TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

THEATRE PERFORMANCE 1
Grades 9-12
Drama Department

2019

(Last revision date: 2014)

Curriculum Writing Team

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Theatre Performance 1
Grades 9-12
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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Theatre Performance 1 is a one-semester course intended to provide an introduction to the foundational topics and experiences of theatre acting. The course combines active, hands-on, collaborative projects with the historical, sociological, and literary background of theatre.

Trumbull High School students are served by a challenging academic core that prepares them for college and career. As an elective, Theatre Performance 1 supplements that academic foundation by providing students an arena in which they can creatively apply the academic skills and content they are learning and by offering them the opportunity to pursue an area of interest to them.

The 2014 National Core Arts Standards note, "The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels – generating a significant part of the creative and intellectual capital that drives our economy." Thus, well-rounded students acquiring a 21st-century secondary education need exposure to the arts, both as artists and as audience, as a means to discovering who they are. Theatre Performance 1 is not intended to lead to a starring role on Broadway; rather, it is a place where students can tap their own creativity, gain self-confidence, and successfully engage in working collaboratively with others. Teamwork, dependability, and open-mindedness are the primary tools of the trade. Students will gain foundational experiences and skills that will serve them well in a more advanced fine arts program or wherever their futures take them.

Successful completion of Theatre Performance 1 earns a student 0.5 Arts credit toward graduation.

COURSE GOALS

The following course goals derive from the 2014 National Core Arts Standards for Theatre.

NCAS.TH:Cr.1.1.Ia   Apply basic research to construct ideas about the visual composition of a drama/theatre work.

NCAS.TH:Cr.1.1.IIa	Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.
NCAS.TH:Cr.1.1.Ic	Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
NCAS.TH:Cr.1.1.IIc	Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.
NCAS.TH:Cr.2.1.Ib	Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.
NCAS.TH:Cr.2.1.IIb	Cooperate as a creative team to make interpretive choices for a drama/theatre work.
NCAS.TH:Cr.3.1.Ia	Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
NCAS.TH:Cr.3.1.IIa	Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.
NCAS.TH:Cr.3.1.Ib	Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
NCAS.TH:Cr.3.1.IIb	Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/ theatre work.
NCAS.TH:Pr.4.1.Ia	Examine how character relationships assist in telling the story of a drama/theatre work.
NCAS.TH:Pr.4.1.IIa	Discover how unique choices shape believable and sustainable drama/ theatre work.
NCAS.TH:Pr.4.1.Ib	Shape character choices using given circumstances in a drama/theatre work.
NCAS.TH:Pr.4.1.IIb	Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.
NCAS.TH:Pr.5.1.Ia	Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
NCAS.TH:Pr.5.1.IIa	Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

NCAS.TH:Pr.6.1.Ia	Perform a scripted drama/theatre work for a specific audience.
NCAS.TH:Pr.6.1.IIa	Present a drama/theatre work using creative processes that shape the production for a specific audience.
NCAS.TH:Re.7.1.Ia	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
NCAS.TH:Re.7.1.IIa	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.
NCAS.TH:Re.8.1.Ia	Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
NCAS.TH:Re.8.1.IIa	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.
NCAS.TH:Re.9.1.Ia	Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
NCAS.TH:Cn.10.1.Ia	Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.
NCAS.TH:Cn.10.1.IIa	Choose and interpret a drama/theatre work to reflect or question personal beliefs.

The following course goals derive from the 2016 International Society for Technology in Education Standards.

ISTE Empowered Learner (Standard 1b)	Students build networks and customize their learning environments in ways that support the learning process.
ISTE Knowledge Constructor (Standard 3a)	Students plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
ISTE Knowledge Constructor (Standard 3b)	Students evaluate the accuracy, perspective, credibility, and relevance of information, media, data, or other resources.
ISTE Knowledge Constructor (Standard 3c)	Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.

COURSE ENDURING UNDERSTANDINGS

Students will understand that . . .
- theatre artists rely on intuition, curiosity, and critical inquiry to discover different ways of communicating meaning, and refine their work and practice their craft through rehearsal.
- theatre artists make strong choices to effectively convey meaning and develop personal processes and skills for a performance or design in order to share and present stories, ideas, and envisioned worlds to explore the human experience.
- theatre artists, by applying criteria to investigate, explore, and assess artistic works, reflect to understand the impact of drama processes and theatre experiences in order to develop interpretations of drama/theatre work influenced by personal experiences and aesthetics.
- theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

COURSE ESSENTIAL QUESTIONS

- How do theatre artists, both now and throughout history, employ imagination, skill, and collaboration to create and revise works?
- How and why do theatre artists develop processes for interpreting, rehearsing, and presenting works?
- How do theatre artists and audiences comprehend the essence of a work and its multiple interpretations?
- What is the role of a theatre artist in the artistic community and the larger social sphere of his/her community?

COURSE KNOWLEDGE & SKILLS

Students will know . . .
- historically significant theatre periods and styles, including Ancient Greek theatre and *commedia dell'arte*.
- major schools of thought of acting theory, including Stanislavski, method acting, Viewpoints, Meisner, etc.
- elements of acting (e.g., pantomime, vocals, improvisation).
- elements of script analysis.

Students will be able to . . .
- use blocking, stage business, posture, expression, and individual movement to suggest character and meaning.
- use inflection, pitch, volume, and pace in their voice to create character and meaning.
- analyze a script and make choices that are supported by evidence.
- apply criteria to their own and others' work to analyze and evaluate.
- collaborate effectively with others to bring a work to life.
- memorize a monologue, scene, and one-act play role for performance.

COURSE SYLLABUS

Course Name
   Theatre Performance 1

Level
   Grades 9-12

Prerequisites
   None

Materials Required
   None

General Description of the Course
   Theatre Performance 1 introduces students to stage acting performance. The course
   begins with a brief overview of major moments in theatre history. Next, classwork
   focuses on using voice, body, and mind as acting tools. Then, students move on to
   characterization and script work and, finally, into ensemble scene work. Class time is
   structured to help students develop a creative process, and allows for frequent informal
   and formal performances for classmates. Daily movement, theatre games, and
   collaboration require active engagement from all students.

Assured Assessments

   Formative Assessments:

   - Personal *commedia dell'arte lazzi* (Unit 1)
   - Ongoing self and peer reflection and regular teacher and peer feedback (Units 2, 3, 4)
   - Pantomime and improvisation theatre games (Unit 2)
   - Leading of vocal, pantomime, or improvisation warm-up (Unit 2)
   - Character-driven theatre games (Unit 3)
   - Improvised monologue (Unit 3)
   - Prepared lip sync (Unit 3)
   - Annotation and illustration of monologue (Unit 3)
   - Reflection on professional ensemble scene excerpts (Unit 4)
   - Response to peer partner scenes (Unit 4)
   - Annotation of partner scene and one-act scripts (Unit 4)

   Summative Assessments:

   - Quiz on Ancient Greek theatre and *commedia dell'arte* (Unit 1)
   - Research and presentation/leading based on one prevalent acting theory/technique
     (Unit 1)
   - Preparation and presentation of pantomime (Unit 2)
   - Preparation and presentation of vocal presentation (Unit 2)
   - Participation in "Harold" improvisation and written reflection (Unit 2)
   - Preparation and performance of monologue (Unit 3)

- Response and written reflection on multiple interpretations of monologues (Unit 3)
- Independent reading and viewing of, and reflection on, theatrical texts and performances (Unit 4)
- Preparation and performance of partner scene (Unit 4)
- Rehearsal and performance of short one-act play with partner or small ensemble (Unit 4)

Core Texts

curated monologue performances on *YouTube*

curated scene performances on *YouTube*

Espeland, Todd. "*Commedia dell'arte*." Drama Teacher Academy, 2018. Web.

excerpt from Chekhov, Anton. *A Marriage Proposal*. 1888. Print.

excerpt from Gilman, Rebecca. *Spinning into Butter*. In Tanner, Fran Averett. *Basic Drama Projects*. Logan, IA: Perfection, 2003. Print.

excerpt from Parker, Dorothy. *Here We Are*. 1931. Print.

excerpt from Wasserstein, Wendy. *The Heidi Chronicles*. New York: Dramatists Play Services, 1998. Print.

Loftus, Karen. "Pantomime." Drama Teacher Academy, 2016. Web.

Loftus, Karen. "Two-Person Pantomime Rubric." Drama Teacher Academy, 2016. Web.

Porter, Anna. "Improvisation." Drama Teacher Academy, 2016. Web.

Porter, Anna. "Voice." Drama Teacher Academy, 2016. Web.

Porter, Anna. "Voice Performance Rubric." Drama Teacher Academy, 2016. Web.

Price, Lindsay. "Ancient Greek Theatre." Drama Teacher Academy, 2016. Web.

Price, Lindsay, "Festival of Dionysus." Drama Teacher Academy, 2016. Web.

Rex, Allison. "Improvisation Unit." Brigham Young University Department of Theatre and Media Arts, 2015. Web.

UNIT 1
History and Foundations of Modern Theatre Performance

Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ia	Conduct and apply basic research on prominent theories/techniques in acting.
NCAS.TH:Cr.1.1.IIa	Explain the historical and cultural influences of Ancient Greek theatre and *commedia dell'arte*.
NCAS.TH:Cr.2.1.Ib	Describe the roles and responsibilities of the actor, director, playwright, and designer in past eras of theatre and today.
NCAS.TH:Cr.3.1.Ib	Apply a particular acting technique to a scene rehearsal with peers.
NCAS.TH:Cn.10.1.Ia	Explain and explore how theatre has emanated from and served community needs in past eras and today.
ISTE Empowered Learner (Standard 1b) ISTE Knowledge Constructor (Standard 3a)	Use online research to explore a chosen acting technique and discover current professional advocates of the technique.

Unit Essential Questions

- How is modern theatrical art influenced by earlier movements in the form?
- What "theories" and techniques of acting do theatrical artists employ to do their work?

Scope and Sequence

- Ancient Greek theatre
- *Commedia dell'arte*
- Acting theories and techniques (e.g., Stanislavski, method acting, Viewpoints, Meisner)

Assured Assessments

Formative Assessment:
- Students will develop a personal *commedia dell'arte lazzi* and employ it in an improvised scene with peers.

Summative Assessments:
- Students will take a quiz on Ancient Greek theatre and *commedia dell'arte* for a minor grade.

- Students will conduct research in pairs on one prevalent acting theory/technique and choose to construct an informative presentation (e.g., using a PowerPoint) or to lead the class in a workshop-style experience of the technique for a major grade.

Resources

<u>Core</u>
- Espeland, Todd. "*Commedia dell'arte.*" Drama Teacher Academy, 2018. Web.
- Price, Lindsay. "Ancient Greek Theatre." Drama Teacher Academy, 2016. Web.
- Price, Lindsay, "Festival of Dionysus." Drama Teacher Academy, 2016. Web.

<u>Supplemental</u>
- guided note-taking sheets
- online resources on acting theory/technique
- acting theory texts from classroom library
  - Meisner, Sanford, and Dennis Longwell. *Sanford Meisner on Acting*. New York: Vintage, 1987. Print.
  - Stanislavski, Constantin. *An Actor Prepares*. Trans. Elizabeth Reynolds Hapgood. New York: Routledge, 1989. Print.

Time Allotment
- Approximately three weeks

UNIT 2
The Actor's Toolkit

Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.2.1.Ib	Consider the roles of collaborative theatre artists in pantomime, vocal performance, and improvisation.
NCAS.TH:Cr.2.1.IIb	Collaborate with peers to consider and make choices in vocal and movement performance and improvisation.
NCAS.TH:Cr.3.1.Ib	Explore, explain, and reflect on physical, vocal, and physiological choices to develop pantomime, vocal, and improvisation performances that are believable, authentic, and relevant.
NCAS.TH:Cr.3.1.IIb	Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.
NCAS.TH:Pr.4.1.Ia	Examine and explain how character relationships assist in telling the story in a pantomime, vocal performance, and improvisation.
NCAS.TH:Pr.4.1.IIa	Experiment with and explain unique and bold choices to create characters and relationships within a pantomime, vocal performance, and improvisation.
NCAS.TH:Pr.4.1.IIa	Embrace and employ the "yes, and . . ." philosophy of improvisation work to encourage creativity and experimentation.
NCAS.TH:Pr.5.1.Ia	Practice various acting techniques (e.g., Viewpoints, Sense Memory) to expand skills in a rehearsal or drama/theatre performance.
NCAS.TH:Pr.5.1.IIa	Refine a range of acting skills within pantomime, vocal performance, and improvisation to build a believable and sustainable drama/theatre performance, understanding that these are the building blocks to preparation of scripted theatrical art.
NCAS.TH:Re.9.1.Ia	Respond to peers and own pantomimes, vocal performances, or improvisations in a performance journal using descriptive, specific supporting evidence from the performances, and comparing it to artistic criteria in order

to offer helpful, constructive criticism and to reflect on own performances.

Unit Essential Questions

- What are the essential tools that all actors use to tell a story on stage?
- How do bold choices contribute to an impactful performance?

Scope and Sequence

- Vocal performance elements (inflection, pitch, volume, pace)
- Pantomime
- Improvisational theatre

Assured Assessments

Formative Assessments:

- Students will participate in ongoing self and peer reflection and receive regular teacher and peer feedback on processes used.
- Students will engage in pantomime and improvisation theatre games as daily warm-ups.
- Students will prepare a vocal, pantomime, or improvisation warm-up and lead the class in its execution.

Summative Assessments:

- Students will prepare and present a 1-2-minute pantomime for a major grade assessed with the Drama Teacher Academy "Two-Person Pantomime Rubric."
- Students will prepare and present a 3-5-minute vocal presentation (e.g., puppet show, voice-over, sound effects demonstration) for a major grade assessed with the Drama Teacher Academy "Voice Performance Rubric."
- Students will participate in a 30-minute "Harold" improvisation with classmates for a major grade, including self-assessment through written reflection.

Resources

Core

- Loftus, Karen. "Pantomime." Drama Teacher Academy, 2016. Web.
- Loftus, Karen. "Two-Person Pantomime Rubric." Drama Teacher Academy, 2016. Web.
- Porter, Anna. "Improvisation." Drama Teacher Academy, 2016. Web.
- Porter, Anna. "Voice." Drama Teacher Academy, 2016. Web.
- Porter, Anna. "Voice Performance Rubric." Drama Teacher Academy, 2016. Web.
- Rex, Allison. "Improvisation Unit." Brigham Young University Department of Theatre and Media Arts, 2015. Web.

<u>Supplemental</u>

- Halpern, Charna, Del Close, and Kim "Howard" Johnson. *Truth in Comedy: The Manual of Improvisation*. Colorado Springs: Meriwether, 1994. Print.
- Hunter, Jennifer. "Improv Comedy Will Change the World." https://www.youtube.com/watch?v=LyxHujdRIpk. Web.
- PVImprov. *YouTube*. https://www.youtube.com/channel/UCarUQxbetwstImqcN0Kzi1g. Web.
- Tanner, Fran Averett. *Basic Drama Projects*. Logan, IA: Perfection, 2003. Print.
- pantomime and improv texts from classroom library

Time Allotment

- Approximately four weeks

UNIT 3
Character Work

Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ic	Analyze monologues to generate interpretations about a character that are believable and authentic.
NCAS.TH:Cr.1.1.IIc	Use personal experiences and knowledge to develop an authentic character in a monologue.
NCAS.TH:Cr.3.1.Ia	Practice and revise a devised or scripted monologue using appropriate theatrical blocking, individual movement, gestures, and posture.
NCAS.TH:Cr.3.1.Ib	Explore, explain, and reflect on physical, vocal, and physiological choices to develop a monologue performance that is authentic.
NCAS.TH:Cr.3.1.IIb	Use research and script analysis to revise physical, vocal, and physiological choices in a monologue that impact the believability and relevance of a drama/theatre work (e.g., by researching physical challenges of a spinal deformity to play Richard III).
NCAS.TH:Pr.4.1.Ia	Examine how character relationships impact the staging of a monologue and individual character choices (e.g., blocking, posture, interaction with set pieces).
NCAS.TH:Pr.4.1.IIa	Experiment with unique and bold character choices that can be supported with text to create a memorable performance.
NCAS.TH:Pr.4.1.Ib	Shape character choices in monologues by applying the questions "Who am I?"; "What time is it?"; "Where am I and what surrounds me?"; "What are the past, present, and future of my character?": "What are my relationships?"; "What do I want?"; "What is in my way?"; "What am I willing to do to get what I want?"
NCAS.TH:Pr.4.1.IIb	Root interpretations and acting choices in textual evidence from a script and research.
NCAS.TH:Pr.5.1.Ia	Consider and employ various acting techniques (e.g., Stanislavski, Viewpoints, Meisner) to expand skills in a rehearsal or drama/theatre performance of a monologue.

NCAS.TH:Pr.5.1.IIa	Refine their range of acting skills and be able to explain choices made in written and oral reflection on their performances of monologues.
NCAS.TH:Pr.6.1.Ia	Perform a prepared monologue for classmates and instructor.
NCAS.TH:Pr.6.1.IIa	Engage in script analysis, research, experimentation, preview, reflection, and revision of a monologue.
NCAS.TH:Re.7.1.Ia	Respond to classmates' monologues (both in preview and performance) in order to develop class and personal criteria for artistic choices.
NCAS.TH:Re.7.1.IIa	Demonstrate an understanding of multiple interpretations of artistic criteria through written and oral feedback, and articulate how these might influence future choices in performance and evaluation.
NCAS.TH:Re.9.1.Ia	Respond to their own and classmates' monologue performances in discussion and writing, citing supporting evidence, personal aesthetics, and artistic criteria to support criticism.
ISTE Knowledge Constructor (Standard 3a)	Determine effective research strategies to locate relevant information for their monologue character background.
ISTE Knowledge Constructor (Standard 3b)	Evaluate the accuracy, perspective, credibility, and relevance of digital research on a monologue character.

Unit Essential Questions

- How do objectives, stakes, and given circumstances contribute to the development of character?
- How does text analysis lead to effective character work?

Scope and Sequence

- Beat
- Objective
- Stakes
- Given circumstances
- Monologue
- Soliloquy

Assured Assessments

Formative Assessments:
- Students will participate in ongoing self and peer reflection and receive regular teacher and peer feedback on processes used.
- Students will engage in character-driven theatre games as daily warm-ups.
- Students will perform a 1-minute improvised monologue (storytelling monologue).
- Students will perform a prepared lip sync.
- Students will annotate their chosen monologue for beats, and illustrate the beats through tableaux poses.

Summative Assessments:
- Students will prepare and perform a 1.5-3-minute monologue for a major grade assessed with the Monologue Rubric.
- Students will view and respond to multiple interpretations of monologues from *Fences* and *Hamlet* in order to develop an understanding of multiple interpretations of a single work. This will be for a major grade, and will include written reflection.

Resources

Core
- curated monologue performances on *YouTube*

Supplemental
- Jones, Gai. "Working with Monologues for Rehearsal and Development." Drama Teacher Academy, 2014. Web.
- Lohse, Kirk. "Monologue Rubric." Drama Teacher Academy, n.d. Web.
- "Monologue Packet." Drama Teacher Academy. Web.
- The English-Speaking Union National Shakespeare Competition monologue packet and monologue rubric. https://www.esuus.org/esu/programs/shakespeare_competition/. Web.
- monologue texts from classroom library

Time Allotment
- Approximately three weeks

UNIT 4
Ensemble Work

Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ia	Apply basic research to construct ideas about the scenic design, blocking, and visual storytelling of a scene and/or one-act play.
NCAS.TH:Cr.1.1.IIa	Research and consider the historical and cultural conventions of a scene or one-act play, and make decisions about how/what to portray visually based on the research.
NCAS.TH:Cr.1.1.Ic	Analyze scripts to generate ideas about ways to portray their character authentically in a scene or one-act play.
NCAS.TH:Cr.1.1.IIc	Use personal experiences and knowledge to develop a character that is authentic in a scene or one-act play.
NCAS.TH:Cr.2.1.Ib	Investigate the collaborative nature of actors, directors, and designers in order to understand roles, responsibilities, and creative collaboration in theatre-making.
NCAS.TH:Cr.2.1.IIb	Cooperate as a creative team to make interpretive choices that work cohesively for a scene or one-act play.
NCAS.TH:Cr.3.1.Ia	Practice and revise a scripted scene and/or one-act play using theatrical staging conventions.
NCAS.TH:Cr.3.1.IIa	Use the rehearsal process to analyze the dramatic concept and technical design elements of a scene and/or one-act play.
NCAS.TH:Cr.3.1.IIb	Explore, discuss, and enact physical, vocal, and physiological choices to develop a performance that is believable and authentic in a scene and/or one-act play.
NCAS.TH:Pr.4.1.Ia	Examine how character relationships assist in telling the story in a scene or one-act play.
NCAS.TH:Pr.4.1.IIa	Experiment with unique and bold choices to shape believable and authentic characters, relationships, and situations in a scene or one-act play.
NCAS.TH:Pr.4.1.Ib	Employ Uta Hagen's "given circumstances" questioning in making character choices in a scene or one-act play.

NCAS.TH:Pr.4.1.IIb	Identify and employ text evidence and research from various sources to influence character choices in a scene or one-act play.
NCAS.TH:Pr.5.1.Ia	Consider and employ various acting techniques in a rehearsal and performance of a scene or one-act play.
NCAS.TH:Pr.5.1.IIa	Refine a range of acting skills to build a believable and authentic performance, understanding that certain techniques will be more useful in certain situations than others; develop a *repertoire* of skills to choose from.
NCAS.TH:Pr.6.1.Ia	Perform a scene and one-act play for classmates and the instructor.
NCAS.TH:Pr.6.1.IIa	Employ creative processes that inform and shape a scene and one-act play for classmates and the instructor.
NCAS.TH:Re.7.1.Ia	Respond to their own and classmates' scenes and one-act plays in discussion and writing to develop criteria for artistic choices.
NCAS.TH:Re.8.1.Ia	Analyze and compare artistic choices of their own and classmates' work in scenes and one-act plays based on personal experiences and established artistic criteria.
NCAS.TH:Re.8.1.IIa	Develop and cite detailed supporting evidence and criteria to explain and defend or question artistic choices.
NCAS.TH:Re.9.1.Ia	Respond to their own and classmates' scenes and one-act play performances using supporting evidence, personal aesthetics, and artistic criteria in both discussion and written reflection.
NCAS.TH:Cn.10.1.Ia	Investigate, in considering and responding to their own and classmates' scenes and one-act plays, how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.
NCAS.TH:Cn.10.1.IIa	Choose and interpret a drama/theatre work, through independent reading and viewing, to reflect or question personal beliefs.
ISTE Knowledge Constructor (Standard 3a)	Plan and employ effective research strategies to locate information and other resources for their one-act play performance.
ISTE Knowledge Constructor	Evaluate the accuracy, perspective, credibility, and

| (Standard 3b) | dramaturgical relevance of digital research on their one-act play. |
| ISTE Knowledge Constructor (Standard 3c) | Curate information from digital resources to create a user friendly, shared platform for information that allows access and manipulation by all collaborators on the one-act play. |

Unit Essential Questions

- How do character relationships and competing objectives create conflict in a theatrical work?
- How does subtext affect a performance?
- How do actors and directors collaborate to present a cohesive piece of theatre?

Scope and Sequence

- Stasis
- Intrusion
- Rising action
- Climax
- Denouement
- Comedy
- Drama
- Subtext

Assured Assessments

Formative Assessments:

- Students will participate in ongoing self and peer reflection and receive regular teacher and peer feedback on processes used.
- Students will view a variety of professional ensemble scene excerpts and reflect on the performances using specified criteria.
- Students will view and respond to peer partner scenes, giving detailed feedback using specified criteria.
- Students will annotate their partner scene and one-act scripts.

Summative Assessments:

- Students will participate in ongoing independent reading and viewing of theatrical texts and performances and will reflect on them in journal writings for minor grades, including assessment through class discussions.
- Students will collaborate to prepare and perform a scene with a partner for a major grade assessed using the Partner Scene Project Rubric.
- Students will collaborate to rehearse and perform a short one-act play with a partner or small ensemble. This will be for the final exam grade of the course, and will be

assessed using the One-Act Final Project Rubric, including self-assessment through written reflection.

Resources

<u>Core</u>
- curated scene performances on *YouTube*
- excerpt from Chekhov, Anton. *A Marriage Proposal*. 1888. Print.
- excerpt from Gilman, Rebecca. *Spinning into Butter*. In Tanner, Fran Averett. *Basic Drama Projects*. Logan, IA: Perfection, 2003. Print.
- excerpt from Parker, Dorothy. *Here We Are*. 1931. Print.
- excerpt from Wasserstein, Wendy. *The Heidi Chronicles*. New York: Dramatists Play Services, 1998. Print.

<u>Supplemental</u>
- Anderson, Ashlyn. "Foundations of Acting: Scene Work." Brigham Young University Department of Theatre and Media Arts, 2015. Web.
- Clark, Nichole. "Script Analysis and Scene Work." Brigham Young University Department of Theatre and Media Arts, 2015. Web.
- Leinbach, Kristen. "Introduction to Characterization." Brigham Young University Department of Theatre and Media Arts, 2015. Web.
- Michaels, Megan. "Partner Scene Work." Brigham Young University Department of Theatre and Media Arts, 2015. Web.
- Porter, Anna. "Tools of Scene Work." Drama Teacher Academy, 2017. Web.
- partner scene and one-act play texts from classroom library

Time Allotment
- Approximately eight weeks

COURSE CREDIT

One-half credit in drama
One class period daily for a half year

PREREQUISITES

None.

CURRENT REFERENCES

- BYU Theatre Education Curriculum Database. http://tedb.byu.edu/. Web.
- Drama Teacher Academy. https://www.theatrefolk.com/dta_executive_summary. Web.
- Kruse, Jeremy. *The Young Actor's Handbook*. Milwaukee: Applause, 2017. Print.
- Powell, Michael. *The Acting Bible: The Complete Resource for Aspiring Actors*. Hauppauge, NY: B.E.S., 2010. Print.

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Problem-Solving through Critical Thinking Rubric (attached)
- Trumbull High School School-Wide Social and Civic Expectations Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- Theatre Performance 1 Monologue Rubric (attached)
- Theatre Performance 1 Partner Scene Project Rubric (attached)
- Theatre Performance 1 One-Act Final Project Rubric (attached)

SCHOOL-WIDE RUBRICS

Rubric 3: Problem-Solving through Critical Thinking

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Understanding X_____	• Student demonstrates clear understanding of the problem and the complexities of the task.	• Student demonstrates sufficient understanding of the problem and most of the complexities of the task.	• Student demonstrates some understanding of the problem but requires assistance to complete the task.	• Student demonstrates limited or no understanding of the fundamental problem after assistance with the task.
Research X_____	• Student gathers compelling information from multiple sources including digital, print, and interpersonal.	• Student gathers sufficient information from multiple sources including digital, print, and interpersonal.	• Student gathers some information from few sources including digital, print, and interpersonal.	• Student gathers limited or no information.
Reasoning and Strategies X_____	• Student demonstrates strong critical thinking skills to develop a comprehensive plan integrating multiple strategies.	• Student demonstrates sufficient critical thinking skills to develop a cohesive plan integrating strategies.	• Student demonstrates some critical thinking skills to develop a plan integrating some strategies.	• Student demonstrates limited or no critical thinking skills and no plan.
Final Product and/or Presentation X_____	• Solution shows deep understanding of the problem and its components. • Solution shows extensive use of 21st-century technology skills.	• Solution shows sufficient understanding of the problem and its components. • Solution shows sufficient use of 21st-century technology skills.	• Solution shows some understanding of the problem and its components. • Solution shows some use of 21st-century technology skills.	• Solution shows limited or no understanding of the problem and its components. • Solution shows limited or no use of 21st-century technology skills.

Rubric 4: Social and Civic Expectations

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Responsibility for Self X_____	• Highly self-directed • Consistently displays ethical conduct in the classroom and on campus	• Self-directed • Displays ethical conduct in the classroom and on campus	• Occasionally self-directed • At times displays ethical conduct in the classroom and on campus	• Rarely self-directed • Seldom displays ethical conduct in the classroom and on campus
Respects Others X_____	• Sensitive and considerate to others	• Considerate to others	• At times considerate to others	• Insensitive to others
Practices Interpersonal Skills X_____	• Champions discussions to resolve differences through active listening and offers opinions without prompting in a positive and rational manner	• Actively discusses avenues to resolve differences when appropriate, and offers encouraging opinions when prompted	• At times, appears indifferent to others, does not seek avenues to resolve differences, and is inflexible in his or her own opinions	• Demonstrates intolerance and lacks social interaction skills
Cultural Understanding X_____	• Demonstrates a high level of cultural understanding and respect for the uniqueness of others, their practices and perspectives	• Demonstrates an appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives	• Demonstrates little appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives	• Demonstrates a lack of appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives

Rubric 5: Independent Learners and Thinkers

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal X_____	• Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	• Student demonstrates initiative by generating appropriate questions, creating original projects/work.	• Student demonstrates some initiative by generating questions, creating appropriate projects/work.	• Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development X_____	• Student is analytical, insightful, and works independently to reach a solution.	• Student is analytical, and works productively to reach a solution.	• Student reaches a solution with direction.	• Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product X_____	• Presentation shows compelling evidence of an independent learner and thinker. • Solution shows deep understanding of the problem and its components. • Solution shows extensive and appropriate application of 21st-century skills.	• Presentation shows clear evidence of an independent learner and thinker. • Solution shows adequate understanding of the problem and its components. • Solution shows adequate application of 21st-century skills.	• Presentation shows some evidence of an independent learner and thinker. • Solution shows some understanding of the problem and its components. • Solution shows some application of 21st-century skills.	• Presentation shows limited or no evidence of an independent learner and thinker. • Solution shows limited or no understanding of the problem. • Solution shows limited or no application of 21st-century skills.

THEATRE PERFORMANCE 1
MONOLOGUE PERFORMANCE ASSESSMENT

Performer:

_____

Audience:

_____

Time:

Memorization:

Physical choices:
- Posture and stance help to create a character & are modified according to shifts in mood, emotion, intention
- Movement is purposeful, logical, and helps to create a character; movement is clear and is modified according to shifts in mood, emotion, intention
- Extraneous, nervous movements are resisted (e.g., pacing, shuffling feet, etc.)
- Playing space is used effectively

Vocal choices:
- Volume is appropriate to character and situation and is modified according to shifts in mood, emotion, intention
- Pace is appropriate to character and situation and is modified according to shifts in mood, emotion, intention
- Inflection is used appropriately to convey the emotional stakes and intention of the monologue
- Enunciation is clear; pronunciation of words is correct

Script work:
- Performance indicates a clear understanding of the character, situation, emotion, intention
- Performance indicates work has been done to discover beats, subtext, stakes of the monologue

THEATRE PERFORMANCE 1
PARTNER SCENE PROJECT RUBRIC

	4	3	2	1	Notes
Vocal	Pace is varied thoughtfully to create meaning; volume is appropriate and varied thoughtfully; inflection suggests character mood, emotion, and intention; speech is clearly enunciated.	Pace, volume, inflection, and clarity are effective and enhance the storytelling most of the time; occasional slips or missed opportunities do not detract from the overall performance.	One or more of pace, volume, inflection, or clarity is affected enough to detract from the overall performance.	Performance demonstrates little awareness of or attention to pace, volume, inflection, or clarity. The performance is significantly impacted by this element.	
Individual Movement	Actor makes thoughtful and purposeful choices about posture and gesture that help tell the story; facial expressions convey emotion clearly and realistically.	Posture, gesture, and facial expression are effective and enhance the storytelling most of the time; occasional slips or missed opportunities do not detract from the overall performance.	One or more of posture, gesture, or facial expression is affected enough to detract from the overall performance.	Performance demonstrates little awareness of or attention to posture, gesture, or facial expression. The performance is significantly impacted by this element.	
Blocking	The stage picture is not stagnant and varies according to story; characters use space effectively and thoughtfully; movements are motivated by script and are integrated.	The stage picture has some variation but may miss more subtle opportunities for variance; characters' use of space and movements are motivated and integrated most of the time.	The stage picture does not reflect changes in the story; actor turns his/her back to the audience frequently or at length; movements (if made) are not motivated and/or do not work together with fellow actor.	Performance demonstrates little awareness of or attention to creating and varying stage pictures and/or using the stage space effectively. The performance is significantly impacted by this element.	
Characterization	Portrayal of character demonstrates insightful interpretation of script; characterization is varied according to script; actor stays in character at all times.	Characterization reflects evidence work with script and an understanding of character; more evidence of motivation, relationship, or tactics might be possible and advisable.	Character has some affect but it is stagnant, inconsistent, and/or not believable. Characterization does not appear to be motivated by close reading of script.	Performance reflects very limited work with the script to develop a character and/or an inability to stay in character. The performance is significantly impacted by this element.	
Set/Props	Thoughtful, creative choices are made regarding use of set and props and help to tell story.	Choices have been made regarding set and props; some subtle opportunities might be missed.	Initial consideration of set/props appears present but is not consistent or carried throughout.	Little to no attention appears to have been paid to this element.	
Familiarity with Script	Actor demonstrates a high level of memorization and comfort with script.	Actor demonstrates a level of memorization and comfort with script that facilitates the overall performance.	Actor has a level of familiarity with script that is marginally acceptable and suggests little work outside class time.	Actor is not familiar or comfortable with script. The performance is significantly impacted by this element.	

THEATRE PERFORMANCE 1
ONE-ACT FINAL PROJECT RUBRIC

	4	3	2	1	Notes
Vocal	Pace is varied thoughtfully to create meaning; volume is appropriate and varied thoughtfully; inflection suggests character mood, emotion, and intention; speech is clearly enunciated.	Pace, volume, inflection, and clarity are effective and enhance the storytelling most of the time; occasional slips or missed opportunities do not detract from the overall performance.	One or more of pace, volume, inflection, or clarity is affected enough to detract from the overall performance.	Performance demonstrates little awareness of or attention to pace, volume, inflection, or clarity. The performance is significantly impacted by this element.	
Individual Movement	Actor makes thoughtful and purposeful choices about posture and gesture that help tell the story; facial expressions convey emotion clearly and realistically.	Posture, gesture, and facial expression are effective and enhance the storytelling most of the time; occasional slips or missed opportunities do not detract from the overall performance.	One or more of posture, gesture, or facial expression is affected enough to detract from the overall performance.	Performance demonstrates little awareness of or attention to posture, gesture, or facial expression. The performance is significantly impacted by this element.	
Blocking	The stage picture is not stagnant and varies according to story; characters use space effectively and thoughtfully; movements are motivated by script and are integrated.	The stage picture has some variation but may miss more subtle opportunities for variance; characters' use of space and movements are motivated and integrated most of the time.	The stage picture does not reflect changes in the story; actor turns his/her back to the audience frequently or at length; movements (if made) are not motivated and/or do not work together with fellow actor.	Performance demonstrates little awareness of or attention to creating and varying stage pictures and/or using the stage space effectively. The performance is significantly impacted by this element.	
Characterization	Portrayal of character demonstrates insightful interpretation of script; characterization is varied according to script; actor stays in character at all times.	Characterization reflects evidence work with script and an understanding of character; more evidence of motivation, relationship, or tactics might be possible and advisable.	Character has some affect but it is stagnant, inconsistent, and/or not believable. Characterization does not appear to be motivated by close reading of script.	Performance reflects very limited work with the script to develop a character and/or an inability to stay in character. The performance is significantly impacted by this element.	
Set/Props	Thoughtful, creative choices are made regarding use of set and props and help to tell story.	Choices have been made regarding set and props; some subtle opportunities might be missed.	Initial consideration of set/props appears present but is not consistent or carried throughout.	Little to no attention appears to have been paid to this element.	
Familiarity with Script	Actor demonstrates a high level of memorization and comfort with script.	Actor demonstrates a level of memorization and comfort with script that facilitates the overall performance.	Actor has a level of familiarity with script that is marginally acceptable. The performance is noticeably impacted by this element.	Actor is not familiar or comfortable with script. The performance is significantly impacted by this element.	