Course Name:	**Theatre 2**						
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 to learn and grow	Listening to learn, absorb, critique, to enhance skills		Listening to learn and grow	Listening to learn, absorb, critique, to enhance skills	
	Listening with eyes, ears, body to scene partner(s)	Use listening skills to response, contribute to, be in sync with scene partner(s) in rehearsal and performance		Listening with eyes, ears, body to scene partner(s)	Use listening skills to response, contribute to, be in sync with scene partner(s) in rehearsal and performance	
	Creative Risk taking	Willingness to take creative risks to progress as an actor through active participation		Creative Risk taking		using/embracing mistakes ("failure"), understanding it place in artistic process
	Imagination/Creativity	targeted Imagination, imagining with purpose/intention/focus		Imagination/Creativity	targeted Imagination, imagining with purpose/intention/focus	
		avoid the obvious choices - drilling down (full-well developed ideas) - pushing the comfort zones, increase nuance, bigger risks, detailed, deeper brainstorming and generating spontaneous ideas			avoid the obvious choices - drilling down (full-well developed ideas) - pushing the comfort zones, increase nuance, bigger risks, detailed, deeper brainstorming and generating spontaneous ideas	
	Connection: social context, purpose, place, environment, values, world views,	Recognize and use personal experience, and observations to deepen performance and understanding of text, directly draw upon experiences, "stop acting", we shouldn't "see the work"		Connection: social context, purpose, place, environment, values, world views,	Analyze personal experience to use and deepen performance and understanding of text, directly draw upon experiences, "stop acting", we shouldn't "see the work"	
	defining, finding identity, discovering range of craft	Take direction: accepting peer/director's notes, recognizing and internalizing peer/director's notes, identifying self notes, self reflection and evaluation, critique self - fair self talk		defining, finding identity, discovering range of craft	Take direction: accepting peer/director's notes, recognizing and internalizing peer/director's notes, identifying self notes, self reflection and evaluation, critique self - fair self talk	
	Personal experiences	Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.		Personal experiences	Intentionally use the actions and motivations of characters in a drama/theatre work to express/portray perspectives of a community or culture.	

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	actor's routine for readiness (initiative, ownership, responsibility)	how to get started independently, procedural process for readiness to work (habits of preparing for rehearsal/performance)
Working as an Ensemble	Theatre/ensemble Roles: leads, support, cameo, "Extras"/ensemble, stage crew, technicians	understand the importance of all roles (do not play into hierarchies)
	Commitment	contribute in specializations (gravitating toward strengths, i.e. stage managing etc.)
		character/character development to the team/production
	Responsibility, follow-through	ensemble accountability - ensemble becomes self reliant vs teacher/director driven
	Goal setting by the ensemble	delegating resources and responsibilities
		collaborate: pushing motivating team to generate, realize best ideas
		communicate: asking questions for clarity
Improvisation	Bold choices (physical and vocal)	extending risks - seek out newness, prioritizing growth over comfort
	vulnerability (willingness to be in the moment)	organization of the scene: recognizing the set up the hook, knowing when the scene is done
		make bold/experimental/expressive physical and vocal choices (Fail Big things)
	Story structure: Beginning, Middle, End: setting conflict, add problems/obstacles, resolution	enhance the givens - make deliberate choices that get beyond "stock ideas" - adding to what is given
	given circumstances (situational, character based)	anticipate ideas, "read" scene partner
	listening to scene partner, sharing space	use of/adapting to environment or surroundings (literal space and imaginative world)
	timing	Thinking spontaneously - less hesitancy, "get there faster", less think time
	reading the audience	Give and take (following, listening, reacting, adding to) - don't get in the way of what is beginning developed - make your scene partner look good, allow what is given to you and affect you, flexibility, adapt
		use timing: hold for laughter, recognize / begin to use moments for silence/holding (space between the lines), adjust pacing based on audience or intention of the dialogue
Character Work	Relationship: Specific, fully-realized, leveled, well-rounded, authentic, human, relatable	Use context from the text to create subtext, to create an original complex performance/character

		how to get started independently, procedural process for readiness to work (habits of preparing for rehearsal/performance)
Commitment	contribute in specializations (gravitating toward strengths, i.e. stage managing etc.)	
Responsibility, follow-through	ensemble accountability - ensemble becomes self reliant vs teacher/director driven	
Goal setting by the ensemble	delegating resources and responsibilities	
	collaborate: pushing motivating team to generate, realize best ideas	
	communicate: asking questions for clarity	
Bold choices (physical and vocal)	extending risks - seek out newness, prioritizing growth over comfort	
vulnerability (willingness to be in the moment)	organization of the scene: recognizing the set up the hook, knowing when the scene is done, understand a scene needs realness - not always humor	
rule of 3: things happen in 3, comedy in 3s	make bold/experimental/expressive physical and vocal choices (Fail Big things)	
	enhance the givens - make deliberate choices that get beyond "stock ideas" - adding to what is given	
Exploratory structure (breaking timeline)	accepting/understanding that scenes do not have to follow time linearly and can start/take place at any point in the "story"	
	anticipate ideas, "read" scene partner	
listening to scene partner, sharing space	use of/adapting to environment or surroundings (literal space and imaginative world)	
timing	Thinking spontaneously - less hesitancy, "get there faster", less think time	
reading the audience	Give and take (following, listening, reacting, adding to) - don't get in the way of what is beginning developed - make your scene partner look good, allow what is given to you and affect you, flexibility, adapt	
	more discriminating in use of timing: hold for laughter, recognize / begin to use moments for silence/holding (space between the lines), adjust pacing based on audience or intention of the dialogue	
Relationship: Specific, fully-realized, leveled, well-rounded, authentic, human, relatable	Use context from the text to create subtext, to create an original complex performance/character	

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	Objective (related to relationship and objective-fueled choices, complex objectives) tactics, Stakes	apply subtext in physical choices blocking/action		Objective (related to relationship and objective-fueled choices, complex objectives) tactics, Stakes		apply subtext in physical choices blocking/action
	Subtext –inner monologue,	Analyze characters' backstory and present circumstances in order to identify objectives and relationships and connect or relate to it on a personal level, to invest into the character		Subtext –inner monologue,	Analyze characters' backstory and present circumstances in order to identify objectives and relationships and connect or relate to it on a personal level, to invest into the character	
		Use/create physical qualities that support the context and subtext of a character/story - make original, unique choices			Use/create physical qualities that support the context and subtext of a character/story - make original, unique choices	
		experimenting with bold choices until the character is fully-realized			experimenting with bold choices until the character is fully-realized	
		Understand and use timing in a scene to create meaning and pace			Understand and use timing in a scene to create meaning and pace	
Body Language/ Movement/ Physicalization	symbolic movement	Use timing to support physical communication		symbolic movement	Use timing to support physical communication	
	physical boundaries, consent	Use proximal space appropriately, with consent		physical boundaries, consent	Use proximal space appropriately, with consent	
	authentic physical expression (i.e. holding hands, hugging, fighting, etc.)	using appropriate language/protocol to request consent, consistently asking, checking afterward "are you good?", code word for stopping scene		authentic physical expression (i.e. holding hands, hugging, fighting, etc.)	using appropriate language/protocol to request consent, consistently asking, checking afterward "are you good?", code word for stopping scene	
Voice/ Vocalization	Diction- time period, region, culture	Know your vocal range and use it safely and with purpose				Know your vocal range and use it safely and with purpose
	Vocal Choices: be intentional, consider the character and given circumstances	Explore other vocal soundscapes and abilities		Vocal Choices: be intentional, consider the character and given circumstances	Explore other vocal soundscapes and abilities	
	Accents, dialects, regional slang, colloquialism, voice affectations	Voice acting- bringing voice to puppets, inanimate objects,		Accents, dialects, regional slang, colloquialism, voice affectations	Voice acting- bringing voice to puppets, inanimate objects,	
	Understand that language has changed over time and use language appropriate to the time period, region, culture of a given piece	Analyze a script to know ways in which voice and sounds may be used to create or retell a story in the fashion of your own choosing		Understand that language has changed over time and use language appropriate to the time period, region, culture of a given piece	Analyze a script to know ways in which voice and sounds may be used to create or retell a story in the fashion of your own choosing	
Technical Theatre	Production Values/Design		As students rotate through various roles in production, they will learn these design skills and elements at various times in the year depending on their role. By the end of the year all students will be experienced in the following concepts and skills.			As students rotate through various roles in production, they will learn these design skills and elements at various times in the year depending on their role. By the end of the year all students will be experienced in the following concepts and skills.
	Costume Design	Use and coordinate color, texture, and style with and techniques with intent to enhance a production, to include beyond what the actors are wearing (e.g. ribbons of blood)		Costume Design	Use and coordinate color, texture, and style with and techniques with intent to enhance a production, to include beyond what the actors are wearing (e.g. ribbons of blood)	
		Considerations for performer's needs/mobility/safety/comfort			Considerations for performer's needs/mobility/safety/comfort	

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		Understanding concept of, researching and translating information of period dress, styles, eras, general trends/characteristics		Understanding concept of, researching and translating information of period dress, styles, eras, general trends/characteristics	
	Lighting Design	Create an intentional lighting plot using specific instruments, colors (intensity, value), and effects (i.e. blackout, flicker, fade, etc.) to enhance the "moment"	Lighting Design	Create an intentional lighting plot using specific instruments, colors (intensity, value), and effects (i.e. blackout, flicker, fade, etc.) to enhance the "moment"	
	Prop Master	Create prop list, gather / create props (according to set design and style/period of show), organize and manage props and prop table (work with actors, coordinate prop cues)	Prop Master	Create prop list, gather / create props (according to set design and style/period of show), organize and manage props and prop table (work with actors, coordinate prop cues)	
	Scenic Design	Collaborate with director (artistic director) to design, build, paint, dress set pieces according to style/period needs. Collaborate with other designers to ensure cohesive designs	Scenic Design	Collaborate with director (artistic director) to design, build, paint, dress set pieces according to style/period needs. Collaborate with other designers to ensure cohesive designs	
	Sound Design	Create an intentional soundscape using music and effects to enhance the "moment"	Sound Design	Create an intentional soundscape using music and effects to enhance the "moment"	
	Stage Manager	Create, modify, and annotate the master script throughout a production to record cues, blocking, and effects.	Stage Manager	Create, modify, and annotate the master script throughout a production to record cues, blocking, and effects.	
		understanding the scope of duties, grasping each component,		anticipating and problem solving: needs, conflicts, generating ideas/suggestions	Management: documentation, notetaking, attention to detail, remembering process, develop an organization system to manage details, people, etc.
		Management: documentation, notetaking, attention to detail, remembering process, develop an organization system to manage details, people, etc.		Coordinator of cues: lights, sound, logistics of production (understand and orchestrate all parts)	
				run rehearsals with actors and/or technical rehearsals	
	Director	Facilitate the collaboration of the ensemble to create blocking choices (communicate intention/vision, motivate and draw out creative concepts/choices)		Facilitate the collaboration of the ensemble to create blocking choices with intention to enhance the scene (communicate intention/vision, motivate and draw out creative concepts/choices)	
		analyze the text and story, such as: historical context, culture, vocal patterns, etc.		analyze the text and story, such as: historical context, culture, vocal patterns, etc.	
		develop strategies to understand the drama piece they are working on, such as: research historical events/setting, observing other productions, watching videos, reading about time/place/culture, etc.		extending/adding to strategies to understand the drama piece they are working on, such as: research historical events/setting, observing other productions, interviewing/talking with others, visiting locations, watching videos, reading about time/place/culture, etc.	
		open to critique and support from teachers and peers, incorporate feedback		open to critique and support from teachers and peers, incorporate feedback	
		begin to translate research and vision to the stage and the specific realistic production capacity		apply research and vision to the stage and the specific realistic production capacity	
		guiding/leading performers through warm ups, preparation, and rehearsal strategies		guiding/leading performers through intentional/specific warm ups, preparation, and rehearsal strategies based on the given need	

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		experimenting with bold choices to help actors fully realize the characters, and see the through line in the story/play, the playwright's intent and choices, and also incorporating the design elements - putting all of the pieces together			with greater clarity translate the needs of the production the needs of the character,	(working toward the practice of: understanding/recognizing/exhibiting the leadership role of the director as one "in service" of the show, a collaborator and facilitator of collaboration (an inclusive position)
	Professional occupations- such as House Manager, Ushers, Box Office, Rail Operator, Spotlight operator, shift crew, stage hands, artistic director, technical director	Front of house and back of house behavioral expectations and procedures for everyone involved in the production.			Professional occupations- such as House Manager, Ushers, Box Office, Rail Operator, Spotlight operator, shift crew, stage hands, artistic director, technical director	Front of house and back of house behavioral expectations and procedures for everyone involved in the production.
	Producer	organizing schedules, details, acquiring props, costumes, other needs, resource management, problem solving (creative and independent decision making), budgeting/resources		Producer	increase efficiency and communication in: organizing schedules, details, acquiring props, costumes, other needs, resource management, problem solving (creative and independent decision making), budgeting/resources	
PERFORMING	Process Component: Select		Process Component: Prepare		Process Component: Share, Present	
	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 One**		
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	mindfulness: being present and in the moment	using/applying/recognizing context and subtext		mindfulness: being present and in the moment	using/applying/recognizing context and subtext	
	Context – where, when (extend to history, society, the whole play, the character's life/history…etc.)	embody mannerism, idiosyncrasies, comfortable with the physical choices for the character, design movement, consistency curtain to curtain performance - be in		Context – where, when (extend to history, society, the whole play, the character's life/history…etc.)	embody mannerism, idiosyncrasies, comfortable with the physical choices for the character, design movement, consistency curtain to curtain performance - be in	
		Intentionally block a scene to evoke a specific reaction/deeper meaning/deeper understanding for the audience about the character				Intentionally block a scene to evoke a specific reaction/deeper meaning/deeper understanding for the audience about the character
		not harming self or others with movement, safely moving; commit to choreography				not harming self or others with movement, safely moving; commit to choreography
Body Language/ Movement/ Physicalization	Timing: dramatic pause, comedic timing, holding for laughs, flexibility (read the scene), authentic timing	understanding the anatomy of the punch, choking, etc. - the steps and how to "sell it", placement, blocking "rules" of stage combat		Timing: dramatic pause, comedic timing, holding for laughs, flexibility (read the scene), authentic timing	understanding the anatomy of the punch, choking, etc. - the steps and how to "sell it", placement, blocking "rules" of stage combat	

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		manipulate and utilize timing to serve purpose.
	specialty movement/choreography: (implied movement) stage kissing, stage combat, "the receiver" is in charge	Maintain space objects in weight, size, shape in pantomime
Voice/ Vocalization	Vocal Range	Timing, rhythm, delivery- with or without music, within or outside of a scene (spoken word)-- beyond the script
	Timing: dramatic pause, comedic timing, holding for laughs, flexibility (read the scene), authentic timing	Use pauses, emphasis, and accents to create and deepen the meaning and develop the life of a character-- using tone, imagery, and vocal landscape (words and sounds)
	comfortable with silence , silence is ok	use tone, pace, pitch, and volume to give the character their own voice and create meaning in the scene and for the character, use vocals appropriate to your location
		Research the time period in order to ensure that props and costumes are specific to a theatrical piece.
		Intentionally use scenic and lighting design to be authentic, creative, and believable for a specific atmosphere and mood.
		Use appropriate sound effects in the correct moment in the script- Foley
		Use technical theatre elements to support theme or idea
Storytelling/Scripted Work	Table read	playwrighting: accepting feedback, ideas of others, create more authentic, memorable dialogue, create interest for audience
		playwright: express and justify artistic intent, communicates intention in story needs
	Script analysis	retain context details, utilize subtle connections of details, add to performance what is not directly stated, (avoiding "stock" - more nuanced)
	Subtext: what is actually being said	analyze script: embed emotions, creating subtext, depth of character and story
	Character bio	As playwright: avoid directing with stage directions, visualize without prescribing, include technical aspects, practical transitions, understanding the value of the moment/scene (the economy of scene) - what am I delivering to my audience, how does it serve the story? writing for stage vs film/TV
	Dramatic Structure: Acts structure	As actor/director: Invent, infer, informative stage directions, make choices based on scripted details
	Storytelling: intention plot choices, pieces contribute, increased complexity	Delivery of dialogue - interpret - be intentional with delivery, how it fits in the story, why the line is significant

	manipulate and utilize timing to serve purpose.	
specialty movement/choreography: (implied movement) stage kissing, stage combat, "the receiver" is in charge	Maintain space objects in weight, size, shape in pantomime	
Vocal Range	Timing, rhythm, delivery- with or without music, within or outside of a scene (spoken word)-- beyond the script	
Timing: dramatic pause, comedic timing, holding for laughs, flexibility (read the scene), authentic timing	Use pauses, emphasis, and accents to create and deepen the meaning and develop the life of a character-- using tone, imagery, and vocal landscape (words and sounds)	
deliberate choice with sound/silence	Intentionally use tone, pace, pitch, and volume to give the character their own voice and create meaning in the scene and for the character, use vocals appropriate to your location	
	Research the time period in order to ensure that props and costumes are specific to a theatrical piece.	
	Intentionally use scenic and lighting design to be authentic, creative, and believable for a specific atmosphere and mood.	
	Use appropriate sound effects in the correct moment in the script- Foley	
	Use technical theatre elements to support theme or idea	
Table read	playwrighting: accepting feedback, ideas of others, create more authentic, memorable dialogue, create interest for audience	
	playwright: express and justify artistic intent, communicates intention in story needs	habits of an actor
Script analysis	retain context details, utilize subtle connections of details, add to performance what is not directly stated, (avoiding "stock" - more nuanced)	
Subtext: what is actually being said	analyze script: embed emotions, creating subtext, depth of character and story	
Character bio	As playwright: avoid directing with stage directions, visualize without prescribing, include technical aspects, practical transitions, understanding the value of the moment/scene (the economy of scene) - what am I delivering to my audience, how does it serve the story? writing for stage vs film/TV	
Dramatic Structure: Acts structure	As actor/director: Invent, infer, informative stage directions, make choices based on scripted details	
Storytelling: intention plot choices, pieces contribute, increased complexity	Delivery of dialogue - interpret - be intentional with delivery, how it fits in the story, why the line is significant	

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		Make character (physical and vocal) choices with consistency			Make character (physical and vocal) choices with consistency	
		find surprises, twists in, adaptive, remnants of universal plots			find surprises, twists in, adaptive, remnants of universal plots	
Staging / Blocking	Rehearsal/creative process	With guided practice, choose what staging set up best serves the script- in the round, proscenium, thrust, etc.		Rehearsal/creative process	Independently or with peers, choose what staging set up best serves the script- in the round, proscenium, thrust, etc.	
	Blocking revision	With guided practice, adjust movement choices, staging, etc. as the piece evolves		Blocking revision	Independently or with peers, adjust movement choices, staging, etc. as the piece evolves	
	Safety protocols		Understand the set pieces, props, etc. that an actor will be working with one stage	Safety protocols		Understand the set pieces, props, etc. that an actor will be working with one stage
		Know and implement the safety protocols to ensure the safety of all members of the production			Know and implement the safety protocols to ensure the safety of all members of the production	
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)	through own and others' performance, recognize areas for improvement		constructive criticism (director, self and peer)		through own and others' performance, recognize areas for improvement
	director's notes	revise and refine work according to director's artistic vision/intention		director's notes	revise and refine work according to director's artistic vision/intention	
	multiple choices	Evaluating recognize specific choices - including more subtle choices		multiple choices	Evaluating / recognize specific choices - including more subtle choices (unique)	
	perspectives, biases	Recognize and evaluate the impact of choices		perspectives, biases	Recognize and evaluate the impact of choices (making unique/different choices based on what is perceived from audience response)	
	interpretations	process/accept criticism: anticipate feedback: constructive, discerning and honest critiques of performance - want to give and receive feedback in this way		interpretations	process/accept criticism: anticipate feedback: constructive, discerning and honest critiques of performance - want to give and receive feedback in this way	
	personal aesthetic	Revise and refine based on feedback		personal aesthetic	Revise and refine based on feedback	
		justify responses (evidence of observations):more specific feedback, use theatre terminology naturally to describe observations			justify responses (evidence of observations):more specific feedback, use theatre terminology naturally to describe observations	
		appreciation of performance merits vs personal preference			appreciation of performance merits vs personal preference	

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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	influences from personal experience, society, and culture	create and show/highlight/comment upon universal themes and/or social issues observed in performance	degree of cultural influence (obvious vs subtle), shades of meaning	distinguish the cultural context and whether its directly connected to the theme or contextual	
		Adapt stories from literature to create drama/ theatre work.	cultural appropriation vs, appreciation and appropriate use	expressive and sensitive, but authentic and true with cultural details and contexts	
		Explain responses to characters/story portrayed/performance based on cultural contexts when participating in or observing drama/ theatre work. (character and audience analysis)	Cultural Lens: such as: workplace, ethnic, roles and status, region, time period, social collective (i.e. pop cultural communities)	create shades of meaning based on cultural lens, evaluate the cultural lens, recognize the impact of cultural lens on all participants/perspectives (viewers, creators, performers)	
		Curate an "online" presence - portfolio work online, official and unofficial - (intentionally choose what others see - what image you want to be seen). (understand and behave under the concept of everything lives forever)		Explain responses to characters/story portrayed/performance based on cultural contexts when participating in or observing drama/ theatre work. (character and audience analysis)	
		as director understanding the response you are trying to evoke, based on the expected cultural response of my audience versus my own.		Curate an "online" presence - portfolio work online, official and unofficial - (intentionally choose what others see - what image you want to be seen). (understand and behave under the concept of everything lives forever)	
				as director understanding the response you are trying to evoke, based on the expected cultural response of my audience versus my own.	
Theatre History and Genres	Cultures/Genres/Styles/Time Periods, Such as: Film, Asian Theatre, Black Theatre, Commedia, Shakespeare, Greek Theatre, Classical	Recognize key features of structure, styles, visual differences in various genres	Cultures/Genres/Styles/Time Periods, Such as: Film, Asian Theatre, Black Theatre, Commedia, Shakespeare, Greek Theatre, Classical	Understanding the context of the genre/style and recognizing the comparative contrast to one's own perceptions/preferences/artistic choices	
		With guided practice, demonstrate the style in creative performances		Incorporate specific style elements of a particular genre/style to a contemporary adaptation or original piece	
Research	Artistic Observation: watching interactions, physical, vocal characteristics and habits of specific people and places	Researching examples, viewing other productions, using resources to get the information you need to do the part correctly.	Artistic Observation: watching interactions, physical, vocal characteristics and habits of specific people and places	Researching with intent and specificity examples, viewing other productions, using resources to get the information you need to do the part correctly.	
		Academic research used to enhance the production values and artistic intent and choices		Researching how a piece has been historically played or documented, to apply in creative choices	
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)	Identify own individual response(s) to characters based on cultural contexts when participating in or observing drama/ theatre work.		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.			Apply universal themes or common social issues and express them through a drama/ theatre work.	
		Identify the ethical responsibilities to oneself and others when, recording, posting and sharing through the internet, social media and other communication formats.			Explore the ethical responsibilities to oneself and others when, recording, posting and sharing through the internet, social media and other communication formats.	

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