



THEATRE SELECT 2024-2025

Brian Grunkowski (he/him/G)

brian.grunkowski@pisd.edu

(469) 752-9247 office

Office- A107F

Classroom- A109

Office Hours- A or B lunch

Google Classroom Code: rimljm3

Remind 101 Class Code: @87egd82

A Little About Mr. G

I have wanted to be a teacher since I was a three year old teaching my stuffed animals. Now, twenty four years later, I still love what I do (especially since I get interaction from my students.) I strive to continually refine my teaching practices to make my classes and productions as engaging, relevant, and enriching.

"Actors think more with their hearts than their heads."

-Bette Davis

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."

-Thornton Wilder

"My wish for you is that you continue. Continue to be who and how you are, to astonish a mean world with your acts of kindness."

-Maya Angelou

MY WISH FOR YOU



In this class, I invite you to explore who you are as a theatre artist. Together, we will navigate through dramatic literature, discover ways to express ourselves through movement and voice, develop skills necessary for working as an ensemble, and gain a deeper understanding of the human experience. I would love for you to leave with a better understanding of who you are as an artist.

THEATRE SELECT GOALS



1

Create and refine your director and/or designer's eye and explore who you are as a theatre artist.

2

Explore performance and design theories to create your own artistic toolkit.

3

Collaborate with fellow artists to create a cohesive production.

4

Commit to reflecting on your journey as a collaborator as well as an artist.

5

Analyze and interpret dramatic literature as a theatre artist.

PARTICIPATION & COLLABORATION ✓

Theatre is a collaborative art. We cannot collaborate without everyone. Our classroom values everyone's unique experiences, identities, thoughts, ideas, concerns, backgrounds, and access needs. I invite you to participate with your whole self. I ask that you treat everyone with respect as we will go through times of disagreement. Together we will develop sentence stems to help us apologize honestly and bring up concerns respectfully.

We will be exploring different aspects of theatrical production including script analysis, acting exercises, warm-ups, improvisation exercises, yoga, etc. Depending on the day and the amount of physical activity, everyone's access needs may be different. I invite you to consider the three types of participation in our physical activities.

1- Participate physically in the exercises, games, and activities we explore as well as contribute to reflection time following the activity.

2- Observe from the sidelines, offering thoughts and observations during reflection time.

3- Observe from the sidelines and offer thoughts, observations, and reflections via Reflection Google Form.

CLASS AGREEMENTS ✓

Together, we will develop classroom agreements that we will compile in a poster in our room. We will develop agreements at the beginning of our year and revisit/revise them as we need to throughout the year.

ATTENDANCE ✓

As we are, in part, a production class, we need everyone involved in the production here to be successful. If you know you are going to be absent, please email or send a Remind message to Mr. G when you can. This can help us organize how we accomplish our daily goals.

FORMAT OF OUR CLASS ✓

I have designed this class as a production-based course. We will be preparing a production as we explore acting theory, technique, movement, and design concepts. Some days will include staying in our classroom and others may be spent rehearsing our production. We will collaborate on daily agendas and plan our weekly schedules according to what needs we have. Sometimes plans change. In those instances, we will collaborate and brainstorm what we need to accomplish during our class time. We will use Fridays as our flex-day to present a leading activity and to catch up on anything we need to.

ACCESS NEEDS



We are humans that experience ups and downs. I invite you to share with the class (or privately with me) anything that is going on that may prevent you from participating fully in the day. It may be that you have a headache or your throat is sore and you cannot speak. It may be there is something weighing heavy on your heart and you may be a little down that day. Access needs make you human. I invite you to be open with what you need to be successful.

GRADING



Plano ISD requires teachers to give grades according to two categories: Daily Work (40%) and Major Evaluations (60%). The district requires teachers to give at least 8 daily grades and no more than 3 major assessments per nine weeks.

ASSESSMENTS



REFLECTION JOURNALS (weekly for a daily grade)

I invite you to reflect on your growth each week. A true reflection recognizes both successes/what worked and also acknowledges what you may consider to improve upon. You can record your reflections in any way that works best for you- written in a journal, typed in a Google Doc, etc. Class time will be given on Friday to record your reflections.

PLAY REVIEWS (4 of these for a major evaluation grade)

Read a play and write a review about it. Include a brief synopsis of the plot, a description of the idea/themes within the play, and the production aspects essential for a production of this play. The play reviews should be deep and brief. I have TONS of plays and love to offer suggestions if anyone needs one! We will create a rubric collaboratively once we read our first play and model a play review for understanding.

PLAY CRITIQUES (4 of these for a major evaluation grade)

I want you to watch locally produced theatre. If you are unable to watch locally produced theatre, you have a subscription to Digital Theatre Plus in your Plano ISD Student Webdesk. You can find many productions there to write about. In your play critique, include where you witnessed the production as well as an analysis and evaluation of the performance and technical aspects. We will create a rubric collaboratively once we watch our first production in class.



LEADING ACTIVITIES (daily grade; varies per nine weeks)

Part of collaboratively work means sometimes leading others. We can learn so much from one another. I ask that at some point in the year, each of you lead the class in each of the following: (1) a landing practice at the beginning of class; (2) an effective vocal/physical warm-up; and (3) quote of the week. I will model each of these in the first few weeks of class. After, you will have the opportunity to sign up for a time.

WHO AM I AS AN ARTIST? (Major evaluation 1st and 4th nine weeks)

I encourage you to consider all aspects of theatre and determine what you are passionate about. You will create a presentation exclaiming who you are as an artist. This presentation can take any form: Google Slides, monologue performance, lecture, spoken word poetry, etc.

PRODUCTION PROPOSAL (Fall Semester exam; 20% of your Semester Grade)

I want you to have experience developing a show with a director's vision. This project encapsulates our class goals and serves as your exam grade for the first semester. For this project, you will imagine you are the director for a play of your choosing. In the format of a formal paper, you will present your ideas on the following topics: (1) the ideas and context of the play; (2) your artistic response to the play; (3) your artistic intention when directing the play; and (4) describing how you would stage two moments in the show. We will experience the process of a production proposal together at the beginning of the year as an example.

THEATRE PROCESS PORTFOLIO (Spring Semester exam; 20% of your Semester Grade)

An important part of being a theatre artist is documenting your accomplishments for a portfolio. Did you create a really cool prop or costume you are proud of? Put it in your portfolio. Did you collaborate on a really cool piece of movement or a group project you are proud of? Put it in your portfolio. Have you found a really cool monologue that you would like to use for auditions? Put it in your portfolio. Your portfolio is unique to you. It documents your journey as an evolving theatre artist. Make it your own. This can be done digitally, physically with paper, a website, or whatever else your heart desires. We will collaborate together on a rubric for evaluating your portfolios. This portfolio serves as your Spring Semester Exam grade.

Week	Week at a Glance	Due
Week 1 Getting to Know You	<ul style="list-style-type: none"> • Class agreements • Icebreakers • Team challenges • Who Am I As An Artist? 	Reflection Journal
Week 2 Boundary Practices	<ul style="list-style-type: none"> • Boundary practices introduction • "Oops / Ouch" and "Button" • Reading a play like a theatre artist 	Reflection Journal
Week 3 Working with others	<ul style="list-style-type: none"> • Working collaboratively • Collaborating effectively • Roles in collaborations (initiator, supporter, peacekeeper, problem solver) • Guest Artist- John Rawley 	Reflection Journal
Week 4 What is acting?	<ul style="list-style-type: none"> • Exploring acting theory (Stanislavski's Toolkit) • Creating a working definition of acting • Engaging in acting exercises 	Reflection Journal
Week 5 What is acting?	<ul style="list-style-type: none"> • Auditions for 9/10 OAP • Technical interviews for 9/10 OAP • Begin reading through the show 	Reflection Journal
Week 6	<ul style="list-style-type: none"> • Breaking down a scene • Scoring a scene with actions • Swimming the scenes (organically blocking) 	Reflection Journal
Week 7	<ul style="list-style-type: none"> • Breaking down scenes • Swimming the scenes (organically blocking) 	Reflection Journal Plano East Theatre Showcase of Scenes

Week	Week at a Glance	Due
Week 8	<ul style="list-style-type: none"> • Rehearsing effectively • Learning lines effectively • Developing your character • Understanding action 	Who Am I As An Artist? Presentations
Week 9	<ul style="list-style-type: none"> • Rehearsing effectively • Learning lines effectively • Developing your character • Understanding action 	Play Review Due Play Critique Due
Week 10	<ul style="list-style-type: none"> • Musical Week! • Running through the show • Adding technical elements • Paper tech/cue to cue 	Reflection Journal
Week 11	<ul style="list-style-type: none"> • Running through the show • Perfecting technical elements 	Reflection Journal
Week 12	<ul style="list-style-type: none"> • PESH IB Theatre 9/10 OAP Week! • Rehearsing a paper tech • Rehearsing a dry tech • Rehearsing a cue to cue rehearsal 	Reflection Journal
Week 13	<ul style="list-style-type: none"> • Reflecting on our production • Preparing for Production Proposals 	Plano East Theatre Fall Show
Week 14 Convention	<ul style="list-style-type: none"> • Texas Thespians Convention • Learning new things • Networking with other theatre artists • Watching shows 	Reflection Journal

Week	Week at a Glance	Due
Week 15	<ul style="list-style-type: none"> • Teaching others what you learned from convention. • Prepare production proposals. • Prepare Semester End Scenes 	Play Review Due Play Critique Due
Week 16 Production Proposal	<ul style="list-style-type: none"> • Class time to work on Production Proposal • Present Semester End Scenes 	Production Proposal Due
Week 17 Exam Week	Exam week!	Production Proposal Presentations
Week 1	<ul style="list-style-type: none"> • Reading a play as a director • The Director's Craft 	Reflection Journal
Week 2	<ul style="list-style-type: none"> • Developing your craft as a director 	Reflection Journal
Week 3	<ul style="list-style-type: none"> • Production Proposals in class 	Reflection Journal
Week 4	<ul style="list-style-type: none"> • Introduction to research • Understanding bias in research 	Reflection Journal

Week	Week at a Glance	Due
Week 5	<ul style="list-style-type: none"> • Research Presentation 	Reflection Journal
Week 6	<ul style="list-style-type: none"> • Stanislavski as Theatre Theorist • Acting exercises • Stanislavski's Toolkit 	Reflection Journal
Week 7	<ul style="list-style-type: none"> • Creating an etude • Solo Theatre Piece- Etudes from Stanislavski 	Play Review Due Play Critique Due
Week 8	<ul style="list-style-type: none"> • Collaborators in theatre • Understanding goals of collaboration • Roles in a collaboration 	Reflection Journal
Week 9	<ul style="list-style-type: none"> • Brainstorming for inspiration 	Reflection Journal
Week 10	<ul style="list-style-type: none"> • Collaborating on pieces. 	Reflection Journal
Week 11	<ul style="list-style-type: none"> • Running through collaborative pieces 	Reflection Journal

Week	Week at a Glance	Due
Week 12	<ul style="list-style-type: none"> Working technical elements in collaborative pieces. 	Reflection Journal
Week 13	<ul style="list-style-type: none"> Preparing for IB Fine Arts Showcase! IB Fine Arts Showcase April 11 	Reflection Journal
Week 14	<ul style="list-style-type: none"> Preparing final portfolios Creating Who Am I As An Artist performances 	Play Review due Play Critique due
Week 15	<ul style="list-style-type: none"> Working on a script as a director Directing fellow students Delivering quality constructive feedback 	Reflection Journal
Week 16 Senior Directs	<ul style="list-style-type: none"> Working on a script as a director Finalizing details on senior direct show 	Reflection Journal
Week 17	<ul style="list-style-type: none"> Presenting portfolios 	Portfolio Presentations Due
Week 18/19 Final Exams	<ul style="list-style-type: none"> Expressing yourself as an artist 	Who Am I As An Artist final performances