PROPS

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<th>Task</th>
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<tbody>
<tr>
<td>Prop choice was clear</td>
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<tr>
<td>Prop was used correctly</td>
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Unit __________________________