



Township of Ocean Schools

Assistant Superintendent
Office of Teaching and Learning

SPARTAN MISSION:

Meeting the needs of all students with a proud tradition of academic excellence.

DEPARTMENT Visual and Performing Arts

COURSE Theatre Arts Capstone

Curriculum Development Timeline

School: Ocean Township High School

Course: Theatre Arts Capstone

Department: Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2019	Ian Schwartz	Born Date
August 2021	Ian Schwartz	Alignment to Standards
August 2024	Erin Leahy	Updated to Include New State Mandates

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Township of Ocean Pacing Guide			
Week	Marking Period 1	Week	Marking Period 3
1	Director's Portfolio	11	Student Directing (Alternating)
2	Director's Portfolio	12	Page to Stage Acting
3	Director's Portfolio	13	Student Directing
4	Director's Portfolio	14	Page to Stage Acting
5	Director's Portfolio	15	Student Directing
Week	Marking Period 2	Week	Marking Period 4
6	Production Preparation	16	Page to Stage Acting
7	Production Preparation	17	Student Directing
8	Production Preparation	18	Page to Stage Acting
9	Production Preparation	19	Student Directing
10	Production Preparation	20	Page to Stage Acting

Diversity and Inclusion, Individuals with Disabilities, and LGBT: Creat

Core Instructional & Supplemental Materials including various levels of Texts

- Various Published Scripts (Student Selected from Master Binder or Reliable Online Databases)
- *Play Director's Survival Kit 1st Edition* by James Rodgers (Author) and Wanda

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Rodgers (Contributor)

- *Basic Drama Projects* by Fran Averett Tanner
- *The Student Directors Handbook* by Lindsay Price
https://www.theatrefolk.com/blog/wp-content/uploads/2017/11/12_Days_of_TheatreFolksmas_The-Student-Director_s-Handbook-FINAL.pdf
- Resources Published : <http://broadwayeducators.com>
- Resources Published : <https://www.theatrefolk.com>

Time Frame	5 Weeks
Topic	
Director's Portfolio	
Alignment to Standards	
• 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic. • 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical 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.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work. • 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg. • 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work. • 1.4.12adv.Re8a: Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices. • 1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.	

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- 1.4.12adv.Re9c: Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
- 1.4.12adv.Cn10a: Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
- 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are the most important fundamentals in selecting a script to direct?
- What are the key components of creating a professional directing portfolio?
- Why is research important before a director begins working with their actors?

SWBAT demonstrate understanding of the following:

- When selecting material it is important to consider your casting pool. Selecting material that is age and demographic appropriate is key. For beginning directors it is also most beneficial to stick to a smaller cast size. It is more effective to do deep research with 2 actors then a brief review with 20.
- A directing portfolio is an organized binder that outlines all necessary details for a fully realized scene. The needed components are: Rationale, Beat Breakdown, Approach, Research (Intrinsic Analysis, Character Analysis, Extrinsic Analysis), Script Notations, Casting & Audition Information, Technical Preparation, Rehearsal Plans, and Photo Archive.
- Directors are the key source to a successful scene. Actors should be able to ask their director anything! A director needs to not only have formed their own production approach concept, but they need to in detail to develop a deeper understanding of the scripts meaning, help guide the actors to a true character portrayal, and understand outside contributing factors to the world of the play. Directors are responsible for planning rehearsals far before the rehearsal process begins.

Learning Activities:

- Perhaps the most important step of the whole class -- SCRIPT SELECTION. Students have a deep knowledge of a huge variety of script styles from Theatre Arts III. They will have a week to read and decipher what scene they

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will be working with for the remainder of the class. The scene must be...

- From a published play!
- It can be a one act play or a student cut excerpt from a full production
- 10-15 pages - Which will mean its length from page to stage should be approximately 10-15 minutes.
- Have ideally 2 characters, but no more than 4.
- Have the appropriate number of each gender -- pending class demographic
- You must have a clear connection and love for the piece you select!
Please don't select material you don't truly like.
- Once students have selected their script, they must obtain a printed and clearly cut script. They will submit this to the teacher to make copies for their actors.
- Students will submit a RATIONALE. This first step is to tell their Producer (the teacher) why they selected this scene. They must have 3 well thought out, strongly supported reasons.
- Beat Breakdown:
 - On the copy of their script they will write down every time there is a strong change signifying a 'new beat'. These will be numbered. Students will refer to beat numbers when planning their notations, rehearsals, and for actor references.
 - On a Google Doc they will then categorize these beats into a neatly outlined table. Including
 - Beat #
 - Beat Name
 - Starting Line
- Approach:
 - Outline in a clear paper student directors production approach. This can be any themes or symbols they got from their scripts, any sources of inspiration for the aesthetic of their piece, or the general influences of the style of their scene. They should also include 5 images that represent their approach or inspire their vision.
- Research:
 - Intrinsic Research : After extensively reading their script they will draw commentary on various elements of their text. They must site specific quotes from their script as supporting evidence. There should be a paragraph analyzing the following areas...
 - Plot/Action/Structure
 - Thought / Theme:
 - Diction/Language:

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- Song/Rhythm/Music:
 - Spectacle
- Character Analysis: Citing the script for supporting evidence, 3 Paragraphs per character detailing ...
 - Character Types
 - Background
 - Personality
 - Physical Appearance
 - Language
 - Relationships
 - Growth
- Extrinsic Analysis: Research 3 different OUTSIDE components that influence the production. These topics could be any research on the playwright, the time period, historical or specific references made in the production. By researching 3 outside components the director will have a deeper understanding of their intrinsic research and character analysis.
- Script Notation:
 - Now that all the background and research components are completed the director should be ready to create their script notations. Directors, using pencil, will go through their full script and notate all blocking, line readings, pauses, and actor notes.
- Casting Requirements:
 - Outline your vision for each role. What are some of the physical casting requirements or actor needs for each character.
 - Select audition Monologue Selections for each role
 - Select Callback Material Selections

Assessments

Formative:

- Guided Notes through Portfolio Review Presentations
- Observations during Portfolio Work
- Script Selection & Scoring
- Peer Collaboration Review Sessions
- Participation in Class Exercises

Summative:

- Test Grade for Each Provided Portfolio Document

Benchmark:

- Performance Reflection Critique

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- Objective assessment of course knowledge/skills

Alternative:

- Teacher Lead Discussion & In Class Discussion
- Peer Critiques/ Self-Analysis

Interdisciplinary Connections

In the Directing Portfolio Unit students will be challenged to use a large variety of critical reading and text analysis tools. This particular unit will have extremely strong ties to a variety of ELA standards. Students will be reading a huge array of scripts until they make their final selection. Once their selection is complete, they will spend weeks reading their script selection to analyze a variety of elements such as theme, central ideas, character descriptions and so much more.

SL.PE.11-12.1. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

SL.PI.11-12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

L.SS.11-12.1. A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.

Career Readiness, Life Literacies, and Key Skills

In this unit students will get a first hand experience developing their own Directorial Portfolio that could rival those in the professional world. To do so they must take a far more in depth look at a script of their choice. Through script analysis and research student directors will be able to define the integrity of their scenes characters and translate those convictions from page to stage.

9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

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COURSE Theatre Arts Capstone

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Slides in order to synthesize and present information
- Students will use YouTube in order to investigate performance techniques.
- Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP2. Apply appropriate academic and technical skills.
CRP4. Communicate clearly and effectively and with reason.
CRP6. Demonstrate creativity and innovation.
CRP7. Employ valid and reliable research strategies.
CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
CRP11. Use technology to enhance productivity.

Time Frame	5 Weeks
Topic	
Production Preparation	
Alignment to Standards	

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- 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.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
- 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
- 1.4.12adv.Cr3c: Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.
- 1.4.12adv.Pr4b: Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.
- 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
- 1.4.12adv.Re8b: Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
- 1.4.12adv.Re9c: Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
- 1.4.12adv.Cn10a: Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are the responsibilities of each production role?
- How does a director conceptualize technical direction for their piece?
- What is the relationship between a production manager and the director?

SWBAT demonstrate understanding of the following:

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- Each role in the production preparation is vital for the success of the production. The production team consists of department heads for Costuming/Makeup, Lighting/Sound, Props, Scenic Painting/Set Building, FOH, and Publicity.
- The director is responsible within their portfolio to create a finely detailed Technical Preparation section. Through fine script analysis they should be able to first visualize what the necessary set pieces are for their scenes success. Through context clues a director must decipher when any mention of costume specifics, sound / lighting effects, and the use of props comes into play as well. Keeping a detailed list of these details is essential to the scenes success.
- There should be clear lines of communication between the director and the production managers. It is important that a director is respectful but firm in their vision. The production managers are responsible for bringing to life that element of the show. A positive and creative relationship is ideal.

Learning Activities:

- Daily warmups, meditation, and focus exercises.
- Students will select what area of production they would like to be a part of. Pending class size, it would be ideal for there to be 2 -3 people per topic.
- Each director is responsible for creating a Technical Preparation List for each Production manager. Each topic needs an annotated list and 5-10 image references. They should include tech specs for the individual fields.
 - Set & Props
 - Costumes & Makeup
 - Lighting & Sound
 - Publicity & FOH Design
- The production manager will create a Production Binder outside of their Directing portfolio for each scene's requirements.
- We will alternate with a specific focus day (the class is dedicated to working under the needs of the manager of that one production area) and alternate days where students have free work time to develop their individual needs.
- Production Team Project Responsibilities for these alternating days include....
 - SET:
 - Finding / Pulling Needed Set Piece (checking backstage, trailer inventory)
 - Creating a list of items we need to buy
 - Building and Painting a variety of needs as detailed by the director.
 - Creating Set Plot Diagrams for the run of the show (in order to change scenery the day of)

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- PROPS:
 - Finding / Pulling Needed Props (checking closet inventory)
 - Creating a list of items we need to buy
 - Building and Painting a variety of large Prop needs as detailed by the director.
 - Creating a labeled Props Table
- COSTUMES & MAKEUP
 - Taking all Actor Measurements for a Costume Bible
 - Pulling Multiple Options of Costumes from the closet
 - Meeting to discuss with the Directors potential likes & dislikes
 - Creating lists of actor responsibility items
 - Sewing/Altering items as needed
 - Going out and purchasing small necessary items
 - Accessorizing
 - Pulling & Style Wigs
 - Creating and special makeup needs face charts
 - Clearly labeling all garments and neatly organizing costume racks
- LIGHTING & SOUND:
 - Meeting with Directors to write down all lighting cues necessary
 - Creating an organized binder of these cue notes for the run of the show
 - Discussing any FX needs (fog, strobes, practicals, etc)
 - Adjusting Lighting Equipment to create needed focus
 - Meeting with Directors to write down all sound cues necessary
 - Downloading or Creating a master list of all sound effects
 - Creating a house playlist to run in between scenes (determined by director)
 - Creating a master Mic List
 - Testing all mics in advance - checking batteries.
 - Running Sound & Lighting Board During the Show.
- PUBLICITY & FOH
 - Class meeting to determine title of show & concept
 - Create ideas for poster design & share them with the class -- alter and recreate as needed
 - Put up publicity posters in areas determined by production team
 - Formulate ideas as a group for building publicity -- Follow Through!
 - Contact Local Newspaper to do a Press Release
 - Create Playbill Cover & Design
 - Type all Program Credits

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- Print and Prep all Playbills
- Design Lobby Display
- Plan Headshot Photography Theme & Take Headshots
- Group Photo for Display
- Production Board Titles
- Decorate FOH

Assessments

Formative:

- Teacher Lead Discussion
- Observations
- Participation in Production Team Meetings
- In Class Production Exercises

Summative:

- Production Binder Portfolio Review
- Final Directing Workshop Technical Contribution (Rubric Based for each element)

Alternative:

- Observation of Class Discussion / Peer Critiques/ Self-Analysis

Interdisciplinary Connections

Providing a strong tie to career pathways and critical reading, students will need to deduce their production role activities through script analysis and collaborating with a variety of different student directors. It is important they communicate effectively as well as apply their own creative process and research to solve the multitude of problems they may encounter.

SL.PE.11-12.1. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

SL.PI.11-12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

L.SS.11-12.1. A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.

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9-10 RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

Career Readiness, Life Literacies, and Key Skills

Each individual will have a hands-on experience in a professional role of technical theatre. These students will be expected to fulfill the same responsibilities of a working member in a legitimate theatre company. This unit will lead to an entirely student managed final production.

9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR-PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR-PRF.8 Analyze all facets of stage and performing arts production management.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
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- Students will use Google Slides in order to synthesize and present information
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- Students will consider the appropriateness of the digital tool for the task.
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Career Education

CRP2. Apply appropriate academic and technical skills.
CRP4. Communicate clearly and effectively and with reason.
CRP6. Demonstrate creativity and innovation.
CRP7. Employ valid and reliable research strategies.
CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
CRP11. Use technology to enhance productivity.
CRP12. Work productively in teams while using cultural global competence.

Time Frame

5 Weeks

Topic

STUDENT DIRECTING

Alternating daily with Page to Stage Acting

Alignment to Standards

- 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
- 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
- 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
- 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
- 1.4.12adv.Re9b: Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.

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- 1.4.12adv.Cn11b: Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

Learning Objectives and Activities

SWBAT answer the following questions:

- What role does the director play in the audition process of a production?
- The success of the scenes depends on what kind of directing environment?
- How does the vision of the director must come to life through rehearsals?

SWBAT demonstrate understanding of the following:

- The director is the prime component of the auditioning process. They must determine what actor they feel is best suited for the part considering their casting requirements and chemistry with other actors.
- When directing there is a delicate balance between authority and friend. Student directors must find a way to balance the two, to create a creative safe space to foster art. The director's vision should blend with the talents and new ideas brought in by the actors, but never be compensated.
- Actors need to be guided to success through a well planned rehearsal process. Directors should share text insight, record all blocking, provide varied line readings, and coach actors to be the best they can be. This process should involve a substantial amount of prep work to utilize the most of the performance rehearsal period.

Learning Activities:

- Daily warmups, meditation, and focus exercises. (student lead daily)
- Directors Plan and Execute Open Call Audition:
 - I will divide the class into A and B. Student directors A will audition student actors B. (and vice versa)
 - Directors will have the student actors auditioning sheets. They will allow each actor to audition with a provided monologue. They will then be in charge of asking them to read for something else, providing constructive feedback, and observing the process.
 - Callback chemistry reads will follow as necessary.
 - This will then happen in reverse with the alternative actor group taking the role of the directors.
 - Director groups will have a directorial board meeting to determine their casting (referring to their Casting requirements). In conclusion a cast list will be posted.

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- Directors will create Rehearsal Plans to add to their portfolio. They will develop actors contact sheets, formulate and distribute a tentative rehearsal schedule, and provide their actors with supplemental Actors Guidelines/Expectations/Exercises.
- Students will conduct their own rehearsals following our outlined expectations as their desired pace. Including but not limited to...
 - Table Read
 - Memorization Exercises
 - Blocking
 - Beat Work
 - Character Development
 - Chemistry Activities
 - Video Examples
 - Incorporating technical elements into rehearsal
 - Guided Rehearsals with Notes
- At the conclusion of the class the directors will be responsible for conducting tech week in addition to their production role and performing in another directors piece. Tech week will be for the directors to provide final actors adjustments and assure all technical elements match their vision.
- Final full Black box Performance for the public
- Closing reflection discussion on final performance

Assessments

Formative:

- Observations during Rehearsal
- Audition Directorial Debate
- Peer Collaboration Production Sessions
- Participation in Class Exercises

Summative:

- Director Markers for Success (Rubric Based)
- Final Performance Director Critique

Alternative:

- Teacher Lead Discussion & In Class Discussion
- Peer Critiques/ Self-Analysis

Interdisciplinary Connections

In the Directing Rehearsal Unit students will be challenged to improve their

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communication skills, which is perhaps the most important skill set in the profession. Directors need to effectively communicate their ideas to production managers, in a respectful and clear manner. They must put in substantial time preparing their rehearsal process. Many times this involves driving a discussion with your actors to think deeply about the context of your scene. They must come to the conversation prepared but also be open and willing to hear actors different interpretations of the topic. When done correctly this will ultimately lead to a heightened understanding for both the actor and the director - thus creating an even better scene!

SL.PE.11-12.1. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

SL.PI.11-12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

L.SS.11-12.1. A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.

RH.11-12.2. Determine the theme, central ideas, information and/or perspective(s) presented in a primary or secondary source; provide an accurate summary of how key events, ideas and/or author's perspective(s) develop over the course of the text.

9-10 RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

Career Readiness, Life Literacies, and Key Skills

In this unit students will get a first hand experience running their own rehearsal process. They will have the control and responsibility to ensure their pieces success. This is a real life, professional experience of what it is like to work as a full time director. In this role they will be balancing the obligations of directors through the casting process, overseeing actors, and communicating with production heads.

9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the

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roles of various individuals in it.

9.3.12.AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
 - 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environment.
- Students will use Google Slides in order to synthesize and present information
- Students will use YouTube in order to investigate performance techniques.
- Students will consider the appropriateness of the digital tool for the task.
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Time Frame

5 Weeks

Topic

PAGE TO STAGE ACTING

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COURSE Theatre Arts Capstone

(Alternating Daily with Student Directing)

Alignment to Standards

- 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 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.
- 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
- 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.
- 1.4.12adv.Pr5b: Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
- 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
- 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.
- 1.4.12adv.Re9a: Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
- 1.4.12adv.Cn11b: Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

Learning Objectives and Activities

SWBAT answer the following questions:

- What should an actor have prepared for starting the rehearsal process?
- What are the expectations of an actor at rehearsal?
- How does a formal performance differ from the in class exercise work conduct in acting class?

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SWBAT demonstrate understanding of the following:

- Actors need to come to the rehearsal process focused and ready to work. They need to be prepared daily with a water bottle, a pencil to record all scoring, and dressed in a fashion that allows them to move comfortably and freely.
- A performer should always be listening. They are responsible for writing down any notes provided by their director. They should have fun and bring life to the scene through exploration. However, most importantly, they should be following the instructions of their director to the best of their abilities.
- Performing for a live audience bring the best out of an actor. Knowing the stakes of the situation, feeling the personal adrenaline, and feeding off of live reaction brings a new element that cannot be created without the magic of an audience.

Learning Activities:

- Daily warmups, meditation, and focus exercises. (student lead daily)
- Auditioning for the Directors:
 - I will divide the class into A and B. Student directors A will audition student actors B. (and vice versa)
 - Prepare a monologue. Selecting appropriate to type. Memorized and well rehearsed.
 - Actors will fill out auditioning sheets.
 - Present a professional audition, being open to directors suggestions. Prepared to read alternative material.
 - Callback chemistry reads will follow as necessary. In conclusion a cast list will be posted.
- Actors will complete contact sheets and plan accordingly to meet all rehearsal schedule requirements. Actors are expected to follow the directors provided Guidelines/Expectations/Exercises.
- Actors will come prepared to each rehearsal, they are responsible for meeting rehearsal requirements such as...
 - Highlighting Lines
 - Table Read
 - Memorizing Lines
 - Recording Blocking
 - Writing in Beat Work
 - Character Development Exercises
 - Chemistry Activities with Partner
 - Viewing/Critiquing Video Examples
 - Incorporating technical elements into rehearsal
 - Recording all Script Scoring

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- It is the actors choice what techniques to include in their performance prep. We have outlined all major Contemporary Acting Theories in Theatre Arts III to draw from. We will complete worksheets and corresponding exercises to help the actors bring their characters to life.
- Tech Actor Requirements: Take headshots, send in bios for playbill, get costume measurements, bring in necessary personal props/accessories, and promote their production.
- Full tech week acting experience. Making sure they are prepared- memorized, well rehearsed, have all necessary tech elements- and ready for their final performance.
- Final full Black Box Performance for the public
- Closing reflection discussion on final acting performance

Assessments

Formative:

- Observations during Rehearsal
- Audition (Rubric Based Test)
- Off-Book Date (Memorization Test)
- Character Analysis Worksheet
- Script Scoring
- Peer Collaboration Production Sessions
- Participation in Class Exercises

Summative:

- Actors Markers for Success (Rubric Based)
- Final Performance Acting Critique
-

Alternative:

- Teacher Lead Discussion & In Class Discussion
- Peer Critiques/ Self-Analysis

Interdisciplinary Connections

In the Page to Stage Acting Rehearsal Unit students will be challenged to improve their communication and listening skills. Actors need to effectively communicate their ideas to directors but also listen to the needs and wants of their superior. There are also heavy ties to ELA standards due to the deep text work involved in the rehearsal process. Actors need to be critical readers and analyze their scripts. In the rehearsal process they will develop 3-dimensional fully realized characters, understand all extrinsic ties, and deduce the meaning

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of the language they bring to life.

SL.PE.11-12.1. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

SL.PI.11-12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

L.SS.11-12.1. A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.

RH.11-12.2. Determine the theme, central ideas, information and/or perspective(s) presented in a primary or secondary source; provide an accurate summary of how key events, ideas and/or author's perspective(s) develop over the course of the text.

9-10 RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

Career Readiness, Life Literacies, and Key Skills

In this unit students will get a first hand experience performing in a full production. For some this may be their first formal rehearsal process. They will need to listen to their directors for guidance as well as develop this own acting choices. This is a real life, professional experience of what it is like to work as a full time actor in a show. They will create their own characters, choose their approach, and successfully bring their roles to life in a final performance for an audience.

9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

Technology Integration

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.

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 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task
- Students will use the projectors, lighting board, sound board, and more in order to manipulate all technical elements in their final show.

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Modifications (ELL, Special Education, At-Risk Students, Gifted & Talented, & 504 Plans)

ELL:

- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Provide peer tutoring
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments

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- Provide students with English Learner leveled readers.

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or books on CD (digital text)
- Follow all IEP modifications

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / Anchor Charts
- Leveled texts according to ability

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Teach cognitive and methodological skills
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications

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- Text to speech/audio recorded selections
- Amplification system as needed
- Leveled texts according to ability
- Fine motor skill stations embedded in rotation as needed
- Modified or constrained spelling word lists
- Provide anchor charts with high frequency words and phonemic patterns

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