Course Name:	**Theatre 1**				
Course Description	**Theatre 1 is a foundational drama/theatre class that is the prerequisite for all subsequent drama classes or Theatre 2. It is intended to be an introduction to acting, performance, theatre conventions, and theatre history.**				
Pre-Requisite	**None**	**To be introduced 1st Semester**	**Addressed All Year**	**To be introduced 2nd Semester**	

CREATING	Process Component: Envision/Conceptualize	Process Component: Develop	Process Component: Rehearse
	Prof.TH:Cr1 a. Apply basic research to construct ideas about the visual composition of a drama/theatre work. b. Use **script analysis** to generate ideas about a character that is believable and authentic in a drama/theatre work. c. Explore the impact of **technical theatre elements** on design choices in a drama/theatre work.	**Prof.TH:Cr2** a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in drama/theatre works from western or non-western theatre traditions. b. Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.	**Prof.TH:Cr3** a. Rehearse and revise a **devised** or **scripted drama**/theatre work using **theatrical conventions**. b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work. c. Refine design choices using **technical theatre elements** to support the story and emotional impact of a **devised** or **scripted drama**/theatre work.

	Semester One			**Semester Two**		
Overarching Concepts	**Concepts**	**Skills (skills and processes)**	**Practice**	**Concepts**	**Skills (skills and processes)**	**Practice**
Artistic Identity - habits of a theatre artist	Listening	Demonstrate active listening skills as audience member and performer, and within the ensemble				Active Listening
	Focus & Concentration	Use concentration skills to develop and stay in character during performance and rehearsal				Concentration
	Risk taking	Willingness to take risks (such as contributing ideas, working in large ensemble groups, etc.) to progress as an actor through active participation		Risk taking	Willingness to take and increase risks (such as stretching creative choices - outside of comfort zones, working in small ensembles, duets, or solos, decreased fear of failure, etc.) to progress as an actor through active participation	
	Imagination/Creativity	Develop and nurture imagination		Imagination/Creativity	Develop and nurture imagination	
		Brainstorming and generating spontaneous ideas			Brainstorming and generating spontaneous ideas	
	Connection	Recognize and use personal experience in performance and understanding of text		Connection	Recognize and use personal experience in performance and understanding of text	
	seeing/recognizing oneself as an artist	Actively support peers in all aspects of drama				Actively support peers in all aspects of drama
		Include empathy, trust, encouragement, positive and honest critiques of performance; use terminology in feedback as its introduced with prompting			Include empathy, trust, encouragement, positive and honest critiques of performance; use terminology in feedback as its introduced with prompting	
Working as an Ensemble	Trust	Collaborate				Collaborate
	Support	Contribute		Support	Contribute	
	Empathy	Give and take (ideas, emerging leadership)		Empathy	Give and take (ideas, emerging leadership)	
	Risks	Follow behavior protocols		Risks	Follow behavior protocols	
		problem solving with others			problem solving with others	
		incorporate and building on ideas			incorporate and building on ideas	
Improvisation	Accept (Yes, and)	Taking risks				
	appropriate content	recognizing, develop, utilize given circumstances to inform choices				
	vulnerability (willingness to be in the moment)	consistency with givens				

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	Story structure: Beginning, Middle, End	Contributing ideas
	given circumstances (situational, character based)	Thinking spontaneously
	physical choices	Give and take (following, listening, reacting, adding to) (understanding compromise and value of everyone's ideas - blending with ensemble/other's)
	vocal choices	Creating character based on givens
		make physical and vocal choices
		use of/adapting to environment or surroundings (literal space and imaginative world)
Character Work	Relationship	Analyze characters in order to identify objectives and relationships
	Connection (personal experience)	identify pieces of the backstory to connect the character and their acting choices
	Objective, tactics. Stakes	Explore personal experience to develop character
	Character analysis/sketch/backstory	Identify physical qualities that might reveal a character's inner traits
	Motivation	Imagine how a character's inner thoughts impact the story and given circumstances
	Physical traits	Recognize how acting exercises and techniques can be applied
	Given circumstances	Use given circumstances to make specific acting choices
		Justify responses based on personal experiences when participating in or observing a drama/theatre work
	vocal choices - make choices	Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work
	physical choices - make choices	grow awareness of one's body and voice
	"take stage" - take space, have physical and vocal presence (own the moment - own the space)	apply physical and vocal options to a character
	mannerism, idiosyncrasies	awareness of own mannerisms, self awareness/recognize
	Subtext – motivation, emotion	
	Emotional tone	Understand how the context affects the character and the story
Body Language/ Movement/ Physicalization	Gesture (hands)	Use gestures to strengthen character choices
	Facial expression	Use facial expression for emphasis/emotional communication
	Spacial awareness	Identify and then use the lines of the body and their centers of balance to convey age and disposition

Story structure: Beginning, Middle, End	Contributing ideas	
given circumstances (situational, character based)	Thinking spontaneously	
physical choices	Give and take (following, listening, reacting, adding to) (understanding compromise and value of everyone's ideas - blending with ensemble/other's)	
vocal choices	Creating character based on givens	
	make physical and vocal choices	
	use of/adapting to environment or surroundings (literal space and imaginative world)	
Relationship	applying character objectives and relationships to influence acting choices	
Connection (personal experience)	Synthesize backstory in order to further understand character and their acting choices	
Objective, tactics. Stakes	Apply personal experience to develop character	
Character analysis/sketch/backstory	intentionally making physical choices that might reveal a character's inner traits and thoughts	
Motivation		
Physical traits	Recognize how acting exercises and techniques can be applied to a drama/theatre work	
Given circumstances	Use given circumstances to make specific acting choices	
	Justify responses based on personal experiences when participating in or observing a drama/theatre work	
vocal choices - make choices	Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work	
physical choices - make choices	grow awareness of one's body and voice	
"take stage" - take space, have physical and vocal presence (own the moment - own the space)	apply physical and vocal options to a character	
mannerism, idiosyncrasies	awareness of own mannerisms, self awareness/recognize	
Subtext – motivation, emotion		
Emotional tone	Understand how the context affects the character and the story	
Context informs Character analysis informs subtext	Use the text to analyze their character and create subtext	
	Use context to create subtext	
Characters through cultural lens	Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.	
Gesture (hands), facial expressions, locomotor/non-locomotor movement	Use space and movement deliberately for specific effects (gestures, posture, gait, facial expression, pantomime) to communicate ideas, emotions, characters, and contexts .	Acting with the whole body
		Observe, recall, and utilize personal experiences and observations of others to inform creative choices.
		Create meaning through timing and pace

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	Lines and centers	Understand and use timing in a scene to create meaning and pace			
	Locomotor vs non-locomotor movement	Use body language to create physical emotion			
	Pantomime	Convey ideas and emotion through gestures, posture, gait, facial expression			
	Spatial awareness	Maintain space objects in weight, size, shape in pantomime			
	Exaggeration	Use timing to support physical communication			
	Clarity	Use proximal space deliberately and appropriately			
	Body movement	Justify responses based on personal experiences when participating in or observing a drama/theatre work.			
	Physical emotion	Explain responses to characters based on cultural contexts when participating in or observing drama/theatre work.			
	Facial (expressions?)	Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.			
	Space	Identify physical qualities that might reveal a character's inner traits in the imagine world of a drama/theatre work			
	Size, weight, shape				
Voice/ Vocalization	Diction	Emphasize words to create meaning		Diction	Emphasize words to create meaning
	Inflection	Use pauses, emphasis, and accents to create meaning and beginning creating a character		Inflection	Use pauses, emphasis, and accents to create meaning and beginning creating a character
	Dialogue	using words and phrases appropriate to character and situation		Dialogue	using words and phrases appropriate to character and situation
	Projection	Learn to breathe with diaphragm		Projection	Learn to breathe with diaphragm
		Use projection to be heard by audience			Use projection to be heard by audience
	articulation	Use articulators (teeth, tongue, lips) to create a desired effect		articulation	Use articulators (teeth, tongue, lips) to create a desired effect
Theatre Conventions Tech	Production Values (design)			Costuming	Research the time period in order to use and create props and costumes specific to a theatrical piece.
				Lighting	Incorporate scenic and lighting design that is authentic, creative, and believable to a theatrical piece.
				Props	Create a 3D representation (diorama) of set design
				Set/Scenery	Propose design ideas that support the story and **given circumstances**
				Sound/ effects and music	Implement and refine a planned design using **technical theatre elements**
					Explore how technical theatre elements may support a theme or idea
					Identify and use artifacts from a time period and place to develop performance and design choices
					functional use of technical theatre (minimal "design")
PERFORMING	Process Component: Select		Process Component: Prepare		Process Component: Share, Present

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	Prof.TH.Pr4 a. Examine how character relationships assist in telling the story of a drama/theatre work. b. Shape character choices using **given circumstances** in a drama/theatre work.		**Prof.TH:Pr5** a. Practice various **acting techniques** to expand skills in a rehearsal or drama/theatre performance. b. Use researched **technical theatre elements** to increase the impact of design for a drama/theatre production.		**Prof.TH:Pr6** Perform a rehearsed, **scripted short drama**/theatre work for a specific audience	
	Semester One			**Semester Two**		
Overarching Concepts	**Concepts**	**Skills (skills and processes)**	**Practice**	**Concepts**	**Skills (skills and processes)**	**Practice**
Working as an Ensemble	Trust	Collaborate				Collaborate
	Support	Contribute		Support	Contribute	
	Empathy	Give and take (ideas, emerging leadership)		Empathy	Give and take (ideas, emerging leadership)	
	Risks	Follow behavior protocols		Risks	Follow behavior protocols	
		problem solving with others			problem solving with others	
		incorporate and building on ideas			incorporate and building on ideas	
Character Work	Blocking (action) shows context/subtext	Intentionally block a scene to reflect the context/ subtext		Blocking (action) shows context/subtext	Intentionally block a scene to reflect the context/ subtext	
Body Language/ Movement/ Physicalization	risk-taking: perform, make choices, be in front of people, take the stage	Develop physical exercise technique		risk-taking: perform, make choices, be in front of people, take the stage	Develop physical exercise technique	
		Participate in a variety of acting exercises and techniques			Participate in a variety of acting exercises and techniques	
	Timing	Recognize how acting exercises and techniques can be applied to a drama/theatre work		Timing	Recognize how acting exercises and techniques can be applied to a drama/theatre work	
Voice/ Vocalization	Vocal Choices: commit, consistency, memorization	Explore high or low pitches of vocal quality		Vocal Choices: commit, consistency, memorization	Explore high or low pitches of vocal quality	
		Enunciation			Enunciation	
	Articulate	Use articulators (teeth, tongue, lips)		Articulate	Use articulators (teeth, tongue, lips)	
	Tone, pace, pitch and volume	control and manipulate facial muscles		Tone, pace, pitch and volume		speaking with the whole body
	vocal warm-up	Use tongue twisters to feel words in mouth		vocal warm-up	Use tongue twisters to feel words in mouth	
	Anatomy: articulators, airways, diaphragm, breath support	Modulate tone, pitch, pace, and volume				
		Identify ways in which voice and sounds may be used to create or retell a story				
		Develop vocal exercise technique				Utilize vocal exercise technique
		Participate in a variety of acting exercises and techniques				Participate in a variety of acting exercises and techniques
Storytelling	Dramatic Structure: beginning: inciting incident, conflict, character, setting middle: rising action, climax end: conflict, resolution	They are able to identify and apply constructs of dramatic structure.		Scripted work		
	Scenes	perform original scripted work		Script: layout/format/features/analysis dialogue stage directions italicized character names vs quotation marks act/scene titles/markings highlighting strategies blocking notes/notation: blocking notes vs character notes Universal Blocking notation	Understand and read formatting structure of a script, mark script with actor notations and character notes	habits of an actor
	Monologue	perform a scripted monologue		Monologue	Write a script: adaptations, original work	
				Scenes	Read a script	

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			Cold Reading	Identify dramatic structural elements	
				Recognize and apply beats within a scene	
				Apply stage directions, make choices based on scripted details Make character (physical and vocal) choices informed by the script	
		Memorization of lines	Beats	Memorization of lines	
			context clues	Identify and use strategies for memorization	
				analyze script: find emotions, discover subtext, who, what, where, when	
Staging / Blocking	Angles	Identify, create, and apply angles	Angles	Identify, create, and apply angles	
	Levels	Identify, create, and apply levels to:	Levels	Identify, create, and apply levels to:	
	4th Wall	demonstrate power/dominance on stage	4th Wall	demonstrate power/dominance on stage	
	Stage Directions	create stage pictures	Stage Directions	create stage pictures	
	Staging Rules cheat out	ensure actors and stage elements can be seen	Staging Rules cheat out	ensure actors and stage elements can be seen	
				"find your light"	
	Upstaging, no rows/ angles	Use 4th wall appropriately	Upstaging, no rows/ angles	Use 4th wall appropriately	
			Recognize and “feel” upstaging problems, find solutions	Identify, recognize and “feel” staging rules (upstage hand gestures etc.)	
	theatre in round		theatre in round	Investigate multiple perspectives and solutions to staging challenges	
	thrust stage	Explain personal reactions to artistic choices made	thrust stage	Explain personal reactions to artistic choices made	
	proscenium		proscenium		

RESPONDING	Process Component: Reflect	Process Component: Interpret	Process Component: Evaluate
	Prof.TH:Re7 Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	**Prof.TH:Re8** a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. b. Identify and compare **cultural context**s and contexts that may influence the evaluation of a drama/theatre work. c. Understand how multiple aesthetics, preferences, and beliefs shape participation in and observation of a drama/theatre work.	**Prof.TH:Re9** a. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines. b. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience. c. Analyze and evaluate the aesthetics and effect of the **technical theatre elements** in a drama/theatre work.

	Semester One			**Semester Two**		
Overarching Concepts	**Concepts**	**Skills (skills and processes)**	**Practice**	**Concepts**	**Skills (skills and processes)**	**Practice**
Critique & Feedback	constructive criticism (director, self and peer)	Respond appropriately to peers’ work		constructive criticism (director, self and peer)		Respond appropriately to peers’ work
				director's notes	Respond appropriately to own work	
	multiple choices	Identify recognize specific choices				
	perspectives, biases	Recognize and evaluate the impact of choices		perspectives, biases	Recognize and evaluate the impact of choices	
	multiple interpretations	process/accept criticism		multiple interpretations	process/accept criticism	
	personal aesthetic	Revise and apply, choose differently		personal aesthetic	Revise and apply, choose differently	
		justify responses (evidence of observations)			justify responses (evidence of observations)	
Character Work	Context – where, when (in this moment where and when)	using/applying/recognizing context and subtext		Context – where, when (in this moment where and when)	using/applying/recognizing context and subtext	

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Storytelling				Plot types: 1.Overcoming the Monster 2.Rags to Riches, 3.The Quest, 4.Voyage and Return, 5.Rebirth, 6.Comedy 7.Tragedy.	identify/recognize universal plots	
				Context - what came before, inciting incident (direction, action, motivation)	recognize, analyze given circumstances, context,	
Culture	Cultural Lens: identities such as: workplace, region, time period, social collective (i.e. pop cultural communities)	Explain own individual response(s) to characters based on cultural contexts when participating in or observing drama/ theatre work.		Universal Themes	Identify universal themes	
		Identify universal themes or common social issues and express them through a drama/ theatre work.		Theme (common subjects, message)	Apply a universal theme to a scene	
		Explore the ethical responsibilities to oneself and others when, recording, posting and sharing through the internet, social media and other communication formats.		Cultural Lens: add to identities such as: ethnic, roles and status	Understand why some themes are "universal"	
				cross culture (mixing/multi)		
				many ways to define and look at culture - expand definition	identify visual representations (i.e. hair, costumes, set) and verbal representations (i.e. slang, syntax)of culture and time period	
				cultural aesthetics, own culture effects how we view things Social issues: theatre as commentary on society/SI theatre as reflection of society/SI theatre influences society/SI society/SI influence theatre	Use/recognize cultural lens to inform a perspective (implicit bias b/c of culture) responding to social issues observed in performance	
					Explore how stories are adapted from literature to drama/ theatre work. Examine how artists have historically presented the same stories using different art forms, genres, or drama/ theatre conventions	
Theatre History and Genres	plays	recognizing structure, styles, visual differences in genres		musicals	recognizing structure, styles, visual differences in genres	
	comedy tragedy					
	Brief experience with various genres such as (teacher's choice):			Brief experience with various genres such as (teacher's choice):		
	Mime/pantomime silent film radio shows					
	reader's theatre			reader's theatre		
Research	Observation: watching interactions, physical, vocal characteristics and habits	use observations to inform and consider choices				use observations to inform and consider choices
	people watching, noticing					
CONNECTING	Process Component: Empathize		Process Component: Interrelate		Process Component: Research	

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	Prof.TH:Cn10 Investigate how **cultural contexts**, community ideas, and personal beliefs impact a drama/theatre work.		**Prof.TH:Cn11.1** a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work. b. Practice ethical responsibility to oneself and others during the production process and when recording, posting, and sharing through the internet, social media and other communication formats.		**Prof.TH:Cn11.2** a. Research how other theatre artists apply **creative processes** to tell stories in a **devised** or **scripted drama**/theatre work, using research methods. b. Use basic research methods to better understand the social and cultural background of a drama/theatre work.	
	Semester One			**Semester Two**		
Overarching Concepts	**Concepts**	**Skills (skills and processes)**	**Practice**	**Concepts**	**Skills (skills and processes)**	**Practice**
Culture	Cultural Lens: identities such as: workplace, region, time period, social collective (i.e. pop cultural communities)	Explain own individual response(s) to characters based on cultural contexts when participating in or observing drama/ theatre work.				
		Identify universal themes or common social issues and express them through a drama/ theatre work.				
		Explore the ethical responsibilities to oneself and others when, recording, posting and sharing through the internet, social media and other communication formats.				
Possible resources:	She Kills Monsters					
	Shakespeare	(comedies or tragedies)				
	Neil Simon					
	Edgar Allen Poe					
	Greeks tragedies					

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