

CURRICULUM

FOR

THEATRE I

GRADES 9-12

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

ACKNOWLEDGMENTS

**Joseph Elefante, Program Supervisor of Fine & Performing Arts, Family & Consumer Science, and
Business**

The Board acknowledges the following who contributed to the preparation of this curriculum.

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Subject/Course Title:
Theatre I
Grades 9 - 12

Date of Board Adoption:
September 21, 2021

RAHWAY PUBLIC SCHOOLS CURRICULUM

Theatre I: Grade(s) 9 - 12

PACING GUIDE

Unit	Title	Pacing
1	Theatre vs. Theater: Team Bonding & Improvisation	4 weeks
2	Body & Stage Movement: Creating Character with the Body	4 weeks
3	Voice & Speech: Creating Character with the Voice	6 weeks
4	Acting in a "Well Made Play"	8 weeks
5	Special Topics: Stage Combat: Swordplay	4 weeks
6	Special Topics: Stage Makeup	3 weeks
7	Special Topics: Playwriting	4 weeks
8	Special Topics: Shakespeare	4 weeks
9	Special Topics: Set Design	3 weeks

ACCOMMODATIONS

<p>504 Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Provide extra visual and verbal cues and prompts. ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Weekly home-school communication tools (notebook, daily log, phone calls or email messages). ● Provide study sheets and teacher outlines prior to assessments. ● Quiet corner or room to calm down and relax when anxious. ● Reduction of distractions. ● Permit answers to be dictated. ● Hands-on activities. ● Use of manipulatives. ● Assign preferential seating. ● No penalty for spelling errors or sloppy handwriting. ● Follow a routine/schedule. ● Provide student with rest breaks. ● Use verbal and visual cues regarding directions and staying on task. ● Assist in maintaining agenda book. 	<p>IEP Accommodations:</p> <ul style="list-style-type: none"> ● Provide scaffolded vocabulary and vocabulary lists. ● Differentiate reading levels of texts (e.g., Newsela). ● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials. ● Provide extra visual and verbal cues and prompts. ● Provide links to audio files and utilize video clips. ● Provide graphic organizers and/or checklists. ● Provide modified rubrics. ● Provide a copy of teaching notes, especially any key terms, in advance. ● Provide students with additional information to supplement notes. ● Modify questioning techniques and provide a reduced number of questions or items on tests. ● Allow additional time to complete assignments and/or assessments. ● Provide shorter writing assignments. ● Provide sentence starters. ● Utilize small group instruction. ● Utilize Think-Pair-Share structure. ● Check for understanding frequently. ● Have student restate information. ● Support auditory presentations with visuals. ● Provide study sheets and teacher outlines prior to assessments. ● Use of manipulatives. ● Have students work with partners or in groups for reading, presentations, assignments, and analyses. ● Assign appropriate roles in collaborative work. ● Assign preferential seating. ● Follow a routine/schedule.
<p>Gifted and Talented Accommodations:</p> <ul style="list-style-type: none"> ● Differentiate reading levels of texts (e.g., Newsela). ● Offer students additional texts with higher lexile levels. ● Provide more challenging and/or more supplemental readings and/or activities to deepen understanding. ● Allow for independent reading, research, and projects. ● Accelerate or compact the curriculum. ● Offer higher-level thinking questions for deeper analysis. ● Offer more rigorous materials/tasks/prompts. ● Increase number and complexity of sources. ● Assign group research and presentations to teach the class. 	<p>ELL Accommodations:</p> <ul style="list-style-type: none"> ● Provide extended time. ● Assign preferential seating. ● Assign peer buddy who the student can work with. ● Check for understanding frequently. ● Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...). ● Have student repeat directions. ● Make vocabulary words available during classwork and exams. ● Use study guides/checklists to organize information. ● Repeat directions. ● Increase one-on-one conferencing. ● Allow student to listen to an audio version of the text.

- Assign/allow for leadership roles during collaborative work and in other learning activities.

- Give directions in small, distinct steps.
- Allow copying from paper/book.
- Give student a copy of the class notes.
- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to student.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow student to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts possibly through the use of visuals.
- Use manipulatives.
- Emphasize critical information by highlighting it for the student.
- Use graphic organizers.
- Pre-teach or pre-view vocabulary.
- Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.
- Provide audio versions of the textbooks.
- Highlight textbooks/study guides.
- Use supplementary materials.
- Give assistance in note taking
- Use adapted/modified textbooks.
- Allow use of computer/word processor.
- Allow student to answer orally, give extended time (time-and-a-half).
- Allow tests to be given in a separate location (with the ESL teacher).
- Allow additional time to complete assignments and/or assessments.
- Read question to student to clarify.
- Provide a definition or synonym for words on a test that do not impact the validity of the exam.
- Modify the format of assessments.
- Shorten test length or require only selected test items.
- Create alternative assessments.
- On an exam other than a spelling test, don't take points off for spelling errors.

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Theatre vs. Theater: Team Bonding & Improvisation

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: In order for students to feel comfortable performing in front of the class; develop access to their emotions; free their body and their voice for a variety of character interpretations; and feel confident taking risks during the creative process, they must develop a bond and trust with their classmates and feel confident in their abilities. The students will develop communication skills through personal exploration and social interaction. The student will develop an awareness of and better understanding of his/her own impulses and instinctual behavior through improvisational games and mini devised theatrical moments. Students will be able to independently articulate and demonstrate the many facets of the theatre and theater including the following: aesthetics, elements of, terminology, safety procedures, parts of a theater, theatrical jobs/roles, and actor-audience relationships.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

New Jersey Student Learning Standards:

- 1.4.8.Cr1a.** Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.
- 1.4.8.Cr1c.** Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.
- 1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- 1.4.8.Pr5a.** Examine how character relationships assist in telling the story of devised or scripted theatre work.
- 1.4.8.Re8a.** Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
- 1.4.12acc.Cr1c.** Use personal experiences and knowledge to develop a character that is believable and authentic.
- 1.4.12acc.Cr2b.** Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12prof.Cr2b.** Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- 1.4.12prof.Cr3b.** Practice devised or scripted theatre work using theatrical staging conventions.

1.4.12prof.Pr5b. Explore and discover character choices using given circumstances in devised or scripted theatre work.

1.4.12prof.Re7b. Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

Career Readiness, Life Literacies, and Key Skills:

9.2.8.B.3. Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

9.2.12.C.3. Identify transferable career skills and design alternate career plans.

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.

9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transitions.

Interdisciplinary Connections and Standards: Comprehensive Health and Physical Education

2.1.12 E.1 Evaluate work and leisure situations for perceived and actual risk of intentional and unintentional injuries.

2.2.12 A.4 Employ strategies to improve communication and listening skills and assess their effectiveness.

2.2.12 B.4 Analyze the use of ethics and personal values when making decisions.

2.2.12 E.1 Assess personal and group contributions and strengths that lead to the achievement of goals and tasks.

2.2.12 E.2 Evaluate personal participation as both a leader and follower.

2.2.12 E.4 Evaluate a group's ability to be respectful, supportive, and adherent to codes of conduct.

2.2.12 E.5 Develop and articulate the group's goals, shared values, vision, and work plan.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

WHST.11-12.6. Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.

WHST.11-12.10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- They have something important to offer the world, class or production.
- They do not have to be afraid to fail.
- Concentrating on a task on stage will help them forget about any insecurities they may have.
- There is comfort and support among the group that will inspire creativity and risk taking.
- They need to trust and depend on each other in order to create a work of theatre.
- The key to a successful improvisation performance is to say “yes, and...”
- Scenes must have a beginning, middle, and end.
- Scenes must develop complications, or conflict that builds toward a climax and then closure.
- Spontaneity is a necessary element in the performance experience.
- The group dynamic is built off of mutual trust and respect.
- The actor-audience relationship is vital in creating theatre.
- A theater is full of equipment that must be respected at all times and used properly to ensure safety.
- Theatre artists use precise vocabulary when working in their craft.

Unit Essential Questions:

- How can I overcome stage fright?
- How do I develop confidence to perform in front of people I do not know?
- How can I connect to an audience?
- How can I develop my imagination so that I can create different characters?
- How can I develop the ability to take risks when I perform?
- How can I learn to work with my cast and scene partner?
- How can I create a scene with little to no preparation or with any materials?
- How can I stay safe while working in a theater?
- How can I communicate effectively with other theatre artists?
- How is theatre an art form?

Knowledge and Skills:

Students will know...

- How to use various breathing, vocal, physical, and mindfulness techniques to combat stage fright and improve focus.
- How to actively listen, support, and respect their peers in a safe and collaborative environment.
- The various actor-audience relationships and how they affect the art of communication in theatre.
- How to think spontaneously in order to create vivid and specific characters in well-crafted scenes.
- The different parts of a stage and theater and the many rules and superstitions of the theatre.
- The specific vocabulary used by theatre artists.

- That theatre is the art of shaped relationships that require a fictional world, full of given circumstances and an audience.

Students will be able to...

- Create a supportive, safe environment in which to grow and perform as artists.
- Develop trust among the group members.
- Develop confidence and self-esteem.
- Stimulate imagination through theatre games and exercises.
- Develop focus, concentration, and risk-taking through daily warm-ups, theatre games and exercises.
- Develop class camaraderie and support.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Assessment

Students will demonstrate proficiency in:

- a. Rules of improvisation.
- b. Improvising a scene based on different given circumstances and various actor audience configurations.
- c. Different theater types.
- d. Stage areas and their meaning/significance as a narrative device.
- e. Theater vocabulary on the stage and in the house.

Formative Assessment

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game or main game/activity.
- **Discussion:** Discussions will be used to assess students’ understanding of major concepts, especially post activity. This is a helpful way to quickly check-in with students’ prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit, and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one “check-in” where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their own level of understanding at this time.

- **Quiz:** Quizzes are used as a way to assess students for knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Warm Up Activities/Games:** Name Game, Chair Game, Yes, Lets!, Human Knot, Three Ball Toss, Crazy Eights, Whose Leading?, Lumberjack, Gibberish Story, Penguins, Boom Chicka Boom, Emotion Explosion, Concentration, Tableau, Airplane, Motor/Rudder, Stop/Clap/Go, Moose, Zip/Zap/Zop, Circle Jump, Whoosh, & Pass the Sound/Movt.
- **Short Form Improv Activities/Games:** Freeze/Justify, What are you doing, This is a tree, Sound/Movement Machine, Opera, Song styles, Scripts, Happy family, Buzz Words, Emotion story, 30/15/5, Taxi, Helping Hands, Props, Agreement only, Questions only, 3-line scene, & You are/You are/We are/Because.
- **Take a tour:** As a class, take a tour of our Performing Arts Center and experience the front and back of house firsthand.
- **Create-a-stage:** As a class, create the following theater configurations with chairs or our bodies in space and discuss the pros and cons of each: Thrust, Proscenium, Arena/In-the-Round/Traverse/Flexible.
- **Short Form Improvisation Scenes:** As students become more familiar with the rules of improvisation and with each other, work towards building towards short scenes with strong characters, that begin in the middle and encourage students to be “gift givers” in the form of making bold statements that advance the scenes forwards towards a strong conclusion.

RESOURCES

Teacher Resources:

- *Theatre Games for the Classroom* by Viola Spolin
- *Games for Actors and Non-Actors* by Augusto Boal
- *Improvisation for the Theater* by Viola Spolin
- Rahway Theatre Improv Game Inventory
- Lesson Plans

- <http://www.youtube.com>
- <https://www.stageagent.com>

Equipment Needed:

- Empty, clear playing space
- Class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Google Education Suite
- Chromebooks

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Body & Stage Movement: Creating Character with the Body

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: In order to create believable, multi-dimensional characters, the actor must have complete control of the body, maintain flexibility and strength as well as demonstrate neutrality. Above all, the actor must have an understanding of how to take care of themselves and learn the techniques associated with movement based acting, as the body is the actors primary tool for communication. Students will use movement for creative expression to explore thought, feeling and abstraction. They will use techniques such as tension, release, facial expression, gesture, pantomime, and exaggeration (among others) to enhance characterization and create a physical life for characters they are trying to embody.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.4.8.Cr3c.** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.
- 1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- 1.4.8.Re7a.** Describe and record personal reactions to artistic choices in a theatrical work.
- 1.4.8.Re7b.** Compare recorded personal and peer reactions to artistic choices in a theatrical work.
- 1.4.8.Re8a.** Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
- 1.4.8.Rea.** Analyze how personal experiences affect artistic choices in a theatrical work.
- 1.4.12acc.Cr1c.** Use personal experiences and knowledge to develop a character that is believable and authentic.
- 1.4.12acc.Cr3a.** Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
- 1.4.12prof.Pr4a.** Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
- 1.4.12prof.Pr6a.** Perform devised or scripted theatre work for a specific audience.
- 1.4.12prof.Re7a.** Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.
- 1.4.12prof.Re7b.** Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

- 1.4.12acc.Re7a.** Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12acc.Re7b.** Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
- 1.4.12prof.Cn11a.** Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.
- 1.4.12prof.Cn11b.** Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.
- 1.4.12acc.Cn11a.** Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
- 1.4.12acc.Cn11b.** Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.3.12.AR-PRF.5.** Explain key issues affecting the creation of characters, acting skills and roles.
- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

Interdisciplinary Connections and Standards: Dance

- 1.1.8.Pr5d.** Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).
- 1.1.8.Re8a.** Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context. Interpret using genre specific dance terminology.
- 1.1.8.Cn11a.** Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people from whom the dances originate.
- 1.1.12acc.Pr5d.** Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength, and endurance to enhance performance.
- 1.1.12adv.Pr5a.** Develop and implement healthful strategies for nutrition, injury prevention and psychological wellness related to dance activities and everyday life.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- NJSLSA.R1.** Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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- NJSLSA.R10.** Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.11-12.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for specific purpose and audience.
- WHST.11-12.6.** Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
- WHST.11-12.10.** Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Unit Understandings:

Students will understand that...

- Creating a believable character begins with the actor's physicality.
- Pantomime is the basis for physical characterization through observation and practice.
- In order to portray different characters an actor must be physically neutral which requires daily practice.
- People stand, sit, and move differently based upon different factors and given circumstances.
- Emotional memory and sensory recall are tools that actors use in performance preparation.
- Stage directions and body positions are specific and must be memorized and used for safety and blocking purposes.
- Exits and entrances must illustrate the character's intention, personality, and moment before and after.
- Gestures and movements must be carefully researched and developed based on a thorough understanding and analysis of the character.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.

Unit Essential Questions:

- How can an actor create a believable character with her body?
- How can I become comfortable in my body and develop confidence and ease on stage?
- How can an actor create a variety of movements on stage?
- How can an actor tell a story through movement, stage positions, and use of stage areas?
- How do I use stage positions and body positions to notate blocking?
- What is the most effective way to enter, exit, gesture on stage?
- How can I keep my body neutral and movement sustainable?

Knowledge and Skills:

Students will know how to...

A. **The Body:** Create believable characters physically.

- Execute the physical principles of pantomime.
- Recognize pantomime as the basis for physical characterization through observation.
- Practice relaxation and warm-up techniques to keep their bodies neutral.
- Observe persons of different ages, races, sex and perform pantomime implementing the physical attributes observed.
- Incorporate emotional memory/recall into their performances.

B. **Stage Movement:** Identify the various areas of the stage.

- Practice following stage directions and body positions.
- Practice exits and entrances that illuminate the character's intention, personality, and moment before/after.
- Use small and large gestures to reveal the inner life of their character that is based on research and analysis.

Students will be able to...

- Practice relaxation and warm-up techniques in an effort to stay body neutral.
- Participate in physical games and exercises that require various isolations of the body.
- Participate in sense memory exercises to aid in emotional recall.
- Use milling and seething exercises as a means of character acquisition.
- Explore the physical principles of pantomime.
- Execute pantomime techniques through tension and release exercises, hand specificity exercises and exaggerated muscle and facial expression use.
- Give constructive criticism to their peers using appropriate unit vocabulary.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Assessment:

Students will demonstrate proficiency in:

- a. Pantomime.
- b. Elements of movement.
- c. Blocking and staging.
- d. Critique methodologies.

- e. Rehearsal and collaboration.
- f. Performance.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post activity. This is a helpful way to quickly check-in with students' prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one "check-in" where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their own level of understanding at this time.
- **Quiz:** Quizzes are used as a way to assess students for knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Tableau Activity:** Students are asked to use their knowledge of stage area and body position to create non-verbal stage pictures that communicate meaning using only their own body, other bodies in space, and facial expression as a means of expression.
- **Sense Memory Activity:** Using a small candy of choice (i.e. Starburst) students go through the experience of unwrapping the candy, paying particular attention to detail and specificity regarding the objects size, shape, color, smell, texture, and eventually taste. The five senses store a wealth of emotional memory for actors to draw from if/when needed. After this activity is completed, the students are then prompted to complete the same activity in a pantomime fashion, meaning without the actual object.
- **Clay Game:** Using an imaginary piece of clay in the center of the room, students will take turns grabbing a piece of clay and molding it into an object of choice in front of the group. The student

molding will then demonstrate using that object before passing it off to another student who will then accept their offer by also using it. After “saying yes” to their offer, that new student will then take a new piece of clay and the process will begin again until all students have completed the activity.

- **Brushing Your Teeth:** With pantomime as the basis of this activity, students are asked to perform the ritual of “brushing their teeth” in front of their peers for peer critique.
- **Pick-a-Pantomime:** The students will pick a pantomime performance task from a hat and perform that pantomime with the hope that the performance is clear enough so that the rest of the class will be able to guess what pantomime the student is trying to perform.

RESOURCES

Teacher Resources:

- *Theatre Games for the Classroom* by Viola Spolin
- *A Challenge for the Actor* by Uta Hagen
- *An Actor Prepares* by Constantin Stanislavsky
- *Building a Character* by Constantin Stanislavsky
- *The Viewpoints Book* by Anne Bogart and Tina Landau
- Lesson Plans
- <https://www.youtube.com>
- <https://stageagent.com/>

Equipment Needed:

- Empty, clear playing space
- Class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Google Education Suite
- Chromebooks

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Voice & Speech: Creating Character with the Voice

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: In order to develop a healthy, flexible, supported, and resonant instrument, actors must be fully aware of the mechanics and techniques associated with the instrument of the voice. It is vital for actors to be heard and understood by everyone in the audience without straining or pushing and for proper breath support to carry our projection needed for performance. In addition, developing vocal color and vocal variety enables an actor to create a myriad of characters and express a range of emotions.

“If an audience member or another actor on stage can neither hear nor understand you, all of your work is irrelevant.” Patsy Rodenberg

Approximate Length of Unit: 6 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.4.8.Cr3c.** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.
- 1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- 1.4.8.Rea.** Analyze how personal experiences affect artistic choices in a theatrical work.
- 1.4.12acc.Cr3a.** Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
- 1.4.12adv.Cr3a.** Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
- 1.4.12acc.Pr4a.** Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
- 1.4.12acc.Pr5a.** Discover how unique choices shape believable and sustainable characters in a devised or scripted theatre work.
- 1.4.12acc.Pr6a.** Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
- 1.4.12acc.Re7a.** Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12acc.Re7b.** Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
- 1.4.12acc.Re8a.** Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.

1.4.12prof.Re9c. Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.3.12.AR.1.** Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR.5.** Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.
- 9.3.12.AR.6.** Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR-AV.2.** Demonstrate the use of basic tools and equipment used in audio, video and film productions.
- 9.3.12.AR-AV.3.** Demonstrate technical support skills for audio, video and/or film productions.

Interdisciplinary Connections and Standards: Media Arts

- 1.2.8.Re9a.** Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.
- 1.2.8.Cn11a.** Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).
- 1.2.8.Cn11b.** Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, media literacy).
- 1.2.12prof.Cr1b.** Organize and design artistic ideas for media arts productions.
- 1.2.12acc.Cr1d.** Apply aesthetic criteria in developing and refining media arts artwork.
- 1.2.12adv.Cr1c.** Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.
- 1.2.12prof.Cr3a.** Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.
- 1.2.12prof.Cr3b.** Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.
- 1.2.12prof.Cn11a.** Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/cultural identity).
- 1.2.12prof.Cn11b.** Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- NJSLSA.R1.** Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- NJSLSA.R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJSLSA.R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- NJSLSA.R8.** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- NJSLSA.R10.** Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
- WHST.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- WHST.11-12.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- WHST.11-12.6.** Use technology, including the Internet, to produce, share, and update writing products in response to ongoing feedback, including new arguments or information.
- WHST.11-12.10.** Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- LA.SL.9-10.1.C** Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- LA.SL.9-10.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
- LA.SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- LA.SL.9-10.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Proper breathing and support are essential to stage diction, clarity, and projection.
- Projection and articulation are necessary for an actor to be heard and understood.
- Actors must perfect vocal quality, pitch, rate, volume, and tone.
- Vocal variety and vocal color enhance character and theme.
- Sharing the message of an author comes from detailed script analysis.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.

Unit Essential Questions:

- How can an actor be heard and understood in various acting spaces?
- How can we connect to the breath as actors and why is the breath so important in actor training?
- How can an actor delineate characters vocally?

- How can an actor maintain a healthy voice?
- How does the body produce sound?

Knowledge and Skills:

Students will know...

- That diction, pitch, tempo, inflection, rate, and vocal color will aid in clarity of speech.
- That deep breathing techniques unlock the breath, thus aiding in projection and healthy vocal habits.
- How to make specific vocal choices to create and delineate characters through text analysis.
- How to practice self-care, proper vocal technique, and breath control to aid in sustainable vocal choices.
- The ways in which the body produces sound.

Students will be able to...

- Participate in daily physical and vocal warm-ups that reinforce articulation, breathing, resonance, and projection such as tongue twisters, consonant bounces, and lip trills.
- Practice various diction and breathing techniques in the classroom and on the stage.
- Practice breathing techniques with a partner.
- Use physical warmups to connect to the breath.
- Analyze a variety of texts for performance.
- Model interpretation techniques for a variety of texts.
- Create believable, sustainable characters through vocal choices.
- Script score a group piece of text.
- Identify the anatomy of the voice, including the articulators, diaphragm, vocal folds, and pharyngeal space.
- Give constructive criticism to their peers using appropriate unit vocabulary.

<i>EVIDENCE OF LEARNING</i>

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Assessment:

Students will demonstrate proficiency in:

- a. Vocal variety.
- b. Vocal anatomy.
- c. Peer and self-critique.
- d. Self-audio voice over recordings.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post activity. This is a helpful way to quickly check-in with a student's prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one “check-in” where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their own level of understanding at this time.
- **Quiz:** Quizzes are used as a way to assess students for knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Diction Boot Camp:** Students will engage in diction drills and tongue twisters through daily repetition and practice.
- **A Day in the Life:** Students will get to experience the life of a voice over artist and how the industry works in terms of their lifestyle from home to work.
- **Rap Challenge:** Using “Modern Major General” from Gilbert & Sullivan’s *H.M.S. Pinafore*, the students will engage in a clarity of speech rap battle challenge using “beats of choices” to underscore their in-class performances.
- **Recording 101:** The students will develop the skill of how to record their voices using a variety of options that will be available to them on multiple devices.
- **Group Voice Over Demo:** Using a piece of text, the class will script score and record the text using different examples of vocal variety and color.

RESOURCES

Teacher Resources:

- *The Dialect Handbook: Learning, Researching, and Performing a Dialect Role* by Ginny Kopf
- *Acting with an Accent Series* by Dr. David Allen Stern
- *Voice: Onstage and Off* by Robert Barton & Rocco Dal Vera
- ASC
- Technology Lab
- Lesson Plans
- <https://www.youtube.com>
- <https://www.stageagent.com>
- <https://www.sountrap.com>

Equipment Needed:

- Empty, clear playing space
- Class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Google Education Suite
- Chromebooks

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Acting in a “Well Made Play”

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: Analyzing, writing, and devising plays will help to develop an emotional connection to character that will foster a positive connection between critical thinking skills, lifelong learning, and personal expression and will support the intellectual, social, and personal development of each learner. Furthermore, working on and in plays will serve as a mirror and reflect each students’ personal experiences and values as well as enhance each students’ citizenship and contribution at the local, state, national, and global level in our rapidly changing, twenty-first century world.

Approximate Length of Unit: 8 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- 1.4.12prof.Cr1c.** Use script analysis to generate ideas about a character that is believable and authentic.
- 1.4.12prof2.Cr2a.** Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
- 1.4.12prof.Cr2b.** Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- 1.4.12prof.Cr3a.** Use script analysis to inform choices impacting the believability and authenticity of a character.
- 1.4.12prof.Cr3b.** Practice devised or scripted theatre work using theatrical staging conventions.
- 1.4.12prof.Cr3c.** Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
- 1.4.12prof.Pr4a.** Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
- 1.4.12prof.Pr4b.** Use technical elements to increase the impact of design for a theatre production.
- 1.4.12prof.Pr5a.** Identify and explore different pacing options per character to better communicate the story in a theatre work.
- 1.4.12prof.Pr5b.** Explore and discover character choices using given circumstances in devised or scripted theatre work.
- 1.4.12prof.Pr6a.** Perform devised or scripted theatre work for a specific audience.
- 1.4.12prof.Re7a.** Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.
- 1.4.12prof.Re7b.** Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

- 1.4.12prof.Re8a.** Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play’s history, culture, and political context.
- 1.4.12prof.Re8b.** Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.
- 1.4.12prof.Re8c.** Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.
- 1.4.12prof.Re9a.** Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
- 1.4.12prof.Re9b.** Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- 1.4.12prof.Re9c.** Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
- 1.4.12prof.Cn10a.** Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
- 1.4.12prof.Cn11a.** Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills: 21st Century Life And Careers

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.3.12.AR.1.** Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR.3.** Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.
- 9.3.12.AR.5.** Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.
- 9.3.12.AR.6.** Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR-AV.2.** Demonstrate the use of basic tools and equipment used in audio, video and film productions.
- 9.3.12.AR-AV.3.** Demonstrate technical support skills for audio, video and/or film productions.
- 9.3.12.AR-PRF.5.** Explain key issues affecting the creation of characters, acting skills and roles.

Interdisciplinary Connections and Standards: English Language Arts

- RL.11-12.1.** Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.2.** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3.** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

- RL.11-12.4.** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)
- RL.11-12.5.** Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6.** Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- NJSLSA.W3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- NJSLSA.W4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- NJSLSA.W5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLSA.W6.** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- NJSLSA.W10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- W.11-12.4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.11-12.5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
- W.11-12.6.** Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- NJSLSA.W3.** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- NJSLSA.W4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- NJSLSA.W5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- NJSLSA.W6.** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- LA.SL.9-10.1.C** Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- LA.SL.9-10.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
- LA.SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

LA.SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Actors read and analyze scripts as part of the actor's process for developing a believable character.
- Acting exercises develop concentration, a connection to a partner, access to emotions and sensory recall.
- Actors use a specific set of acting terms in modern acting technique.
- Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.
- Evaluating a production requires the assessment of the acting, design, direction, technical proficiencies and overall impact.
- The audition process is specific for each production; however, there are some common procedures that all auditions do follow.
- A playwright can make a social statement with their play based upon their values and beliefs.
- The actions and behavior of people dictate character and strengthen relationships within a play.
- Formatting and correct technical writing is an important skill for a playwright.
- Any theatrical element can be given equal weight in the devising process of theatre, not just the text.
- Theatre can make social statements which can incite social commentary and/or change.

Unit Essential Questions:

- How can I learn to memorize lines?
- How can I connect to a character?
- How can I understand what the play is about?
- How can I relate to my scene partner(s)?
- How can I move an audience in a performance of a monologue or scene?
- How can I create a believable character?
- What are the essential elements of a good performance?
- What different acting techniques are available to me to create my own technique?
- What is the role of the playwright in theatre?
- What is my point of view as a playwright?
- What is play structure and is it important?
- What is a narrative device in theatre?
- What have been the dominant narratives of the theatre of the past and what narratives still need to be included?

Knowledge and Skills:

Students will know...

- That actions or tactics are the glue that connects the events of a scene/monologue together to help memorize lines.
- How to combine their physical and vocal training to make sustainable character choices.
- How to analyze a monologue/scene/play and infer meaning.
- The elements of “good” theatre derive from theories on dramatic structure and elements of drama from Aristotle’s *The Poetics*.
- Develop awareness of acting terms and the development of modern acting.
- That narrative potential in theatre can come from any theatrical convention like props, lighting, scenery, costumes, etc. and not just the text.
- That scripts need to be formatted correctly in order to be taken seriously in the industry.
- That theatre is a powerful tool for communication that can be used for social change.

Students will be able to...

- Perform and explore exercises and techniques to develop concentration, connection to a partner, access emotions and explore sensory recall.
- Identify, rehearse, memorize, and play/perform the actions of a monologue and/or scene through the active pursuit of an objective from a scene partner.
- Rehearse and perform a monologue and/or scene with a fully developed character for the class.
- Attend productions and evaluate all artistic and technical elements.
- Understand the elements of a “good show” by writing a theatrical critique alluding to different theatrical theories.
- Understand the development of modern acting through different acting exercises.
- Perform characters they observed in real life in acting exercises.
- Block their monologues, scenes, or plays using their prior knowledge of staging and movement.
- Identify different dramatic structures of well-known plays.
- Use Freytag’s Dramatic Structure as a basis for plot in their narratives.
- Create an original script with clear given circumstances and multi-dimensional characters.
- Create and format script for the theatre using Google Docs.
- Infer meaning from different plays and make connections about the playwrights’ social commentary.
- Create original theatrical works from a devised rehearsal process.
- Make edits through a staged reading performance of their original play.
- Identify the trends of the dominant theatrical narratives of the past and create new and original narratives for the future that are inclusive of all people regardless of race, gender, sexuality, religion, socioeconomic status, etc. religion, socioeconomic status, etc.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Assessment:

Students will demonstrate proficiency in:

- a. Acting a monologue or scene.
- b. Writing a scene or play.
- c. Writing a theatrical critique.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post activity. This is a helpful way to quickly check-in with a student's prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one “check-in” where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their own level of understanding at this time.
- **Quiz:** Quizzes are used as a way to assess students for knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Monologue/Scene Preparation & Performance:** Students will be guided in their first monologue or scene preparation and rehearsal process, followed by a performance and critique process. Students will have a chance to log their rehearsal progress and complete a self-assessment at the end of the process.
- **Theatre Critique:** Students will use their knowledge of dramatic structure and theatre to critique a production of choice. A checklist will be provided with specific detail with what to include for each paragraph for grading will be included.
- **Page to Stage:** Students will participate in a playwriting activity as a group where they will work collaboratively to bring a 5-10 minute play from the idea phase to reality in a staged reading of their very own work.
- **Devised Theatre Workshop:** After being given a group and a prompt on a social issue of today, students will be given different tools to begin devising a 5-10 minute original work for performance. Specific attention on the editing process will be a central focus for this project.

RESOURCES

Teacher Resources:

- *Theatre Games for the Classroom* by Viola Spolin
- *A Challenge for the Actor* by Uta Hagen
- *An Actor Prepares* by Constantin Stanislavsky
- *Building a Character* by Constantin Stanislavsky
- *Sanford Meisner on Acting* by Sanford Meisner
- *Actions: The Actor's Thesaurus* by Marina Caldarone and Maggie Lloyd-Williams
- *Respect for Acting* by Robert Cohen
- *Backwards & Forward*, by David Ball
- *The Empty Space*, by Peter Brook
- *The Open Door*, by Peter Brook
- *Moment Work: Tectonic Theater Project's Process of Devising Theater* by Moises Kaufman
- *Theatre for Community Conflict and Dialogue: The Hope Is Vital Training Manual* by Michael Rohd
- *The Poetics* by Aristotle
- ASC
- Rahway Theatre Monologue, Scene, & Play Database
- Technology Lab
- Lesson Plans
- <https://www.youtube.com>
- <https://www.stageagent.com>

Equipment Needed:

- Empty, clear playing space
- Class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Clip boards
- Pencils
- Google Education Suite
- Chromebooks

Content Area: Performing Arts

Unit Title: Special Topics: Stage Combat: Swordplay

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: Stage Combat is the illusion of violence presented in a safe and theatrical way. In this unit, students will learn the correct techniques involved in Swordplay, including the following: en garde stance, footwork, defensive moves, and offensive moves. After meeting or mastering the standard techniques, students will then perform an established choreographed sword fight and then continue on to create their own scene with original stage combat choreography,

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- TH.6-8.1.4.8.Cr1a** Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.
- TH.6-8.1.4.8.Cr3a** Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.
- TH.6-8.1.4.8.Cr3c** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.
- TH.6-8.1.4.8.Pr4a** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- TH.6-8.1.4.8.Re7a** Describe and record personal reactions to artistic choices in a theatrical work.
- TH.6-8.1.4.8.Re7b** Compare recorded personal and peer reactions to artistic choices in a theatrical work.
- TH.6-8.1.4.8.Re9a** Analyze how personal experiences affect artistic choices in a theatrical work.
- TH.9-12.1.4.12prof.Pr6a** Perform devised or scripted theatre work for a specific audience.
- TH.9-12.1.4.12prof.Re9c** Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.3.12.AR.1.** Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR.3.** Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.
- 9.3.12.AR.5.** Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.

9.3.12.AR.6. Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.

9.3.12.AR-PRF.5. Explain key issues affecting the creation of characters, acting skills and roles.

Interdisciplinary Connections and Standards:

Comprehensive Health and Physical Education

HE.9-12.2.2.12.MSC.1 Explain and demonstrate ways to apply movement skills from one game, sport, aerobics, or recreational activity to another including striking skills (e.g., tennis, badminton, ping pong, racquetball, pickleball).

HE.9-12.2.2.12.MSC.2 Analyze application of force and motion (e.g., weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

HE.9-12.2.2.12.MSC.3 Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).

HE.9-12.2.2.12.MSC.4 Analyze etiquette, responsibilities, and preparation of players, officials, trainers, and other participants and recommend strategies to improve their performance, participation, and behavior.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

LA.SL.9-10.1.C Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

LA.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

LA.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

LA.SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Stage combat is the illusion of violence on stage.
- Stage combat is a team effort.
- Stage combat requires extreme focus and safe practices.
- The victim in a stage combat sequence determines the movement.
- Stage combat scenes are highly choreographed and must be rehearsed like choreography.
- Creating original stage combat choreography must derive from the character and their actions.

Unit Essential Questions:

- What are the basic principles and safety procedures in stage combat?
- What is the appropriate technique for swordplay?
- How can I be consistent with my stage combat skills?
- How do I execute stage combat choreography?
- How can I create my own stage combat choreography?
- How do I format a script online?
- How can I most effectively perform a stage combat scene?

Knowledge and Skills:

Students will know...

- Safely demonstrate the correct protocol and rules in a stage combat training session.
- Use correct stance, footwork, offensive moves, and defensive moves in a stage combat scene.
- Consistently re-create pre-staged staged combat scenes.
- Create original stage combat choreography.
- Format a theatre script in Google Docs.
- Use the Stage Combat Criteria to critique their peers' performances.

Students will be able to...

- Create a safe and supportive environment in which to grow and perform as artists.
- Use the stage combat safety rules in their stage combat training.
- Demonstrate proficiency in a stage combat fight.
- Use stage combat related vocabulary in their original stage combat scenes.
- Collaborate on a script using Google Docs.
- Perform an original stage combat scene.
- Self and peer assess the other stage combat scenes using vocabulary from the stage combat unit.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Participation
- Observation
- Daily Warm Ups
- Actor’s Homework
- Memorization
- Preparedness
- Peer and self-assessment
- Quizzes/Tests
- Google Classroom Journal/Responses
- Discussion
- Good class attendance
- Stage Combat Script Checklist
- Stage Combat Performance Rubric

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Actively participate in daily physical and vocal warm-ups.
- Journal about each lesson and how they are progressing with their stage combat technique.
- Create mini scenes to demonstrate each skill.
- Perform a pre-staged stage combat fight.
- Create an original script with new stage combat choreography, characters, and dialogue.
- Perform an original script for peer critique.
- Self-assess their own journey in the stage combat unit.

RESOURCES

Teacher Resources:

- *Theatre Games for the Classroom* by Viola Spolin
- *The Stage Combat Handbook* by Wolf Christian
- *Stage Combat Arts: An Integrated Approach to Acting, Voice and Text Work + Video*, Christopher DuVal
- ASC

- Technology Lab
- Lesson Plans
- <http://www.youtube.com>: American Theatre Wing Youtube: Rick Sordelet (Fight Director)

Equipment Needed:

- Computer
- Overhead projector
- ChromeBooks
- Whiteboard
- Empty space
- Wooden dowels

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Special Topics: Stage Makeup

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: Beyond setting and character, stage makeup plays an important role in visibility of the actors and aesthetic choices for a production. Makeup is necessary for ensuring that the features of an actor's face are easy to see and don't get “washed out” by the bright stage lights. In addition, stage makeup is a transferable skill that can be used in film, television, and retail. In this unit students will learn first hand the safety and cleanliness rules of stage makeup, the application processes of basic bruises, cuts, and burns, and how to approach designing makeup for a specific actor and/or character.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- TH.6-8.1.4.8.Pr5** Developing and refining techniques and models or steps needed to create products.
- TH.6-8.1.4.8.Re9** Applying criteria to evaluate products.
- TH.6-8.1.4.8.Re9a** Analyze how personal experiences affect artistic choices in a theatrical work.
- TH.6-8.1.4.8.Re9b** Identify and interpret how different cultural perspectives influence the evaluation of theatrical work.
- TH.6-8.1.4.8.Re9c** Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work.
- TH.9-12.1.4.12prof.Cr2b** Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- TH.9-12.1.4.12prof.Pr4b** Use technical elements to increase the impact of design for a theatre production.
- TH.9-12.1.4.12prof.Pr5** Developing and refining techniques and models or steps needed to create products.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition.

Interdisciplinary Connections and Standards:

Family and Consumer Science

FAM.9-12.5.3.1 Analyze the various types of cleaning methods and their environmental effects.

FAM.9-12.5.5.3 Demonstrate safe procedures in the use, care, and storage of equipment.

FAM.9-12.7.1.2 Analyze opportunities for employment and entrepreneurial endeavors.

Visual Arts

VA.6-8.1.5.8.Cr1a Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.

VA.9-12.1.5.12prof.Cr1a Use multiple approaches to begin creative endeavors.

VA.9-12.1.5.12prof.Cn10a Document the process of developing ideas from early stages to fully elaborated ideas.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

LA.SL.9-10.1.C Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

LA.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

LA.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

LA.SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Stage makeup designers are an integral part of the storytelling and creative team.
- Stage makeup uses a series of procedures for cleanliness that must be followed at all times.
- Designers must work around a budget and use different materials to achieve the same designs out of necessity.

- Makeup artists must problem solve when working with different people with various skin conditions.
- Stage makeup can help sell the illusion of an injury for an actor.
- Different makeup products require a different application process and tools.

Unit Essential Questions:

- Why is stage makeup an important aspect of theatre?
- How is a makeup designer involved in the creative team?
- What are the techniques associated with cleanliness in makeup?
- What tools are available to me as a makeup artist?
- How can I create makeup that derives from character and situation?
- How can I create the illusion of an injury using makeup?
- What products should I use as a makeup artist on different people?

Knowledge and Skills:

Students will know...

- Use appropriate techniques associated with different makeup tools and cleanliness.
- Design an original stage makeup look for an actor and/or character.
- Create one of the following injuries: new bruise, old bruise, cut, scrape, and/or burn using the appropriate materials.
- Choose the correct colors and products for different skin conditions.
- Budget for a certain amount of applications using research and makeup saving techniques.

Students will be able to...

- Set up and clean up their work station each day of the makeup unit.
- Research a play and/or character and design a makeup look appropriate for that piece and/or person.
- Demonstrate the correct procedure and artistic techniques associated with one of the following injuries: new bruise, old bruise, cut, scrape, and/or burn using the appropriate materials.
- Create a retail order for the specific products they will need for a specific look and correct amount of applications and staying on budget.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Participation
- Observation
- Preparedness

- Peer and self-assessment
- Quizzes/Tests
- Google Classroom Journal/Responses
- Discussion
- Good class attendance
- Set up/clean up
- New Bruise Checklist
- Old Bruise Checklist
- Cut/Scrape Checklist
- Burn Checklist
- Budget Project
- Design Project Rubric

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Actively participate in daily set up, lessons, and clean up.
- Actively participate in discussions.
- Journal as a way to chat about personal progress.
- Volunteer to be the “model” to help fellow artists.
- Research different makeup artists and their portfolio of work.
- Create and manage a retail order within a budget.
- Create a new bruise, old bruise, cut, scrape, and burn as the makeup artist.

RESOURCES

Teacher Resources:

- MUD Makeup Up School website: <https://mud.edu/>
- <http://www.youtube.com> Tutorials
- Rahway Theatre Monologue, Scene, & Play Database
- Technology lab
- Lesson Plans
- Special effects makeup artist masterclass

Equipment Needed:

- Computer
- Overhead projector
- Whiteboard
- Empty space
- Tables
- Applicators (Makeup up sponges, q-tips, mascara wands, stipple sponge, brushes, etc.)
- Stage makeup: Ben Nye & Mehron

- 99.9% Rubbing alcohol in mini spray bottles
- Paper towels

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Special Topics: Playwriting

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: Playwriting is an essential component to theatre as the playwright creates and shapes the fictional world in which rich characters strive for their objectives, often conflicting with one another. Even though there are other ways to create theatre, including devised and applied theatre techniques, playwriting is the most traditional way of creating new works. The students will be empowered to create their own narratives with rich subplots and complex characters. The goal of the unit is to present their edited works in a night of staged readings with live actors.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- TH.9-12.1.4.12adv.Pr6a** Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
- TH.9-12.1.4.12adv.Re8a** Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.
- TH.9-12.1.4.12adv.Re8c** Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
- TH.9-12.1.4.12adv.Re9a** Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
- TH.9-12.1.4.12adv.Re9b** Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
- TH.9-12.1.4.12adv.Re9c** Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
- TH.9-12.1.4.12adv.Cn10a** Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
- TH.9-12.1.4.12adv.Cn11a** Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.
- TH.9-12.1.4.12adv.Cn11c** Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.3.12.AR.1.** Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR.3.** Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.
- 9.3.12.AR.5.** Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.
- 9.3.12.AR.6.** Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.
- 9.3.12.AR-AV.2.** Demonstrate the use of basic tools and equipment used in audio, video and film productions.
- 9.3.12.AR-AV.3.** Demonstrate technical support skills for audio, video and/or film productions.
- 9.3.12.AR-PRF.5.** Explain key issues affecting the creation of characters, acting skills and roles.

Interdisciplinary Connections and Standards:

- LA.RL.9-10.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- LA.RL.9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
- LA.RL.9-10.9** Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).
- LA.RL.9-10.10a** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.
- LA.RL.11-12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- LA.RL.11-12.3** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- LA.RL.11-12.4** -Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)
- LA.RL.11-12.5** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LA.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

LA.SL.9-10.1.C Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

LA.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

LA.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

LA.SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Good plays, scenes, monologues, and characters start with good writing.
- A playwright can make a social statement with their play based upon their values and beliefs.

- The actions of people dictate character and strengthen relationships within a play.
- Theatre is the relationship business.
- Formatting and correct technical writing is an important skill for a playwright.
- Proper representation requires a diverse group of writers with varying life experiences, including playwrights of varying gender identities, ethnic or racial backgrounds, sexual orientations and/or various disabilities.

Unit Essential Questions:

- What is the role of the playwright in theatre?
- What are the traditional and non-traditional structures of plays that are already written and deemed successful?
- What is my point of view as a playwright?
- Why are plays meant to be heard and seen and not read?
- How can I create three dimensional characters on a page?
- What is play structure and why is it important to my process?
- How do I format a script for the theatre?
- Whose stories get told in the theatre?

Knowledge and Skills:

Students will know...

- Distinguish between traditional and non-traditional structure of plays.
- Create multi-dimensional characters through relationships.
- Infuse their point of view on a topic within their plays.
- Edit their plays more effectively by working with actors.
- Use Freytag's Dramatic Structure as a narrative tool.
- Create and format a script for the theatre using Google Docs.

Students will be able to...

- Identify different structures of well-known plays.
- Use Freytag's Dramatic Structure as a basis for plot in their narratives.
- Create an original script with clear given circumstances and multi-dimensional characters.
- Infer meaning from different plays and make connections about the playwrights social commentary.
- Use Google Docs as a way to format their original play.
- Make edits and revise their work through a staged reading performance of their original play.
- Read plays of diverse playwrights.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Participation
- Observation
- Daily Warm Ups
- Actor’s Homework
- Preparedness
- Peer and self-assessment
- Performance/Project rubrics/checklists
- Quizzes/Tests
- Google Classroom Journal/Responses
- Discussion
- Good class attendance
- Original Play Rubric
- Deadline Checklist

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Actively participate in daily physical and vocal warm-ups.
- Play reading quizzes.
- Discussion and edit session on each playwright’s play.
- Table read exercise.
- Round table writing exercise.
- Staged reading with actors.
- Workshops and residencies with artists in residence.

RESOURCES

Teacher Resources:

- *Backwards & Forward*, by David Ball
- *The Feminist Spectator as Critic*, by Jill Dolan
- *The Empty Space*, by Peter Brook
- *The Open Door*, by Peter Brook

- *Playwrights on Playwriting: From Ibsen to Ionesco* by Toby Cole
- *The Dramatic Writer's Companion: Tools to Develop Characters, Cause Scenes, and Build Stories*, by Will Dunne
- ASC
- Rahway Theatre Monologue, Scene, & Play Database
- Technology Lab
- Lesson Plans
- <http://www.youtube.com>
- <https://tdps.berkeley.edu/bipoc-playwrights>
- <https://www.wgfoundation.org/organizations-supporting-black-creatives>
- <https://www.playathome.org>

Equipment Needed:

- Computer
- Overhead projector
- Whiteboard
- Empty space
- Tables
- ChromeBooks

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Special Topics: Shakespeare

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: The study of classical text is a vital component of theatre study. William Shakespeare is not simply a household name; he is a universal name—a name known across generations and a name known through centuries. His plays entertained the masses of old and will certainly continue to do so well into the future. In this unit, students will gain firsthand experience with the breath support and articulation that is required of Shakespeare's arduous text as well as the depth of character needed for his characters. The unit will culminate with a performance of a Shakespearean sonnet and/or soliloquy.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- TH.9-12.1.4.12adv.Pr4a** Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
- TH.9-12.1.4.12adv.Cr3a** Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
- TH.9-12.1.4.12adv.Cr3b** Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
- TH.9-12.1.4.12adv.Pr4a** Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
- TH.9-12.1.4.12adv.Pr5a** Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
- TH.9-12.1.4.12adv.Pr5b** Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
- TH.9-12.1.4.12adv.Re7a** Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
- TH.9-12.1.4.12adv.Re7b** Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
- TH.9-12.1.4.12adv.Re8a** Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.
- TH.9-12.1.4.12adv.Re8b** -Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.

TH.9-12.1.4.12adv.Re9a Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.

TH.9-12.1.4.12adv.Re9b Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

9.2.8.B.3. Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

9.2.12.C.3. Identify transferable career skills and design alternate career plans.

9.4.12.CI.1. Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2. Identify career pathways that highlight personal talents, skills, and abilities.

9.4.12.CI.3. Investigate new challenges and opportunities for personal growth, advancement, and transition

Interdisciplinary Connections and Standards: NJ English Language Arts

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matter uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g. Shakespeare and other authors.)

RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.

RL.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- NJSLSA.R1.** Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R2.** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJSLSA.R3.** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- NJSLSA.R4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- NJSLSA.R5.** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- NJSLSA.R6.** Assess how point of view or purpose shapes the content and style of a text.
- NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- NJSLSA.R10.** Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.
- LA.SL.9-10.1.C** Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- LA.SL.9-10.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
- LA.SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- LA.SL.9-10.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Actors read and analyze scripts as part of the actor's process for developing a believable character.
- Shakespeare is a major contributor to the word of theatre; his plays are one of the cornerstones in the history of theatre.
- The study of Shakespeare requires specific knowledge of breaking down the text.
- Shakespeare requires a specific heightened acting style.

Unit Essential Questions:

- Who is Shakespeare and why are his plays and text so important to study in theatre?
- What is iambic pentameter and how does it function in Shakespeare's text?
- Why is voice and speech training important in the study of Shakespeare?
- How do you approach acting Shakespeare?

Knowledge and Skills:

Students will know...

- Analyze and interpret Shakespeare's text.
- Break down text using different iambic pentameter meters.
- Heighten their acting choices to play Shakespeare truthfully as an actor.

Students will be able to...

- Use iambic pentameter to break down the meaning behind Shakespearean text.
- Analyze and interpret a Shakespearean sonnet and/or soliloquy.
- Perform a Shakespearean sonnet and/or soliloquy.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly "understand"?

- Participation
- Observation
- Daily Warm Ups
- Actor's Homework
- Memorization
- Preparedness
- Peer and self-assessment
- Shakespearean Sonnet/Soliloquy Rubric
- Iambic Pentameter Quiz
- Breaking Down the Text Project
- Google Classroom Journal/Responses
- Discussion
- Good class attendance

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Actively participate in daily physical and vocal warm-ups.
- Thee, Thou, Nay, Zounds!
- Pronoun Activity
- Favorite Food/Least Favorite Food
- Shakespearean Insult Game
- Iambic Pentameter 101

- Walking the punctuation
- *Playing Shakespeare*
- *Acting Shakespeare*

RESOURCES

Teacher Resources:

- *Exposed by the Mask* by Sir Peter Hall
- *The Complete Works of William Shakespeare* by William Shakespeare
- *Playing Shakespeare* by John Barton (DVD Series)
- *Acting Shakespeare* by Ian McKellen (DVD)
- ASC
- Rahway Theatre Monologue, Scene, & Play Database
- Technology Lab
- Lesson Plans
- <http://www.youtube.com>

Equipment Needed:

- Computer
- Overhead projector
- Whiteboard
- Empty space
- ChromeBooks

UNIT OVERVIEW

Content Area: Performing Arts

Unit Title: Special Topics: Set Design

Target Course/Grade Level: Theatre I, 9-12

Unit Summary: Set design is a crucial part of the creative process in theatre. The physical space serves as a blank canvas that illuminates the metaphor of each play. The way in which a set designer brings that metaphor to life can be through simple or complex designs that range from realistic, to abstract. In this unit, students will be able to understand the principles of design and how to tell a story best through the physical space; almost as if the set were another character in the play.

Approximate Length of Unit: 3 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- TH.9-12.1.4.12prof.Cr1a** Research to construct ideas about the visual composition of devised or scripted theatre work.
- TH.9-12.1.4.12prof.Cr1b** Explore the impact of technology on design choices in devised or scripted theatre work.
- TH.9-12.1.4.12prof.Cr2b** Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- TH.9-12.1.4.12prof.Cr3c** Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
- TH.9-12.1.4.12prof.Pr4b** Use technical elements to increase the impact of design for a theatre production.
- TH.9-12.1.4.12adv.Cr1b** Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
- TH.9-12.1.4.12adv.Cr3c** Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.
- TH.9-12.1.4.12adv.Pr5** Developing and refining techniques and models or steps needed to create products.

Career Readiness, Life Literacies, and Key Skills:

- 9.2.8.B.3.** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.12.C.3.** Identify transferable career skills and design alternate career plans.
- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition

Interdisciplinary Connections and Standards: Visual Arts

- VA.9-12.1.5.12prof.Cr2a** Engage in making a work of art or design without having a preconceived plan.
- VA.9-12.1.5.12prof.Cr2c** Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
- VA.9-12.1.5.12prof.Pr6a** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
- VA.9-12.1.5.12prof.Re7a** Hypothesize ways in which art influences perception and understanding of human experiences.
- VA.9-12.1.5.12prof.Cn11** Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:

- LA.SL.9-10.1.C** Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- LA.SL.9-10.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.
- LA.SL.9-10.4** Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
- LA.SL.9-10.5** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

Unit Understandings:

Students will understand that...

- Designers read scripts with a different sense than as an actor.
- Set design requires a unique understanding of the elements of design.
- Drafting technique requires a certain skill and attention to safety.
- A good set becomes another character in a play.
- Skills learned as a set designer are transferable to other careers.

Unit Essential Questions:

- What is set design and why is it an important aspect of the theatre?
- How do elements of design work together to communicate meaning?
- What are the set designers' tools?
- How do I use scale in set design?
- What is a set rendering?
- What is a to-scale model of a set?
- How does the mind infer meaning through shapes, scale, color, texture, etc.?

- How do I read a play as a designer instead of as an actor?
- How has the advancement of technology contributed to modern set design?
- What are the different venues that require a set designer?

Knowledge and Skills:

Students will know...

- Use unit specific vocabulary in their creative process of researching, developing, designing, and editing their set design.
- Implement the different elements of design in an artistic expression of the creative team’s concept for a play.
- Use appropriate drafting techniques associated with set design.
- Research, develop, design, and edit a set rendering and a to-scale set model.
- Use an appropriate scale for set design.
- Identify the psychology behind how the mind interprets different shapes, colors, sizes, etc.
- Read a play as a set designer.
- Incorporate technology as an integral part of the set design of a play.
- Design a set for different venues and spaces.

Students will be able to...

- Read a scene or play and extract the details that a set designer would need in order to start their process.
- Research the appropriate historical, geographical, or social elements that pertain to the world of their scene or play.
- Use software, such as PowerPoint, Qlab, iMovie, Google SketchUp, AutoCAD, etc. to aid in bringing their design to life.
- Use drafting tools to create a rendering of their set and/or a to-scale set model.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

- Participation
- Observation
- Drafting technique checklist
- Preparedness
- Peer and self-assessment
- 2D Set Design Rubric
- Set Rendering Checklist
- Set Model Checklist
- Pinterest Research Board Checklist
- “Read as a Designer” Quiz

- Google Classroom Journal/Responses
- Discussion
- Good class attendance

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- Actively participate in daily set-up and cleanup of materials.
- Present a Pinterest board of research for their set design.
- Create a 2D or virtual model of a set design using the principles of design.
- Create a color rendering of a set design.
- Create a to-scale model of a set design using foam core.

RESOURCES

Teacher Resources:

- *Drafting for the Theatre* by Dennis Dorn
- *Picture This* by Molly Bang
- ASC
- Rahway Theatre Monologue, Scene, & Play Database
- Technology Lab
- Lesson Plans
- <http://www.youtube.com>

Equipment Needed:

- Computer
- Overhead projector
- Whiteboard
- ChromeBooks
- Google Suite
- Foam core
- Drafting tools
- Drafting pencils
- Erasers
- Tables
- Rulers
- T-squares
- Construction paper