

Theatre Arts 2-4 Curriculum updated August 2024

Course Overview

Dual Credit Opportunity Students in this course will have an opportunity to earn Dual Credit through Camden County College.

Prerequisite: Students must have obtained a passing grade in Theatre Arts I.

Designed to continue and build on the basic knowledge acquired in the Theatre Arts 1 course, this elective course is organized as an acting workshop where students will expand their prior knowledge of the study of acting, performance, and theater. By performing characters through dramatic improvisation and scripted theatrical pieces, students will study several methods of acting and participate in advanced acting exercises to promote the development and integration of an actor's cognitive abilities.

Grading Policy

COURSE SYLLABUS

Pacing guide

<u>Units</u>	<u>Timeframe</u>
<u>Unit 1:</u> ACTING METHODS & THE AUDITION	Approximately 10 weeks (September - mid November)
<u>Unit 2:</u> MOVEMENT AND MORE (Advanced Pantomime & Mime)	Approximately 10 weeks (mid November - January)
<u>Unit 3:</u> THEATRE HISTORY (The American Greats & Other Period Drama)	Approximately 10 weeks (February - March)
<u>Unit 4:</u> STAGE CHOREOGRAPHY/SPECIAL TOPICS	Approximately 10 weeks (April - June)
<u>Interdisciplinary Connections/Standards</u>	(September - June)

Unit 1 Summary:

ACTING METHODS & THE AUDITION

As Stanislavski once wrote: "An Actor Prepares." Actors who are serious about the art form should appreciate that skills and techniques are not the only tools an actor must attain in order to prepare for/participate in a production. While this unit will continue to challenge students to enhance their familiarity with acting techniques and apply them to new acting scenarios, developing characters and scene work /monologues/ audition materials. It will fully introduce students to the process a casting director may follow in order to cast a play. By understanding the types of auditions actors may encounter, students can continue to prepare themselves for acting in "real world" situations. This unit will explore more specific acting methods as established by master instructors in the genre (ie: Stanislavski, Adler, Meisner,, Hagen, Strasberg, Spolin) and require students to adopt & apply some of these techniques as they workshop their own acting materials. Marrying premise/theory with performance will be at the forefront as students decide which aspects of various acting techniques most appeal to their own personalities and are best fit to their characters and scene styles.

Mini Unit: ADVANCED ELEMENTS OF IMPROVISATION

(Incorporated within major unit as a 1 or 2 day a week imagination/character skill focus / or as a sole-focus mini unit for a 1.5 week unit break)

While improvisation is the portrayal of a character or a scene without rehearsal or preparation, that does not mean actors do not utilize specific skills and techniques in order to improvise in performance. The goal of this unit is to continue to build on the skill set acquired during previous study of improvisation. Students will revisit exploring options in improvisation by participating in the motivated sequence and learning how actors' choices and reactions in improvisational scenes can result in different resolutions to conflict

Unit Learning Targets and Essential Questions: These establish inquiry to unify the unit's assignments and assessments

Unit Essential Questions:

- How does varying acting method /interpretation techniques and isolating skills impact creation of character?
- How can an actor apply formulated techniques to create an authentic and fresh performance?
- How does the choice of specific acting techniques affect the development of a character or scene?
- How does the choice of specific acting techniques affect the impact of a character or scene on an audience?
- What is the motivated sequence and how can this type of improvisation be used to encourage original characterizations?
- In what ways does improvisation allow an actor to have power over the direction of a scene or performance?
- Why does improvisation deepen the understanding of being "in the moment" and contribute to spontaneous and fresh performances of established texts?

Assessment Targets:

- Students will identify unique elements of an acting method.
- Students will envision and plan characters and scenes incorporating an acting method.
- Students will cooperate with peers to incorporate techniques and develop / expand their acting repertoire.
- Students will clarify choices and rehearse/share how changing acting techniques affects the outcome of performance.
- Students will realize their acting experience and construct a working resume.

Assessments:

SUMMATIVE ASSESSMENTS (40%)

MAJOR (15%)/ PERFORMANCE (25%) - (one single assessment cannot exceed 20% of MP grade)

1. **Creation & performance of Subtext for individual Scene Character or Monologue**
Students will demonstrate understanding of directed character development by interpretation of script and application of acting techniques for a character in monologue and/or scene.
2. **Group Duo/Trio/Ensemble Scene Performances** : Using the approach of selected Master acting instructor at focus students will perform a scene that demonstrates the techniques and uses the elements of the school of theatre at focus.

Weekly Learning Targets and Essential Questions: These establish objectives to unify the unit's essential questions and unit targets

- **SWBAT identify the unique elements /"rules" of the acting method /Master at focus.**
What are the unique elements of various methods of acting? (i.e. Stanislavski, Meisner, Adler)
- **SWBAT choose acting methods to create realistic characters to construct meaningful scenes/authentic performances.**
How does exploring an acting methodology introduce young actors to options available for character development?
- **SWBAT incorporate new acting methods /techniques in order to deepen their characters /interactions.**
How does acquiring knowledge and understanding of different acting methods help actors refine their skill-set and expand their artistic repertoire?
- **SWBAT realize that using methods in acting impacts the outcome of performance.**
What role does choice play in scene ideas and what do acting methods reveal about the nature of storytelling in acting/theatre?
- **SWBAT construct scenes to envision how techniques can drive the plot /outcome of a scene.**
How can an actor explore choices and vary outcomes in scene work by applying improvisation techniques like the motivated sequence in a monologue or scene?
- **SWBAT discern how choosing methods may affect the range of character development (ie: by limiting or freeing).**
How can an actor change the development of a character or scene by applying methods /techniques?
- **SWBAT recognize how an acting method evolved as a**

(Ie: Stanislavski, Adler, Meisner, Hagen, Strasberg, Spolin)

3. **Acting Resume /Portfolio** Students will follow the accepted U.S. market format to create a beginning acting resume. (Experience will be drawn from class performances, school and community roles, techniques studied, etc.)

FORMATIVE ASSESSMENTS

(Classwork & Homework = 25%; Rehearsal/Participation = 35%)

MINOR ASSESSMENTS: These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

- Warm-ups / circle exercises / ask-fors / jump-in acting
- Scene Planning Worksheets and/or Character Sketches
- Reflections - self critique, peer critique, video based evaluation, goal setting based on past performances.
- Acting Method Quiz (on studied method- can be performance or paper based)
- Preparation of an acting Resume which includes/reflects class-based, school-based and community-based theatre experience.

PREPARATION/PROGRESS/PARTICIPATION: These assignments must measure performance progress toward unit goals.

Rehearsals, reflections, daily journals, daily warm-ups/ individual & ensemble acting exercises

reaction/relation to its time and inspired additional schools of thought/interpretation.

How are specific methods/schools of acting impacted by societal progress and related to evolution of culture?

- **SWBAT rehearse and evaluate cold and prepared reading audition forms.**
How do you conduct and/or participate in an audition?
- **SWBAT construct an actor's resume based on their experiences and as a basis for future theatre work.**
How do you prepare an actor's resume?

Resources:

Drama Notebook, The Stage And The School Textbook chapters. The Drama Menu [Monologues For Actors](#)

- [Acting Techniques -Masters & Methods.pdf](#) (Background on masters coursework & core exercises to allow students to adapt method to material & practice skills) [Acting Résumé Formatting Basics + Template | Backstage](#)
- [BBPress Drama](#) ■ [Drama Classes Biz](#) ■ [Drama Resource](#) ■ [Stage Milk](#) ■ [Thought Company](#) (selected exercises as applicable)

Tier 1 Supports: Universal Strategies to benefit all learners

1. Explicit Instruction: Clear, direct teaching of skills and concepts.
2. Modeling and demonstrating reading and writing strategies.
3. Using "think-aloud" techniques to show thought processes during reading and writing.
4. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
5. Offering choices in assignments to allow students to demonstrate understanding in different ways (e.g., essays, presentations, creative projects).
6. Active Engagement: Incorporating interactive activities such as group discussions, peer reviews, and collaborative projects.
7. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.
8. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
9. Providing timely and constructive feedback on student work.
10. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.

11. Encouraging independent reading and providing time for sustained silent reading (SSR).
12. Writing Supports: Using graphic organizers to help students plan and structure their writing.
13. Implementing a writing process approach, including drafting, revising, editing, and publishing.
14. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
15. Using word walls, flashcards, and vocabulary games to reinforce new words.
16. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
18. Building a classroom culture that encourages risk-taking, collaboration, and respect.
19. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
20. Incorporating digital literacy skills into the curriculum.
21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

STANDARDS for Learning Targets

- 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.
- **1.4.12adv.Cr1c:** Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
- **1.4.12prof.Cr3a:** Use script analysis to inform choices impacting the believability and authenticity of a character.
- 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.
- **1.4.12adv.Cr2a:** Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- **1.4.12adv.Cr3b:** Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.

Accommodations and Modifications

Gifted and Talented

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

Special Education Accommodations/Modifications

504 Accommodations/Modifications

MLL Accommodations/Modifications

Unit 2 Summary:

MOVEMENT AND MORE (Advanced Pantomime & Mime)

Students will build on prior instruction in pantomime by exploring more challenging & complex variations in movement, continuing to work with space objects, and participating in stylized acting experiences using the form of mime. This unit further challenges students to use their bodies to communicate emotions, attitudes, and conflicts in order to tell stories and establish themes in performance. In addition, students will develop a foundation in mime by learning to recognize and perform universal mime activities such as the ladder, the rope, the box, etc. and incorporate these into performance scenes. Students will be required to develop performances that showcase their ability to work with imaginary objects and circumstances while convincingly communicating their character and storyline.

Mini Unit: ADVANCED ELEMENTS OF IMPROVISATION

(Incorporated within major unit as a 1 or 2 day a week mime /movement (pause, rewind) skill focus / or as a sole-focus mini unit for a 1.5 week unit break)

While improvisation is the portrayal of a character or a scene without rehearsal or preparation, that does not mean actors do not utilize specific skills and techniques in order to improvise in performance. The goal of this unit is to continue to build on the skill set acquired during previous study of improvisation. Students will revisit exploring options in improvisation by participating in the motivated sequence and learning how actors' choices and reactions in improvisational scenes can result in different resolutions to conflict

Unit Learning Targets and Essential Questions: These establish inquiry to unify the unit's assignments and assessments

Unit Essential Questions:

- What are some of the similarities and differences between the arts of pantomime and mime?
- How does an actor isolate muscle groups to build and enhance facial expression to achieve the intensity of communication required to execute mime?
- How does an actor isolate and sharpen movement and gesture to achieve the subtlety and define specificity required to execute effective mime?
- Why must actors carefully consider intention and purpose while planning silent performances in order to ensure audience understanding and ability to identify conflict, story and character?

Assessment Targets:

- Students will define and differentiate between rules /types of pantomime & mime.
- Students will envision and plan individual and group mime/ pantomime scenes incorporating selected techniques to demonstrate nonverbal storytelling skills.
- Students will cooperate with peers to incorporate techniques and develop / expand their
- Students will clarify choices and rehearse/share

Assessments:

SUMMATIVE ASSESSMENTS (40%)

Weekly Learning Targets and Essential Questions: These establish objectives to unify the unit's essential questions and unit targets

- **SWBAT identify the differences between mime and pantomime.**
How does pantomime differ from mime?
- **SWBAT learn, rehearse and incorporate mime skill techniques into acting exercises.**
What are some conventional mime exercises and how do they help actors establish and create mimes?
- **SWBAT construct gestures and expressions to clarify and communicate various emotions & ideas.**
How does a performer vary expressions & gestures to communicate different themes or emotions?
- **SWBAT choose mime exercises and envision scenes where they use them to establish problems/solutions in plot/story development.**
How are the conventional mime exercises (ie: the box, the fixed point, the wall) used by an actor to develop conflict?

MAJOR (15%) PERFORMANCE (25%) - (one single assessment cannot exceed 20% of MP grade)

1. **Solo Mime /Pantomime Performance** Student will demonstrate ability to combine a selection of mime techniques in performance to express a theme /tell a story. (1-3 minutes)
2. **Duo/Trio Pantomime to Music** -Students will demonstrate nonverbal acting and communication skills to plan and perform a pantomime scene to music selected to establish the mood /tell the story. (2-4 minutes)
3. **Group Silent Scene Project**- Students will work together to envision /plan/ rehearse and perform a longer scene (5 minutes or more) that develops a silent scene using mime/pantomime techniques, sound effects, costuming/propping, establishes a setting and tells a complete story.

FORMATIVE ASSESSMENTS

(Classwork & Homework = 25%; Rehearsal/Participation = 35%)

These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

Warm-ups / circle exercises / ask-fors / jump-in acting
Scene Planning Worksheets and/or Character Sketches
Reflections - self critique, peer critique, video based evaluation, goal setting based on past performances.
Acting Quiz (on mime/pantomime techniques- can be performance or paper based)
Preparation of short improv scenes combining movements in performance experience.

PREPARATION/PROGRESS/PARTICIPATION: These assignments must measure performance progress toward unit goals:
Rehearsals, reflections, daily journals, daily warm-ups/ individual & ensemble acting exercises

- **SWBAT interpret mime techniques to establish a theme / affect emotional response from the peer audience.**
How can exaggerated movement create both drama and comedy?
- **SWBAT analyze samples/clips of silent film to identify mime techniques and explore the use of timing with pantomime acting.**
How does understanding the structure of silent film (use of text placards, music, manipulation of frame speed, clapboard slating) aid in the creation of an original silent film?
- **SWBAT examine and critique how mimes express emotions and feelings through nonverbal expression.**
How do conventional mime exercises help actors explore emotional themes through the art of mime?

Resources:

Drama Notebook, The Stage And The School Textbook chapters. The Drama Menu

Suggested: [Dn-40-pantomime-activities.pdf](#) ■ [dn-sensory-pantomimes \(1\).pdf](#) ■ [Mime Chapter.pdf](#)

■ [The Principles of Pantomime](#)

■ [Possible Topics for Individual Pantomime Scenes](#)

■ [TA2-4 Advanced Pantomime/Mime](#)

Tier 1 Supports: Universal Strategies to benefit all learners

1. Explicit Instruction: Clear, direct teaching of skills and concepts.
2. Modeling and demonstrating reading and writing strategies.
3. Using "think-aloud" techniques to show thought processes during reading and writing.
4. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
5. Offering choices in assignments to allow students to demonstrate understanding in different ways (e.g., essays, presentations, creative projects).
6. Active Engagement: Incorporating interactive activities such as group discussions, peer reviews, and collaborative projects.
7. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.

8. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
9. Providing timely and constructive feedback on student work.
10. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.
11. Encouraging independent reading and providing time for sustained silent reading (SSR).
12. Writing Supports: Using graphic organizers to help students plan and structure their writing.
13. Implementing a writing process approach, including drafting, revising, editing, and publishing.
14. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
15. Using word walls, flashcards, and vocabulary games to reinforce new words.
16. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
18. Building a classroom culture that encourages risk-taking, collaboration, and respect.
19. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
20. Incorporating digital literacy skills into the curriculum.
21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

STANDARDS for Learning Targets

- 1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work. *
- 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.
- **1.4.12adv.Cr1a:** Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work. *
- **1.4.12adv.Cr2b:** Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
- **1.4.12adv.Cr3a:** Explore **physical**, vocal and **psychological** characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
- 1.4.12prof.Pr4b: Use technical elements to increase the impact of design for a theatre production.
- **1.4.12adv.Pr4a:** Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
- 1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.

Accommodations and Modifications

Gifted and Talented

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accommodations/Modifications](#)

[504 Accommodations/Modifications](#)

[MLL Accommodations/Modifications](#)

Unit 3 Summary:

THEATRE HISTORY: The American Greats & Other Period Drama

(American & Choice of one or more period: Shakespeare, Commedia dell'Arte, Renaissance, Theatre of the Absurd, Memory Play, Noh/Bunraku)

Building on the previous understanding that modern drama borrows many of its elements from past cultures, and changes in development as a result of social/historical elements of a culture and time period, this unit allows students to explore the contributions of one specific American dramatist and explore a period dramatist as well as additional cultural influences from varied historical periods.

Each year the advanced level students will focus on the study of one American playwright (I.e: Tennessee Williams, Neil Simon, Thornton Wilder) and read a play/ one act / or scenes by that playwright in order to explore his/her unique style and place in American drama history. In addition, students will be introduced to one additional historical period (I.e: English Shakespearean drama, Italian commedia dell'arte, etc...) and study the elements of that form to understand its composition and relationship to modern drama. Students will interact with texts through reading and study as well as through interpretation and performance. Performance requirements will build upon previous studies of movement, vocal acting and characterization as students work to create original interpretations of classic pieces.

Mini Unit: ADVANCED ELEMENTS OF IMPROVISATION

(Incorporated within major unit as a 1 or 2 day a week timing/ensemble building skill focus / or as a sole-focus mini unit for a 1.5 week unit break)
While improvisation is the portrayal of a character or a scene without rehearsal or preparation, that does not mean actors do not utilize specific skills and techniques in order to improvise in performance. The goal of this unit is to continue to build on the skill set acquired during previous study of improvisation. Students will revisit exploring options in improvisation by participating in the motivated sequence and learning how actors' choices and reactions in improvisational scenes can result in different resolutions to conflict.

Unit Learning Targets and Essential Questions: These establish inquiry to unify the unit's assignments and assessments

Unit Essential Questions:

- How do elements of modern American theatre reflect various past theatrical styles?
- In what ways does performance art define/ reflect / record the history of a culture?
- How can studying the role of theatre in a past time and place benefit our present understanding of plays /performance?

Assessment Targets:

- Students will identify the unique traits of an American dramatist and interpret the elements of his/her play to explore its impact on drama.
- Students will explore how plays (modern and historical time period) reflect the society and culture of a people and/or place.
- Students will respond to dramas in different time periods to discern how they relate to one another and expand their understanding of the role of drama and its contribution to history & culture.

Assessments:

SUMMATIVE ASSESSMENTS (40%)

MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)

1. Ensemble study & Scene Performance (American playwright of study)
2. Ensemble study & Scene Performances (Historical Drama /Play of Study)
3. Project /Playbill or Poster (advertising, incorporating elements) for either the American play or the historical period play studied (shared/presented to class)

FORMATIVE ASSESSMENTS

(Classwork & Homework = 25%; Rehearsal/Participation = 35%)

MINOR ASSESSMENTS: These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

- Warm-ups / circle exercises / ask-fors / jump-in acting
- Scene Planning Worksheets and/or Character Sketches
- Reflections - self critique, peer critique, video based evaluation, goal setting based on past performances.
- Acting Method Quiz (on the American playwright / play and/or the historical period play - can be performance or paper based)
- Reading texts and biographies /articles on the playwright & time period. .

PREPARATION/PROGRESS/PARTICIPATION: These assignments must measure performance progress toward unit goals:

Rehearsals, reflections, daily journals, daily warm-ups/ individual & ensemble acting exercises

Weekly Learning Targets and Essential Questions: These establish objectives to unify the unit's essential questions and unit targets

- **SWBAT realize & identify unique elements of a modern American playwright and play.**

What elements characterize a modern American drama?

- **SWBAT imagine, choose and share acting techniques unique to performance of modern American drama.**

Why must an actor make different interpretive choices in order to maintain historical accuracy in the portrayal of classical plots & characters?

- **SWBAT examine and interpret character types and experiences in plays from different historical periods.**

In what ways are the plots and character struggles uniquely reflective of different cultures & time periods ?

- **SWBAT make connections / discern like struggles & character experiences.**

In what ways are the plots and character struggles of different cultures & time periods reflective of the struggles of modern man?

- **SWBAT realize & identify unique elements of a specified period play from a historical era of study.**

What elements characterize a specific style in theatre history (Shakespeare, Commedia, Absurdism, etc...)?

- **SWBAT examine and critique motifs used by playwrights in period drama pieces.**

What terms/motifs are related to stylized drama?

- **SWBAT will envision life in the setting/time period of a play to establish how the play's plotline & characters reflect the author's time and contribute to his/her purpose.**

How do classic American dramas record the changing values and interests of society in their time periods?

- **SWBAT evaluate a play from a historic time period to clarify how it mirrors society's values and interpret its power and impact on the audience of its time, and our time.**

What does drama from specific historical periods reveal about the values, interests, and entertainment value of different cultures throughout history?

Resources:

Drama Notebook, The Stage And The School Textbook chapters. The Drama Menu

Outlines of terms/concepts for each historical drama style (handout, edoc), selected play titles and/or scenes; *History of the Theatre* (Brockett textbook)

[10 Useful Theatre History Resources For All Periods](#)

Tier 1 Supports: Universal Strategies to benefit all learners

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2. Modeling and demonstrating reading and writing strategies.
3. Using "think-aloud" techniques to show thought processes during reading and writing.
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7. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.
8. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
9. Providing timely and constructive feedback on student work.
10. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.
11. Encouraging independent reading and providing time for sustained silent reading (SSR).
12. Writing Supports: Using graphic organizers to help students plan and structure their writing.
13. Implementing a writing process approach, including drafting, revising, editing, and publishing.
14. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
15. Using word walls, flashcards, and vocabulary games to reinforce new words.
16. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
18. Building a classroom culture that encourages risk-taking, collaboration, and respect.
19. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
20. Incorporating digital literacy skills into the curriculum.
21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

STANDARDS for Learning Targets

- **1.4.12prof.Re8a:** Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context.
- **1.4.12acc.Re8c:** Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
- **1.4.12prof.Re7a:** Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.
- **1.4.12prof.Re7b:** Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

- 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
- **1.4.12adv.Re7a:** Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.

Accommodations and Modifications

Gifted and Talented

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accomodations/Modifications](#)

[504 Accomodations/Modifications](#)

[MLL Accomodations/Modifications](#)

Unit 4 Summary:

STAGE CHOREOGRAPHY/SPECIAL TOPICS

Stage choreography in any form challenges the actor to prepare specific movements for a unique purpose and targeted audience, and yet appear to spontaneously interpret the story on stage. While the main goal of stage choreography is to add visual interest and heighten the emotional impact of a scene, thereby accentuating the development of the characters and story, actors should respect the knowledge, skill, and safety precautions that are necessary in order to surprise the audience while protecting the performers on stage and respecting the integrity of the production. The goal of this unit is to introduce advanced actors to different types of stage choreography (stage combat, musical staging, and puppetry basics, children's theatre) over the course of their study in Theatre 2, 3, 4. Through their participation in this unit students will acquire vocabulary connected to the specific choreographic style and explore elements of technique as they practice that style. Students will create and stage original performances that include the choreography elements. Students will adhere to safety rules and procedures for executing stage choreography (i.e. spatial awareness, checking for distance, stretching and warm-ups). Students will also research stage choreography used professionally in musicals, film, presentations and music videos.

- It can be reflective of **CHOICE**, changed /rotated / even possibly combined- from within 3 year cycle, reflective of student /class interest & needs of the school drama program.**OPTIONS** include: **Stage Combat, Musical Theatre, Puppetry, Children's Theatre** - as these are all staged /blocked uniquely based upon their goals /audience /intentions for performance.

Unit Learning Targets and Essential Questions: These establish inquiry to unify the unit's assignments and assessments

Unit Essential Questions:

- How do choreographic choices influence an actor's presentation and development of a dramatic performance?
- How do choreographic choices impact what the audience sees on stage?
- How can choreographed movement (to music, stage combat, blocking etc.) influence and expand elements of dramatic storytelling?
- Why must performers be familiar with technical elements of stage choreography?

Assessment Targets:

- Students will explore modes of stage choreography used in drama productions and how they can enhance a performance.
- Students will recognize and envision how an actor's use of stage choreography impacts how a play/musical are experienced through performance.
- Students will add elements of stage choreography to scenes in order to enhance storytelling and character development/ interactions.
- Students will experience and explain why there are guidelines that govern stage choreography and why knowing and following these is key to safe/effective performances.

Assessments:

SUMMATIVE ASSESSMENTS (40%)

MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)

1. Step-by-Step Breakdown / Plan of Choreographed Performance
2. Short Stage Choreography Scene Performance (Individual or Ensemble)
3. Long Choreographed Individual or Ensemble Performance

FORMATIVE ASSESSMENTS

(Classwork & Homework = 25%; Rehearsal/Participation = 35%)

MINOR ASSESSMENTS: These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

- Warm-ups / circle exercises / ask-fors / jump-in acting
- Scene Planning Worksheets and/or Character Sketches
- Reflections - self critique, peer critique, video based evaluation, goal setting based on past performances.
- Quiz (on studied choreography at focus- can be performance or paper based).

PREPARATION/PROGRESS/PARTICIPATION: These assignments must measure performance progress toward unit goals:

Rehearsals, reflections, daily journals, daily warm-ups/ individual & ensemble acting exercises

Weekly Learning Targets and Essential Questions: These establish objectives to unify the unit's essential questions and unit targets

- SWBAT special terms and meanings used in stylized stage choreography.

What properties and vocabulary terms are associated with a specific style of stage choreography?

- SWBAT realize how stage choreography develops dramatic performance and construct scenes to use stage choreography intentionally.

How do technical elements/aspects of choreography impact the actors in a production?

- SWBAT envision, rehearse and share how practicing application of stage choreography relates to preparation for performance.

In what ways does following a technical approach to acting/choreography challenge an actor's ability to create the illusion of the first time?

- SWBAT follow stage choreography guidelines/rules to perform effective and safe choreography techniques.

What safety guidelines must an actor adhere to in order to safely execute stage choreography?

- SWBAT imagine and explore how incorporation of stage choreography affects emotion and mood in a dramatic performance.

How can choreography affect the emotional intensity of a scene?

- SWBAT interpret and discern complexities of stage choreography and how it is impacted by society, time period as it relates to its purpose in a production.

How do styles of stage choreography evolve in sophistication and execution in response to cultural trends and societal expectations?

Resources:

Stage and the School (textbook); *Exploring Theatre* (Glencoe textbook); *Theatre Games for Young Performers* (Maria C. Novelly); *Theatre Games for the Classroom* (Viola Spolin); *Drama Notebook Lessons*

MUSICAL STAGE CHOREOGRAPHY

 Musical Theatre Choreography.pptx  Musical Theatre overview and worksheet.pdf  MUSICAL THEATRE VOCABULARY

PUPPETRY / CHILDREN'S THEATER STAGE CHOREOGRAPHY

 How to Use Puppets to Tell a Story  HELP WANTED (Puppet Jobs)  Jokes with Puppets  Your Puppet-Character Origin Story
 "7 Things to Know About Bunraku, the Traditional Japanese Puppet Theatre"  Different Types Of Puppet _ Different Kinds Of Puppet _ Wiki.pdf

STAGE COMBAT/ CHOREOGRAPHY

 Copy of Stage Combat  SAMPLE- Fight Choreography Plan  REHEARSAL / Check in: Film Fight Scene  Fight scene critique
 Stage Combat Terms  STAGE COMBAT- Show & Tell

Multimedia Resources: Video Clips of choreography from musicals, music videos and/or films  Broadway History - Part 1 of Episode 1.mp4

 Broadway History - Part 2 of Episode 1.mp4  Fight Clips TA2-4

Tier 1 Supports: Universal Strategies to benefit all learners

22. Explicit Instruction: Clear, direct teaching of skills and concepts.
23. Modeling and demonstrating reading and writing strategies.
24. Using "think-aloud" techniques to show thought processes during reading and writing.
25. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
26. Offering choices in assignments to allow students to demonstrate understanding in different ways (e.g., essays, presentations, creative projects).
27. Active Engagement: Incorporating interactive activities such as group discussions, peer reviews, and collaborative projects.
28. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.
29. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
30. Providing timely and constructive feedback on student work.
31. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.
32. Encouraging independent reading and providing time for sustained silent reading (SSR).
33. Writing Supports: Using graphic organizers to help students plan and structure their writing.
34. Implementing a writing process approach, including drafting, revising, editing, and publishing.
35. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
36. Using word walls, flashcards, and vocabulary games to reinforce new words.
37. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
38. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
39. Building a classroom culture that encourages risk-taking, collaboration, and respect.
40. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
41. Incorporating digital literacy skills into the curriculum.
42. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

STANDARDS for Learning Targets

- 1.4.12prof.Cr1a: Research to construct ideas about the visual composition of devised or scripted theatre work.
- 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work
- 1.4.12adv.Cr1a: Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work. * *
- 1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- 1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
- 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.
- 1.4.12prof.Cr3c: Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
- 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
- 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
- 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
- 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.

Accommodations and Modifications

Gifted and Talented

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

Special Education Accomodations/Modifications

504 Accomodations/Modifications

MLL Accomodations/Modifications

Interdisciplinary Connections/Standards

Unit 1 ACTING METHODS & THE AUDITION	Unit 2 MOVEMENT AND MORE (Advanced Pantomime & Mime)	Unit 3 THEATRE HISTORY (The American Greats & Other Period Drama)	Unit 4 STAGE CHOREOGRAPHY/ SPECIAL TOPICS
<p>ELA</p> <p>RLIT.9–10.3 Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme.</p> <p>RLTS.9–10.4. Analyze how an author’s choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).</p> <p>RLMF.9–10.6 Analyze integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).</p> <p>W.NW.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (B)</p> <p>RLIT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story</p>	<p>SOCIAL STUDIES</p> <p>6.1.12.HistoryCC.3.a Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.</p> <p>ELA</p> <p>RLIT.9–10.3 Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme</p> <p>W.NW.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (B)</p> <p>RLIT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and</p>	<p>ELA</p> <p>RLIT.9–10.3 Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme</p> <p>RLTS.9–10.4. Analyze how an author’s choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).</p> <p>RLMF.9–10.6 Analyze integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).</p> <p>W.NW.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (B)</p> <p>RLIT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding</p>	<p>SOCIAL STUDIES</p> <p>6.1.12.HistoryCC.8.c Identify the conditions that gave rise to the Harlem Renaissance and assess the impact of artists, writers, and musicians on American culture.</p> <p>6.1.12.HistoryCA.14.c Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.</p> <p>ELA</p> <p>RLIT.9–10.3 Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme</p> <p>RLTS.9–10.4. Analyze how an author’s choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).</p> <p>RLMF.9–10.6 Analyze integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play</p>

<p>or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RLTS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.</p> <p>W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (A & B.)</p> <p>21st CENTURY SKILLS</p> <p>9.1.2.CR.1 Recognize ways to volunteer in the classroom, school and community.</p> <p>9.1.2.CAP.1 Make a list of different types of jobs and describe the skills associated with each job</p>	<p>well-structured event sequences (A & B.)</p> <p>21st CENTURY SKILLS</p> <p>9.1.2.CR.1 Recognize ways to volunteer in the classroom, school and community.</p>	<p>how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RLTS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.</p> <p>W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (A & B.)</p> <p>SOCIAL STUDIES</p> <p>6.1.12.HistoryCC.8.c Identify the conditions that gave rise to the Harlem Renaissance and assess the impact of artists, writers, and musicians on American culture.</p> <p>6.1.12.HistoryUP.13.a Determine the extent to which suburban living and television supported conformity and stereotyping during this time period, while new music, art, and literature acted as catalysts for the counterculture movement</p> <p>6.1.12.HistoryCA.14.c Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.</p>	<p>or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).</p> <p>W.NW.9–10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (B)</p> <p>RL.IT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RLTS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.</p> <p>W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (A & B.)</p> <p>21st CENTURY SKILLS</p> <p>9.1.2.CR.1 Recognize ways to volunteer in the classroom, school and community.</p>
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