

## Wilson Area School District Planned Course Guide

**Title of planned course:** Theatre II

**Subject Area:** English (elective)

**Grade Level:** 10, 11, 12

**Course Description:** In Theatre II, students will have an opportunity to continue the studies of multiple areas of theatre that they began in Intro to Theatre, building their skill sets as actors and theatre practitioners. Students will extend their studies of acting, reinforcing the analysis of a character based on text and then making physical and vocal choices onstage. Students will enhance these skills via improvisation exercises, monologue performance, scene performance, and audition preparation. Students will also explore other areas of theatre not addressed in Intro to Theatre, including musical theatre, origins of theatre in history, and contemporary theatre in the US today. Finally, students will collaborate to present a short one-act play as a culminating project, drawing on skills attained in both semesters to put forth a live performance for a small invited audience.

**Time/Credit for this Course:** Half year / 0.5 credit

**Curriculum Writing Committee:** Lacy Browne

## Curriculum Map

**January:** (last 1-2 weeks) Review of Acting Terminology & Key Concepts

**February:** Acting: Improvisation; Contemporary Theatre in the US

**March:** Acting: Partner Scenes; History of Theatre

**April:** Musical Theatre; Acting: Monologues/ Solos

**May-June:** Final project rehearsal and performance

## Wilson Area School District Planned Course Materials

**Course Title:** Theatre II

**Textbook:** *The Theatre Experience*, 13th edition (2015) by Edwin Wilson

**Supplemental Books:**

- *Training an Actor: The Stanislavski System in Class* by Sonia Moore
- *The Theatre: A Concise History* by Phyllis Hartnoll

**Teacher Resources:**

- *Theater Scenes for Rehearsal: A Director's Handbook* by Viola Spolin
- *Contemporary Scenes for Young Actors* by Douglas M. Parker
- *Great Monologues for Young Actors* Ed. Craig Slight and Jack Sharrar

## Curriculum Scope & Sequence

**Planned Course:** Theatre II

**Unit 1:** Review of Beginning Acting & Improvisation

**Time frame:** 2 weeks

**State Standards:** I.3.9-10.C, I.3.9-10.H, I.3.9-10.J

**Anchor(s) or adopted anchor:** L.F.2.2.4, L.F.2.3.1, L.F.2.5.3, L.F.2.1.1

**Essential content/objectives:** At end of the unit, students will be able to:

- Work together in the moment to improvise scenarios, dialogue, and conflict
- Portray and hone a character based on vocal and physical choices
- Define and explain key terms in the study of beginning acting (Learned in Intro to Theatre)

**Core Activities:** Students will complete/participate in the following:

- Group team-building exercises
- Improvisation activities and “games” designed for character building, adding content/ conflict, and developing confidence
- More traditional review & example applications of terms for the acting, including those associated with Stanislavski’s method

**Extensions:**

- Student-suggested and/or student-led improvisation exercises
- Read a short excerpt from another acting guru (ex. *Advice to the Players* by Robert Lewis) and compare/ contrast with Stanislavski’s teachings

**Remediation:**

- Supported improvisation (ex. teacher steps into activity to assist a struggling player)
- One-on-one tutoring or teacher-arranged study group to review key acting terms prior to assessment

**Instructional Methods:**

- Participatory group activities
- Readings and discussion
- Direct instruction: Slides with definitions and examples, as well as other study materials and practice tasks

**Materials & Resources:**

- *The Theatre Experience* Ch. 4 Acting
- *Training an Actor: The Stanislavski System in Class* by Sonia Moore
- *Theater Scenes for Rehearsal: A Director’s Handbook* by Viola Spolin
- Additional supplemental scenes for acting, as chosen by instructor

**Assessments:**

- Actor’s journal
- Readings and associated classwork/homework
- Participation and observation
- Terminology quiz with applications

## Curriculum Scope & Sequence

**Planned Course:** Theatre II

**Unit 2:** Contemporary Theatre in the US

**Time frame:** 4 weeks

**State Standards:** I.3.9-10.G, I.3.9-10.E, I.3.9-10.H

**Anchor(s) or adopted anchor:** L.F.2.5.3, L.F.2.2.4, L.F.2.4.1, L.F.2.2.3

**Essential content/objectives:** At end of the unit, students will be able to:

- Describe and explain genres and trends in theatre that are prevalent in the US today, both traditional and nontraditional, and from many multicultural sources
- Rehearse and perform a partner scene from the contemporary theatrical canon, applying principles of beginning acting, and self-evaluating after

**Core Activities:** Students will complete/participate in the following:

- Reading, writing, and discussion about textbook Chapter 14: Contemporary Theatre in the US
- Viewing and analyzing scene clips available on the web to apply key concepts
- Drama “book report” project: reading, analyzing, and writing about a chosen play script independently
- Scene acting project: Reading, notating, rehearsing, and performing a scene

**Extensions:**

- Optional: Attending and viewing a locally produced play (perhaps at a college) and writing a play critique, applying concepts from Units 1 and 2
- Optional: For extra credit students may research and report on a specific concept or location from Chapter 13 Global Theatre
- Optional: Research and report on challenges the Covid-19 Pandemic has created for working theatres, including plans to survive and bounce back

**Remediation:**

- One-on-one tutoring to review key terms and concepts from Chapter 14
- Additional individualized rehearsal sessions for scene acting projects

**Instructional Methods:**

- Readings and discussion
- Direct instruction: slides with definitions and examples, as well as other study materials and practice tasks
- Scene analysis: Use of clips of key scenes available on the web, in connection with discussion and analysis to illustrate key concepts
- Participatory group scene rehearsals with constructive commentary from both teacher and peers

**Materials & Resources:**

- *The Theatre Experience* Ch. 14 Contemporary Theatre in the US
- *Contemporary Scenes for Young Actors* by Douglas M. Parker  
as well as other sourcebooks of scene material, such as:  
<https://www.theatrefolk.com/blog/top-ten-classroom-production-plays/>
- Web resources to view clips of contemporary theatre performances in the US, as selected as relevant by teacher

**Assessments:**

- Actor's journal
- Readings and associated classwork/homework
- Final partner scene project, graded according to rubric
- "Play report" project (written and presentation component)

## Curriculum Scope & Sequence

**Planned Course:** Theatre II

**Unit 3:** Origins and History of Theatre

**Time frame:** 4 weeks

**State Standards:** I.3.9-10.G, I.3.9-10.E

**Anchor(s) or adopted anchor:** L.F.2.5.3, L.F.2.2.4, L.F.2.4.1, L.F.2.2.3

**Essential content/objectives:** At end of the unit, students will be able to:

- Explain and describe the origins of the Western theatre tradition in Ancient Greece and Rome
- Explain and describe the development of Western theatre in Europe throughout various eras, leading to early US theatrical traditions
- Define and apply key terms that relate to the development of theatre throughout history

**Core Activities:** Students will complete/participate in the following:

- Reading, writing about, and discussing supplemental materials provided including short excerpts from *The Theatre: A Concise History* by Phyllis Hartnoll, plus web resources and slides curated by instructor
- Viewing and analyzing scene clips available on the web to apply key concepts
- Readers' theatre (seated table reads) of brief samples of historical theatrical scripts from various eras

**Extensions:**

- Optional: prepare and perform a classical monologue from a relevant era in theatrical history

**Remediation:**

- One-on-one tutoring on key concepts and topics covered in the lessons
- Teacher-generated study guides and/or review games provided

**Instructional Methods:**

- Readings and discussions
- Direct instruction: slides with definitions and examples, as well as other study materials and practice tasks
- Scene analysis: Use of clips of key scenes available on the web, in connection with discussion and analysis to illustrate key concepts
- Participatory group readings (short excerpts from scripts from past eras)

**Materials & Resources:**

- *The Theatre: A Concise History* by Phyllis Hartnoll
- Web resources to view clips of recreated performances of historical methods, as selected as relevant by teacher
- Supplemental short scenes from plays representing past eras, as selected by teacher
- Crash Course Videos: short videos on many specific eras and movements  
<https://www.youtube.com/playlist?list=PL8dPuuaLjXtONXALkeh5uisZqrAcPKCee>

**Assessments:**

- Readings and associated classwork/homework
- Additional written assignment(s) and/or presentation to assess comprehension of past eras of theatrical history
- Review game and Quiz to assess key terms in theatrical history



## Curriculum Scope & Sequence

**Planned Course:** Theatre II

**Unit 4:** Musical Theatre

**Time frame:** 4 weeks

**State Standards:** I.3.9-10.G, I.3.9-10.H, I.3.9-10.E

**Anchor(s) or adopted anchor:** L.F.2.5.3, L.F.2.2.4, L.F.2.4.1, L.F.2.1.1

**Essential content/objectives:** At end of the unit, students will be able to:

- Explain and describe various types of musical theatre today
- Explain and describe the components of a musical, applying to examples today
- Explain and describe the development of the American musical throughout the past century

**Core Activities:** Students will complete/participate in the following:

- Reading, writing, and discussion about textbook Chapter 12: Musical Theatre
- Viewing and analyzing scene clips available on the web to apply key concepts
- Monologue acting project: reading, notating, rehearsing and performing a monologue or solo from the contemporary/ musical theatre canon
- Brief review of tasks of theatrical designers and directors peppered throughout

**Extensions:**

- Assist fellow classmates in monologue and/or solo preparation/ rehearsal
- Add design elements to your monologue performance such as costuming, props, or scenic elements
- Accompany your solo performance by playing your own instrument, such as piano or guitar, if applicable
- Take your monologue text, choose 10 key lines, add in an opposing player's dialogue, and use this as a basis as a partner scene to rehearse and perform

**Remediation:**

- One-on-one tutoring to review key terms and concepts from Chapter 12
- Additional individualized rehearsal sessions for monologue/ solo projects

**Instructional Methods:**

- Readings and discussion
- Direct instruction: slides with definitions and examples, as well as other study materials and practice tasks
- Scene analysis: Use of clips of key scenes available on the web, in connection with discussion and analysis to illustrate key concepts
- Participatory monologue/ solo rehearsals with constructive commentary from both teacher and peers

**Materials & Resources:**

- *The Theatre Experience* Ch. 12 Musical Theatre
- Web resources to view clips of contemporary theatre performances in the US, as selected as relevant by teacher
- *Great Monologues for Young Actors* Ed. Craig Slaight and Jack Sharrar (and additional similar monologue sourcebooks) to select performance material

**Assessments:**

- Actor's journal
- Readings and associated classwork/homework
- Additional written assignment(s) and/or presentation to assess comprehension of development of musical theatre
- Final partner scene project, graded according to rubric

## Curriculum Scope & Sequence

**Planned Course:** Theatre II

**Unit 5:** One-Act Play Production

**Time frame:** 4 weeks

**State Standards:** I.3.9-10.H, I.3.9-10.A, I.3.9-10.C

**Anchor(s) or adopted anchor:** L.F.2.3.3, L.F.2.3.5, L.F.2.5.3, L.F.2.2.4

**Essential content/objectives:** At end of the unit, students will be able to:

- Collaborate to rehearse and present a brief performance as a group based on a given dramatic text
- Make directing and design choices that correspond with a chosen dramatic text
- Portray and hone a character based on physical, vocal, and emotional choices
- Present one-act for a live invited audience and then evaluate the effectiveness of their performance

**Core Activities:** Students will complete/participate in the following:

- Mini-review of director's tasks, including participatory directing activity
- Select desired tasks for final presentation (actor, director, designer) and work as a class to select performance text(s)
- Create and undertake a rehearsal plan, rehearsing and refining the given one-act and responding to constructive critique from peers and instructor
- Self-evaluation (written) as well as whole-class evaluation (discussion) of the rehearsal process and the final product

**Extensions:**

- The class may generate the project rubric together, as guided by the teacher, if time permits.
- A student volunteer might serve as the director for the one-act play.
- A student volunteer might serve, in addition to his/her assigned responsibilities, in a technical capacity should any lighting or sound adjustments be needed.
- A student volunteer might film the performance and then edit the footage.

**Remediation:**

- Extra help/ teacher-guided rehearsal time with any aspects of the one-act rehearsal process, including acting, directing, etc, before or after school

**Instructional Methods:**

- Participatory group rehearsals with constructive critique from teacher and peers (as well as self-evaluation)
- Hands-on design work by making design choices for one's chosen text
- Hands-on directing work by reading and marking the script and aiding student actors in making choices during rehearsals

**Materials & Resources:**

- Assorted chapters/ handouts/ supplements from previous units, based on a student's chosen task for the final project
  - Example: *Training an Actor: The Stanislavski System in Class* by Sonia Moore
- The script of the one-act that has been selected from available resources, such as:  
<https://www.theatrefolk.com/blog/top-ten-classroom-production-plays/>
- Rubric for the project, whether teacher-generated or class-generated

**Assessments:**

- Actor's journal
- Participation observation
- Rubric for final scene presentation (different rubrics for actors, directors, designers)
- Written self-evaluation about final scene presentation