



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 III

Curriculum Development Timeline

School: Ocean Township High School

Course: Theatre Arts III

Department: Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2019	Ian Schwartz	Born Date
August 2021	Ian Schwartz	Alignment to Standards
August 2022	Derek Tranchina	Incorporate State Mandate
August 2024	Erin Leahy	Updated to Include New State Mandate
August 2025	Erin Leahy	Revision

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COURSE Theatre Arts III

Township of Ocean Pacing Guide			
Week	Marking Period 1	Week	Marking Period 3
1	Ancient Theatre History	21	Contemporary Acting Theories
2	Ancient Theatre History	22	Contemporary Acting Theories
3	Ancient Theatre History	23	Contemporary Acting Theories
4	Ancient Theatre History	24	Contemporary Acting Theories
5	Ancient Theatre History	25	Contemporary Acting Theories
6	Ancient Theatre History	26	Contemporary Acting Theories
7	Ancient Theatre History	27	Contemporary Acting Theories
8	Ancient Theatre History	28	Contemporary Acting Theories
9	Ancient Theatre History	29	Contemporary Acting Theories
10	Ancient Theatre History	30	Contemporary Acting Theories
11	Elizabethan Theatre Studies	31	Musical Theatre & TVY
12	Elizabethan Theatre Studies	32	Musical Theatre & TVY
13	Elizabethan Theatre Studies	33	Musical Theatre & TVY

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14	Elizabethan Theatre Studies	34	Musical Theatre & TVY
15	Elizabethan Theatre Studies	35	Musical Theatre & TVY
16	Elizabethan Theatre Studies	36	Musical Theatre & TVY
17	Elizabethan Theatre Studies	37	Musical Theatre & TVY
18	Elizabethan Theatre Studies	38	Musical Theatre & TVY
19	Elizabethan Theatre Studies	39	Musical Theatre & TVY
20	Elizabethan Theatre Studies	40	Musical Theatre & TVY

Diversity and Inclusion, Individuals with Disabilities, and LGBT: Ancient Theatre History Unit

Core Instructional & Supplemental Materials including various levels of Texts

- *The Greek Plays: 16 Plays by Sophocles, Aeschylus, and Euripides*
- *An Introduction to Greek Theatre by National Theatre Videos*
- *Roman Theater with Plautus, Terence, and Seneca: Crash Course Theater*
- *Thea Ancient Theatre Archive :*
<https://www.whitman.edu/theatre/theatretour/home.htm>
- Lazzi: The Comic Routines of the Commedia Dell'arte Book by Mel Gordon
- Commedia Dell'Arte: A Handbook for Troupes Book by John Rudlin
- The Best Elizabethan Plays Book by William Roscoe Thayer
- Elizabethan Plays and Players Book by G. B. Harrison
- Elizabethan Popular Theatre: Plays in Performance Book by Michael Hattawa
- Shakespeare, the Elizabethan plays Book by Susan Bassnett
- Teach Shakespeare: Resource Archives
<https://teach.shakespearesglobe.com/library>
- Shakespeare's Globe 360 App
- *The Man of Mode, or Sir Fopling Flutter* by George Etherege
- *The Country Wife*, by William Wycherley
- *The Way of the World*, by William Congreve
- *The Rover* by Aphra Behn
- *The Gamester* by Edward Moore
- *On the technique of acting* by Michael Chekhov
- "Audition" by Michael Shurtleff
- "Meisner on Acting" by Sanford Meisner

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- *"Respect for Acting" by Uta Hagen*
- *"An Actor Prepares" by Constantin Stanislavsky*
- *"Improvisation for the Theatre" by Viola Spolin*
- *"Actions: The Actor's Thesaurus" by Marina Calderone*
- *Waiting for Godot by Samuel Beckett*
- *Endgame by Samuel Beckett*
- *Rhinoceros by Eugene Ionesco*
- *The Chairs by Eugene Ionesco*
- *A Video of the History of the Theatre of the Absurd by The Theatre Ninjas*
- *Beckett, Ionesco, and the Theater of the Absurd: Crash Course Theater*
- *BROADWAY: THE AMERICAN MUSICAL PBS Documentary Video Series*
- *American Theatre A Publication of American Theatre Group" TVY*
- *New Victory Theatre Educational Outreach Resources*

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COURSE Theatre Arts III

Time Frame	5 Weeks
Topic	
<i>Ancient Theatre History</i>	
Alignment to Standards	
- 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work. - 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. - 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic. - 1.4.12acc.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.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria. - 1.4.12acc.Re9b: Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding. - 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations. - 1.4.12acc.Cn10a: Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.	
Learning Objectives and Activities	
SWBAT answer the following questions: • Why did the ancient Greeks create the first form of structured Theatre? • What aspects or innovations of Ancient Greek Theatre are still evident in modern theatre as we know it today? • How was Roman theater different from Greek theater?	

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COURSE Theatre Arts III

- What aspects of the Italian Renaissance led to the creation of Commedia Dell'arte?

SWBAT demonstrate understanding of the following:

- The Greek theatre history began with festivals honoring their gods
- Aristotle's Poetics outlined the 6 elements of a Drama.
- The Roman Empire morphed the Greek intellectual ideals into their own form of theatre with a much heavier emphasis on slapstick humor and lude spectacle.
- Commedia Dell'arte is a product of the Italian Renaissance and greatly impacted the theatre that followed. Improvisational sketch comedy was a major component of Commedia Dell'arte performances.

Learning Activities:

- Daily group discussions, physical and vocal student lead warm ups, and various acting exercises for the units style.
- Analyze those elements of Ancient Greek Theater that form the foundation of modern theater including the religious aspects of early theater, the form of the plays, and the theaters themselves. (specifically focused on Aristotle's The Poetics)
- Student will be able to label parts of an Amphitheatre using the correct terminology through guided presentations and eventually in a diagram quiz.
- Student small group presentations on a specific Playwright/Play that was extremely influential at the time through research and script analysis.*
- Analyze those theatrical elements invented in Ancient Roman Theater. Compare how they are similar and different from the Greeks.
- Research and analyze scenes from a Greek play and compare it to a current movie or television program
- Students will be provided a cut of a famous Greek Play. They will work in groups to rehearse and perform these scenes. Following the performance they will receive peer critique. Improve the performance based on feedback and self evaluation.
- Students will become experts in Commedia Dell'arte through a series of lectures, performance video critiques, and guided character exercises.
- Improvisational Lazzi performances for the stock characters analyzed through repeated practice.
- Students will create their own Commedia Dell'arte mask. They will then use their original character in a Lazzi.
- Students will create and perform in an original Commedia scene. In every scenario or story they're in, the characters remain the same. They have the same attitude, the same look, the same drive, the same physical action. Selecting one of the original characters : The Servants (eg: Arlecchino or Columbina), The Masters (eg: Pantalone), The Lovers (eg: Isabella and Flavio) they will then develop a time accurate storyline. These will be performed for the class and reflected upon.

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COURSE Theatre Arts III

*NJ Diversity, Equity, and Inclusion/NJ LGBT and Persons with Disabilities Education

Assessments

Formative:

- Guided Notes through Powerpoint Presentations
- Student Presentations of Provided Unit Influences
- Observations during class Rehearsal
- Participation in Performance Exercises
- Journal Reflections & Self-Analysis

Summative:

- Written Test Including Multiple Choice, Open Ended, and Fill in the Blank Diagrams
- Rubric Based Final Greek Performances
- Rubric Based Original Lazzi Performances

Benchmark:

- Written Exam including Multiple Choice & Fill in the Blanks
- Performance Reflection Critique

Alternative:

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

Interdisciplinary Connections

• Being a modern Theatre Arts class, students will always be utilizing Technology and Public Speaking Skills. This particular unit will have strong ties to both ELA and Social Studies standards. Students will be reading a vast variety of Greek and Roman texts, as well as analyzing and performing these scripted works. The intertwining of the culture of this historical time period will be a major focus in understanding how theatre affected the economy, how different classes viewed theatre, what technological innovations they created, the religious ties, and so much more.

SL.PE.11-12.1.C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

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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.

6.2.12.D.2.c Justify how innovations from Asian and Islamic civilizations, as well as from ancient Greek and Roman culture, laid the foundation for the Renaissance.

Career Readiness, Life Literacies, and Key Skills

- Theatre Arts III is designed to prepare students to be extremely knowledgeable in the professional performance world. In this particular unit students will be analyzing the origins of theatre through Greek, Roman, and Italian cultures. They will be able to identify how a variety of elements reflect into modern theatre today. For Example, the use of Choral Ode and dance traditions in Greek Culture, the technological innovations evolving from the Greeks, the creation of Comedic character through Roman work as well as Commedia Lazzi improvisations and how we still see these characters in modern film, TV, and staged performances.

9.3.12.AR.6 Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.

9.3.12.AR-PRF.2 Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

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

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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- 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.
 CRP5. Consider the environmental, social and economic impacts of decisions.
 CRP6. Demonstrate creativity and innovation.
 CRP7. Employ valid and reliable research strategies.
 CRP11. Use technology to enhance productivity.
 CRP12. Work productively in teams while using cultural global competence.

Time Frame	5 Weeks
Topic	
<i>Elizabethan Theatre Studies</i>	
Alignment to Standards	
1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work. 1.4.12acc.Cr1b: Understand and apply technology to design choices for devised or scripted theatre work. 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic. 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. 1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted 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.	

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- 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.Cr3c: Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
- 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
- 1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
- 1.4.12acc.Pr6a: Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
- 1.4.12acc.Re7a: Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are the key components that defined Elizabethan theatre?
- How have the plays of the Elizabethan period influenced today's language?
- What major changes did the Comedy of Manners provide after theatre was banned nearly 2 decades?

SWBAT demonstrate understanding of the following:

- Elizabethan playwrights defined conventions still used in today's theatre including soliloquy, asides, presentational styles of acting, and the play within a play plot.
- Shakespeare's works contributed significantly to the standardization of grammar, spelling, and vocabulary. Shakespeare introduced 1,700 original words into the language, many phrases that we use daily originated in his work as well, and he had a profound impact on poetry and literature that has lasted centuries.
- Restoration Theatre was post-Puritan ban and focused on upper-aristocratic scenarios, archetypal characters far simpler than the Elizabethan playwrights previous, and incorporated for the first time women on the stage.

Learning Activities:

- Daily group discussions, physical and vocal student lead warm ups, and various acting exercises for the unit's style.
- Analyze those elements of Elizabethan Theater through a variety of playwrights, text

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COURSE Theatre Arts III

and common stage conventions of the time.

- Student will be able to label parts of the Globe Theatre using the correct terminology through guided presentations and eventually in a diagram quiz.
- Student small group presentations on a specific Playwright/Play that was extremely influential at the time through research and script analysis. The most famous being William Shakespeare who emerged in the end of the era (more so popular in the Jacobean period) We will explore his contemporaries through research including Marlow, Fletcher, Kyd, and Beaumont.
- Analyze theatrical elements invented or modified to enhance the time period.
- Students will be provided a cut of a famous Elizabethan Play. They will work in groups to rehearse and perform these scenes. Following the performance they will receive peer critique. Improve the performance based on feedback and self evaluation.
- Brief Lecture, notes, and class discussion on the disappearance of theatre. We will reflect and debate on what the causes for the Puritans ban was.
- Students will become experts in Restoration Theatre Comedy through a series of lectures, performance video critiques, and guided character exercises
- Restoration Comedy exercises: Specifically the costume making the character, the art of the fan, and the comedy known as farce will be major points of performance techniques.
- Rehearsal of restoration pieces will ultimately lead to a final perform for the class. We will analyze and reflect on the approach to restoration theatre and individual student success.

Assessments

Formative:

- Guided Notes through Powerpoint Presentations
- Student Presentations of Provided Unit Influences
- Observations during class Rehearsal
- Participation in Performance Exercises
- Journal Reflections & Self-Analysis

Summative:

- Written Test Including Multiple Choice, Open Ended, and Fill in the Blank Diagrams
- Rubric Based Final Restoration Comedy Performances
- Rubric Based Final Shakespearean Performances

Alternative:

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

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Interdisciplinary Connections

- Being a modern Theatre Arts class, students will always be utilizing Technology and Public Speaking Skills. This particular unit will have extremely strong ties to ELA standards. Students will be reading a vast variety of Elizabethan texts, as well as analyzing and performing these scripted works. They will have to determine the meaning of Shakespearean and various heightened texts in order to have a believable and moving final performance.

SL.PE.11-12.1.C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

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.

6.2.12.D.2.c Justify how innovations from Asian and Islamic civilizations, as well as from ancient Greek and Roman culture, laid the foundation for the Renaissance.

RL.CT.9-10.8 Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts.

RL.MF.11-12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g. express a personal point of view, new interpretation of the author's message).

Career Readiness, Life Literacies, and Key Skills

- Theatre Arts III is designed to prepare students to be extremely knowledgeable in the professional performance world. In this particular unit students will be analyzing the origins of theatre through the Elizabethan time period. Through the Globe Theatre virtual tour, guided notes, and following quiz, students will be able to describe the advancements within the time period of technical theatre and how therefore it created more spectacle from the written text they are reading.

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9.3.12.AR.6 Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.

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

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

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Career Education

CRP2. Apply appropriate academic and technical skills.

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CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

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Time Frame	5 Weeks
Topic	
<i>Contemporary Acting Theories</i>	
Alignment to Standards	
- 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic. - 1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work. - 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance. - 1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work. - 1.4.12acc.Pr5b: Identify how essential text information, research from various sources, and the director's concept to influence character choices in a theatre work. - 1.4.12acc.Re7b: Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work. - 1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience. - 1.4.12acc.Re9a: Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work. - 1.4.12acc.Re9c: Debate and distinguish multiple aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work. - 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.	
Learning Objectives and Activities	
SWBAT answer the following questions:	

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- What is the difference in the many Acting Theories which emerged in the 1900s?
- How do I know what is the right method of bringing a text to life as an actor?
- What statement was Theatre of the Absurd trying to create for their audiences?

SWBAT demonstrate understanding of the following:

- There was a series of diverse acting school which emerged with their own methods to create characters based on the actors imagination, true life experiences, contextual sensory development, from play and more. Each of these theorists pioneered acting schools for actors to study under their specific set of techniques.
- There is no right or wrong way to act. Through the teachings of these theorists an individual can discover what brings out the truest emotional response in creating a fully realized character for the stage.
- Fighting all theatrical structure, Theatre of the Absurd had devoid of purpose, the playwrights loosely grouped under the label of the absurd attempt to convey their sense of bewilderment, anxiety, and wonder in the face of an inexplicable universe.

Learning Activities:

- Daily group discussions, physical and vocal student lead warm ups, and various acting exercises for the units style.
- Student small group presentations on a specific Theorist that was extremely influential at the time through research and script analysis for STANISLAVSKI, STRASBERG "METHOD", MEISNER "GROUP", CHEKHOV, PRACTICAL AESTHETICS, HAGEN, and SPOLIN.
- After each presentation with guided notes, students will experience 2 of their particular theorists acting exercises in student lead demonstrations. The students will be the masters of that particular theory and guide the class through their key teaching tools.
- I will then provide a brief scene that students will explore with a partner incorporating the fundamentals of that teacher. We will perform these in class scene exploration labs.
- Following performances students will reflect on which methods they felt were most successful for them achieving an honest performance.
- Written exam on the key elements of each Contemporary Acting Artist we studied.
- We will explore the world of Theatre of the Absurd. Students will have journal entry reflections on existentialism and surrealist art work. We will critique video examples of notorious absurd plays like Waiting for Godot.

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- In small groups students will pick a symbolic topic they would like to construct an original 10 minute performance about. This will be an expression of absurdism. They will be allowed in their groups to research, and construct their own original one act on a topic that they feel affects the current culture of American society.
- Perform Theatre of the Absurd Pieces for their classmates and fellow VPA class audiences.

Assessments

Formative:

- Guided Notes through Powerpoint Presentations
- Student Presentations of individually Provided CAT Theorists
- Observations during in Class Rehearsals
- Participation in Theory Exercises
- Journal Reflections & Self-Analysis

Summative:

- Written Test Including Multiple Choice, and Open Ended
- Rubric Based Final Theory Scene Presentation
- Rubric Based Original Absurdist Performance

Alternative:

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

Interdisciplinary Connections

- Being a modern Theatre Arts class, students will always be utilizing Technology and Public Speaking Skills. This particular unit will have extremely strong ties to ELA standards. Students will be reading a huge array of contemporary scripts- for example The Seagull - and diagnose the language to deduce 5 sense included in their scene. They will then perform these scenes utilizing the deeper meaning of their text to create a more realistic performance.

SL.PE.11-12.1.C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.PI.11-12.4 Present information, findings and supporting evidence clearly,

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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.

6.2.12.D.2.c Justify how innovations from Asian and Islamic civilizations, as well as from ancient Greek and Roman culture, laid the foundation for the Renaissance.

RL.CT.9-10.8 Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts.

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

- Theatre Arts III is designed to prepare students to be extremely knowledgeable in the professional performance world. In this particular unit students will be analyzing the creation of characters by experiencing first hand the methods used by 6 different acting coaches. In this process they will be able to reflect on the issues they encountered with various methods as well as the triumphs they experiences in others.

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

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.

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DEPARTMENT Visual and Performing Arts

COURSE Theatre Arts III

- 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.
CRP5. Consider the environmental, social and economic impacts of decisions.
CRP6. Demonstrate creativity and innovation.
CRP7. Employ valid and reliable research strategies.
CRP11. Use technology to enhance productivity.
CRP12. Work productively in teams while using cultural global competence.





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Time Frame	5 Weeks
Topic	
<i>Musical Theatre & TVY</i>	
Alignment to Standards	
- 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work. - 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. - 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic. - 1.4.12acc.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.Pr4b: Apply theatrical elements and research to create a design that communicates the concept of a theatre production. - 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations. - 1.4.12acc.Cn11b: Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.	
Learning Objectives and Activities	
SWBAT answer the following questions: • How do music, plot and dance work together to share concepts with the audience? • What genres can we break the vast category of musical theatre into? • What social issues have musicals used to educate through their plotlines? • What is TVY and why is it important? SWBAT demonstrate understanding of the following:	

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- "Oklahoma!" was the first show to integrate plot, music and dance. From that point forward, many others followed Rogers & Hammersteins format to tell the story through song and dance in moments of heightened emotion when the spoken word is not enough.
- Musical theatre has a vast amount of subcategories with very specific styles of singing, dance, and spoken word in each. They can be broken into African American Musicals, The Golden Age of Musical Theatre, Book Musicals, Concept Musicals, JukeBox Musicals, Rock Opera, and Film Musical Adaptations.
- Musicals can be adapted from many sources. The plots of some of the most famous classics of all time, for example Westside Story, have used real like social issues as a plot line; proving to audiences people join gangs for a variety of reasons including for safety or a sense of belonging.
- A professional performance for children ages 0–5 years old and their grown-ups. It is an artistic experience that overcomes age, language, and developmental barriers, expanding the consciousness of very young audience members. It is a cultural way for focus and creative thinking to be nurtured, or even discovered for the first time!

Learning Activities:

- Daily group discussions, physical and vocal student lead warm ups, and various acting exercises for the units style.
- In pairs students will select a Musical Theatre Genre. They are responsible for researching the Style and Providing a presentation that...
 - Outline the components of this show type
 - Highlight 3 Notable Playwrights/Composers of this style
 - Provide 3 of the most influence productions - giving us video performance examples of each.
- Students will take guided notes of presentations
- Next, pairs will select one show in their genre. They must provide a 2 page script of a scene from this show. They will select actors for each role. They will choreograph 1 - 1.5 minutes of a song of their choosing that coincides with their scene.
- Each group will have a full class to stage their scene and teach their choreography.
- We will have a final musical theatre showcase of all of these Musical Theatre Genres.
- Student will complete reflective critique on what style they enjoyed most, least and why.
- I will present the class with a lecture of TVY (or theatre for the very young).

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This is a lesser known form of theatre which has great importance - specifically ALL over the world. (specifically in UK & Australia) I will show them Professional TVY performances and present them with the biennial international conference.

- Through a teacher-lead student discussion we will be outlining the best possible elements and rules that should be considered in a TVY performance based on what we have watched. Students will create a group chart.
- Next, students as a full class will create their own TVY piece they create. I will aid as needed and encourage students to reach their full creative potential. Student directed and performed.
- Students will come up with costume needs, props, and minimal set. We will create puppets as needed. Rehearse for approx 1-2 weeks for a 20-30 minute performance.
- We will have a final performances at the OTHS Pre-k and Kindergarten Classes in district.

Assessments

Formative:

- Guided Notes through Powerpoint Presentations
- Student Presentations of Musical Theatre Genres
- Observations during in Class Musical Rehearsals
- Participation in Choreography Exercises
- TVY Group Collaboration Planning
- Journal Reflections & Self-Analysis

Summative:

- Written Test Including Multiple Choice & Open Ended on Various Genres /Composers
- Musical Theatre Genre Showcase
- Rubric Based Final TVY Touring Performance

Alternative:

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

Interdisciplinary Connections

- Being a modern Theatre Arts class, students will always be utilizing Technology and Public Speaking Skills. This particular unit will have extremely strong ties to ELA standards. Students will be taking small cuts from a variety of plays. They must

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analyze the text which their peers will be performing. This unit will also have heavy ties to dance being it is Musical Theatre. Students must interpret music to movement with their own student taught choreography.

SL.PE.11-12.1.C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

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.

6.2.12.D.2.c Justify how innovations from Asian and Islamic civilizations, as well as from ancient Greek and Roman culture, laid the foundation for the Renaissance.

RL.CT.9-10.8 Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts.

1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.

1.1.12.2 Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.

1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.

1.1.12.3 Interpretation of dance is heavily reliant on its context.

Career Readiness, Life Literacies, and Key Skills

- Theatre Arts III is designed to prepare students to be extremely knowledgeable in the professional performance world. In this particular unit students will be extremely knowledgeable in Theatre Education. Professional TVY actors as well as Theatre Teachers, use the art of acting and performance as a learning tool. Students will experience first hand how to perform for very young audiences. They will need to know how to work on their feet, be prepared for the unknown in the classroom, adjust

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as needed, but also see the amazing child response from their hard work.

9.3.12.ED-TT.5 Establish a positive climate to promote learning.

9.3.12.ED-TT.6 Identify motivational, social and psychological practices that guide personal conduct.

9.3.12.ED-TT.7 Demonstrate organizational and relationship building skills used to manage instructional activities and related procedures.

9.3.12.ED-TT.8 Demonstrate flexibility and adaptability in instructional planning.

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

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Career Education

CRP1. Act as a responsible and contributing citizen and employee.

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

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CRP5. Consider the environmental, social and economic impacts of decisions.
CRP6. Demonstrate creativity and innovation.
CRP7. Employ valid and reliable research strategies.
CRP11. Use technology to enhance productivity.
CRP12. Work productively in teams while using cultural global competence.

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
- 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

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- 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
- 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

