



ESL
SCIENCE
BUSINESS
BILINGUAL
PRESCHOOL
MATHEMATICS
LIBRARY MEDIA
SOCIAL STUDIES
WORLD LANGUAGES
GIFTED & TALENTED
TECHNOLOGY EDUCATION
ENGLISH LANGUAGE ARTS
FINE & PERFORMING ARTS
FAMILY & CONSUMER SCIENCE
HEALTH & PHYSICAL EDUCATION

RAHWAY PUBLIC SCHOOLS

CURRICULUM & INSTRUCTION

Content Area: Fine & Performing Arts

Course: Introduction to Theatre

Grade Level: 9-12

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

ACKNOWLEDGMENTS

Patricia Volino-Reinoso, Program Supervisor: VPS, FAC, Physical Education

The Board acknowledges the following who contributed to the preparation of this curriculum.

Zach Love

Dr. Tiffany A. Beer, Director of Curriculum and Instruction

Subject/Course Title:
Introduction to Theatre
Grades 9-12

Date of Board Adoption:
August 26, 2025

RAHWAY PUBLIC SCHOOLS CURRICULUM

Introduction To Theater: Grades 9-12

PACING GUIDE

Unit	Title	Pacing
1	Theatre vs. Theatre: Production Team Bonding and Improvisation	5 weeks
2	Movement for the Stage: Understanding and Technique	5 weeks
3	Voice and Speech	5 weeks
4	The “Well-Made Play”: Understanding Storytelling and the Mirror of Society	5 weeks

ACCOMMODATIONS

504 Accommodations:

- Provide scaffolded vocabulary and vocabulary lists.
- Provide extra visual and verbal cues and prompts.
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have student restate information.
- Support auditory presentations with visuals.
- Weekly home-school communication tools (notebook, daily log, phone calls or email messages).
- Provide study sheets and teacher outlines prior to assessments.
- Quiet corner or room to calm down and relax when anxious.
- Reduction of distractions.
- Permit answers to be dictated.
- Hands-on activities.
- Use of manipulatives.
- Assign preferential seating.
- No penalty for spelling errors or sloppy handwriting.
- Follow a routine/schedule.
- Provide student with rest breaks.
- Use verbal and visual cues regarding directions and staying on task.
- Assist in maintaining agenda book.

IEP Accommodations:

- Provide scaffolded vocabulary and vocabulary lists.
- Differentiate reading levels of texts (e.g., Newsela).
- Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.
- Provide extra visual and verbal cues and prompts.
- Provide links to audio files and utilize video clips.
- Provide graphic organizers and/or checklists.
- Provide modified rubrics.
- Provide a copy of teaching notes, especially any key terms, in advance.
- Provide students with additional information to supplement notes.
- Modify questioning techniques and provide a reduced number of questions or items on tests.
- Allow additional time to complete assignments and/or assessments.
- Provide shorter writing assignments.
- Provide sentence starters.
- Utilize small group instruction.
- Utilize Think-Pair-Share structure.
- Check for understanding frequently.
- Have student restate information.
- Support auditory presentations with visuals.
- Provide study sheets and teacher outlines prior to assessments.
- Use of manipulatives.
- Have students work with partners or in groups for reading, presentations, assignments, and analyses.
- Assign appropriate roles in collaborative work.
- Assign preferential seating.
- Follow a routine/schedule.

Gifted and Talented Accommodations:

- Differentiate reading levels of texts (e.g., Newsela).
- Offer students additional texts with higher Lexile levels.
- Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.
- Allow for independent reading, research, and projects.
- Accelerate or compact the curriculum.
- Offer higher-level thinking questions for deeper analysis.
- Offer more rigorous materials/tasks/prompts.
- Increase number and complexity of sources.
- Assign group research and presentations to teach the class.
- Assign/allow for leadership roles during collaborative work and in other learning activities.

ELL Accommodations:

- Provide extended time.
- Assign preferential seating.
- Assign peer buddy with whom the student can work well .
- Check for understanding frequently.
- Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc).
- Have student repeat directions.
- Make vocabulary words available during classwork and exams.
- Use study guides/checklists to organize information.
- Repeat directions.
- Increase one-on-one conferencing.
- Allow student to listen to an audio version of the text.
- Give directions in small, distinct steps.
- Allow copying from paper/book.
- Give student a copy of the class notes.
- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to student.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow student to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts possibly through the use of visuals.
- Use manipulatives.

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| | <ul style="list-style-type: none">● Emphasize critical information by highlighting it for the student.● Use graphic organizers.● Pre-teach or pre-view vocabulary.● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.● Provide audio versions of the textbooks.● Highlight textbooks/study guides.● Use supplementary materials.● Give assistance in note-taking.● Use adapted/modified textbooks.● Allow use of computer/word processor.● Allow student to answer orally, give extended time (time-and-a-half).● Allow tests to be given in a separate location (with the ESL teacher).● Allow additional time to complete assignments and/or assessments.● Read question to student to clarify.● Provide a definition or synonym for words on a test that do not impact the validity of the exam.● Modify the format of assessments.● Shorten test length or require only selected test items.● Create alternative assessments.● On an exam other than a spelling test, don't take points off for spelling errors. |
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UNIT 1 OVERVIEW

Content Area: Performing Arts

Unit Title: Theatre vs. Theatre: Production Team Bonding and Improvisation

Target Course/Grade Level: Introduction to Theatre: Grades 9-12

Unit Summary: For students to feel comfortable performing in front of the class; develop access to their emotions; free their body and their voice for a variety of character interpretations; and feel confident taking risks during the creative process, they must develop a bond and trust with their classmates and feel confident in their abilities. The students will develop communication skills through personal exploration and social interaction. The student will develop an awareness of and a better understanding of his/her own impulses and instinctual behavior through improvisational games and mini-devised theatrical moments. Students will be able to independently articulate and demonstrate the many facets of the theatre and theater, including the following: aesthetics, elements of, terminology, safety procedures, parts of a theater, theatrical jobs/roles, and actor-audience relationships.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- **1.4.8.Cr1a.** Identify, explore, and imagine multiple solutions and strategies for staging problems in a theatrical work.
- **1.4.8.Cr1c.** Explore, describe, and develop given circumstances of a scripted or improvised character in a theatrical work.
- **1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- **1.4.8.Pr5a.** Examine how character relationships assist in telling the story of devised or scripted theatre work.
- **1.4.8.Re8a.** Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
- **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.

- **1.4.12prof.Cr2b.** Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- **1.4.12prof.Cr3b.** Practice devised or scripted theatre work using theatrical staging conventions.
- **1.4.12prof.Pr5b.** Explore and discover character choices using given circumstances in devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- **9.1.12.CFR.1:** Compare and contrast the role of philanthropy, volunteerism, and charitable contributions.
- **9.1.12.CFR.2:** Summarize causes that are important to individuals and local communities.
- **9.1.12.CFR.3:** Research companies with corporate governance policies supporting social responsibility.
- **9.1.12.CDM.1:** Identify ways to protect against identity theft.
- **9.1.12.CDM.4:** Evaluate how media and peers influence spending decisions.
- **9.2.12.C.1:** Review career goals and determine steps for attainment.
- **9.2.12.C.3:** Identify transferable skills in different careers.
- **9.2.12.C.5:** Research career opportunities in the arts and assess necessary skills and education.
- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills in problem solving.
- **9.4.12.CC.1:** Use digital tools to enhance communication.
- **9.4.12.DC.1:** Demonstrate knowledge of ethical online behavior.
- **9.4.12.IML.1:** Evaluate media for credibility and bias.
- **9.4.12.TL.2:** Gather and evaluate information from multiple sources.
- **9.4.12.GCA.1:** Collaborate with individuals of diverse perspectives.

Interdisciplinary Connections and Standards:

- **L.KL.9-10.2.** Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking, or listening. Acquire and use accurately general academic and domain specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- **SL.PE.9-10.1.** Initiate and participate effectively in a range of collaborative discussions (1 on 1, in groups, and teacher led) with peers, on grades 9/10 topics, texts, and issue, building on each others' ideas clearly and persuasively.
- **D.** Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify your own views. Make new connections in light of the evidence and reasoning presented.

- **SL.II.9-10.2.** Integrate multiple sources of information presented in diverse media or formats (example: visually, quantitatively, qualitatively, aurally) evaluating the credibility and accuracy of each source.
- **SL.AS.9-10.6.** Adapt speech to a variety of contexts and tasks demonstrating command of formal English.

Unit Understandings:

Students will understand that...

- They have something important to offer the world, a class or production.
- They do not have to be afraid to fail.
- Concentrating on a task on stage will help them forget about any insecurities they may have.
- There is comfort and support among the group that will inspire creativity and risk-taking.
- They need to trust and depend on each other to create a work of theatre.
- The key to a successful improvisation performance is to say “yes, and...”
- Scenes must have a beginning, middle, and end.
- Scenes must develop complications or conflict that build toward a climax and then closure.
- Spontaneity is a necessary element in the performance experience.
- The group dynamic is built on mutual trust and respect.
- The actor-audience relationship is vital in creating theatre.
- A theater is full of equipment that must be respected at all times and used properly to ensure safety.
- Theatre artists use precise vocabulary when working in their craft.

Unit Essential Questions:

- How can I overcome stage fright?
- How do I develop confidence to perform in front of people I do not know?
- How can I connect to an audience?
- How can I develop my imagination so that I can create different characters?
- How can I develop the ability to take risks when I perform?
- How can I learn to work with my cast and scene partner?
- How can I create a scene with little to no preparation or with any materials?
- How can I stay safe while working in a theater?
- How can I communicate effectively with other theatre artists?
- How is theatre an art form?

Knowledge and Skills:

Students will know...

- How to use various breathing, vocal, physical, and mindfulness techniques to combat stage fright and improve focus.
- How to actively listen, support, and respect their peers in a safe and collaborative environment.
- The various actor-audience relationships and how they affect the art of communication in theatre.
- How to think spontaneously to create vivid and specific characters in well-crafted scenes.
- The different parts of a stage and theater, and the many rules and superstitions of the theatre.
- The specific vocabulary used by theatre artists.
- That theatre is the art of shaped relationships that require a fictional world, full of given circumstances, and an audience.
- That theatre is built on the effort of a group and not just the individual to create a successful final product.

Students will be able to...

- Create a supportive, safe environment in which to grow and perform as artists.
- Develop trust among the group members.
- Develop confidence and self-esteem.
- Stimulate imagination through theatre games and exercises.
- Develop focus, concentration, and risk-taking through daily warm-ups, theatre games, and exercises.
- Develop class camaraderie and support.
- Begin taking initiative towards leadership within a team to create a theatrical work.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Final Assessment:

- Active Scenes and Exercises showcase the rules of improvisation.
- Improvising a scene based on different given circumstances and various actor audience configurations.
- Different theater types.
- Stage areas and their meaning/significance as a narrative device.
- Theater vocabulary on the stage and in the house.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game, or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post-activity. This is a helpful way to quickly check in with students' prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit, and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one "check-in" where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their level of understanding at this time.
- **Quiz:** Quizzes are used as a way to assess students' knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms. Self/Peer Assessment: A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit-specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Warm Up Activities/Games:** Name Game, Chair Game, Yes, Lets!, Human Knot, Three Ball Toss, Crazy Eights, Whose Leading?, Lumberjack, Gibberish Story, Penguins, Boom Chicka Boom, Emotion Explosion, Concentration, Tableau, Airplane, Motor/Rudder, Stop/Clap/Go, Moose, Zip/Zap/Zop, Circle Jump, Whoosh, & Pass the Sound/Movt.
- **Short Form Improv Activities/Games:** Freeze/Justify, What are you doing, This is a tree, Sound/Movement Machine, Opera, Song styles, Scripts, Happy family, Buzz Words, Emotion story, 30/15/5, Taxi, Helping Hands, Props, Agreement only, Questions only, 3-line scene, & You are/You are/We are/Because.
- **Take a tour:** As a class, take a tour of our Performing Arts Center and experience the front and back of house firsthand.
- **Create-a-stage:** As a class, create the following theater configurations with chairs or our bodies in space and discuss the pros and cons of each: Thrust, Proscenium, Arena/In-the-Round/Traverse/Flexible.

- **Short Form Improvisation Scenes:** As students become more familiar with the rules of improvisation and with each other, work towards building towards short scenes with strong characters, that begin in the middle and encourage students to be “gift givers” in the form of making bold statements that advance the scenes forwards towards a strong conclusion.
- **Production Team Draft:** As students become familiar with the roles present in a production team, they will use their knowledge as “teams” to draft in a snake draft style a production team that uses the best attributes of each production team member to create an overall highly effective production team when not having every member at their immediate disposal.

RESOURCES

Teacher Resources:

- Theatre Games for the Classroom by Viola Spolin
- Games for Actors and Non-Actors by Augusto Boal
- Improvisation for the Theater by Viola Spolin
- Rahway Theatre Improv Game Inventory
- Lesson Plans

Equipment Needed:

- Empty, clear playing space
- A class set of Wenger performance chairs
- White board
- Newline Board w/Connectivity
- Desktop/Laptop
- Sound System
- Google Education Suite
- Chromebooks

UNIT 2 OVERVIEW

Content Area: Performing Arts

Unit Title: Movement for the Stage: Understanding and Technique

Target Course/Grade Level: Introduction to Theatre: Grades 9-12

Unit Summary: In order to create believable, multi-dimensional characters, the actor must have complete control of the body, maintain flexibility and strength, as well as demonstrate neutrality. Above all, the actor must have an understanding of how to take care of themselves and learn the techniques associated with movement-based acting, as the body is the actor's primary tool for communication. Students will use movement for creative expression to explore thought, feeling, and abstraction. They will use techniques such as tension, release, facial expression, gesture, pantomime, and exaggeration (among others) to enhance characterization and create a physical life for characters they are trying to embody. Students will also be able to identify other actors who are more familiar to them as a public figure, their use of this ability, its success, and how they may use that as inspiration to build on their technique.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- **1.4.8.Cr3c.** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.
- **1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- **1.4.8.Re7a.** Describe and record personal reactions to artistic choices in a theatrical work.
- **1.4.8.Re7b.** Compare recorded personal and peer reactions to artistic choices in a theatrical work.
- **1.4.8.Re8a.** Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.
- **1.4.8.Rea.** Analyze how personal experiences affect artistic choices in a theatrical 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.
- **1.4.12prof.Pr4a.** Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.

- **1.4.12prof.Pr6a.** Perform devised or scripted theatre work for a specific 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.
- **1.4.12acc.Re7a.** Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.
- **1.4.12acc.Re7b.** Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
- **1.4.12prof.Cn11a.** Integrate knowledge of cultural, global, and historic belief systems into creative choices in a devised or scripted theatre work.
- **1.4.12prof.Cn11b.** Use basic research methods to better understand the social and cultural background 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.
- **1.4.12acc.Cn11b.** Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- **9.1.12.CFR.1:** Compare and contrast the role of philanthropy, volunteerism, and charitable contributions.
- **9.1.12.CFR.2:** Summarize causes that are important to individuals and local communities.
- **9.1.12.CFR.3:** Research companies with corporate governance policies supporting social responsibility.
- **9.1.12.CDM.1:** Identify ways to protect against identity theft.
- **9.1.12.CDM.4:** Evaluate how media and peers influence spending decisions.
- **9.2.12.C.1:** Review career goals and determine steps for attainment.
- **9.2.12.C.3:** Identify transferable skills in different careers.
- **9.2.12.C.5:** Research career opportunities in the arts and assess necessary skills and education.
- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills in problem solving.
- **9.4.12.CC.1:** Use digital tools to enhance communication.
- **9.4.12.DC.1:** Demonstrate knowledge of ethical online behavior.
- **9.4.12.IML.1:** Evaluate media for credibility and bias.
- **9.4.12.TL.2:** Gather and evaluate information from multiple sources.
- **9.4.12.GCA.1:** Collaborate with individuals of diverse perspectives.

Interdisciplinary Connections and Standards:

- **1.1.8.Pr5d.** Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).

- **1.1.8.Re8a.** Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, the use of the body, dance technique, and context. Interpret using genre-specific dance terminology.
- **1.1.8.Cn11a.** Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people from whom the dances originate.
- **1.1.12acc.Pr5d.** Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength, and endurance to enhance performance.
- **1.1.12adv.Pr5a.** Develop and implement healthful strategies for nutrition, injury prevention, and psychological wellness related to dance activities and everyday life.

Unit Understandings:

Students will understand that...

- Creating a believable character begins with the actor's physicality.
- Pantomime is the basis for physical characterization through observation and practice.
- In order to portray different characters, an actor must be physically neutral, which requires daily practice.
- People stand, sit, and move differently based on different factors and given circumstances. Emotional memory and sensory recall are tools that actors use in performance preparation.
- Stage directions and body positions are specific and must be memorized and used for safety and blocking purposes.
- Exits and entrances must illustrate the character's intention, personality, and moment before and after.
- Gestures and movements must be carefully researched and developed based on a thorough understanding and analysis of the character.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.
- These techniques are used consistently and effectively throughout popular media with actors in the public eye and are celebrated for their successful use of them.

Unit Essential Questions:

- How can an actor create a believable character with their body?
- How can I become comfortable in my body and develop confidence and ease on stage?
- How can an actor create a variety of movements on stage?
- How can an actor tell a story through movement, stage positions, and the use of stage areas?
- How do I use stage positions and body positions to notate blocking?
- What is the most effective way to enter, exit, and gesture on stage?
- How can I keep my body neutral and movement sustainable?
- How can an actor use non-physical tools to create a

Knowledge and Skills:

Students will know...

A. The Body:

- Create believable characters physically.
- Execute the physical principles of pantomime.
- Recognize pantomime as the basis for physical characterization through observation.
- Practice relaxation and warm-up techniques to keep their bodies neutral.
- Observe persons of different ages, races, and sexes and perform pantomime, implementing the physical attributes observed.
- Incorporate emotional memory/recall into their performances.

B. Stage Movement:

- Identify the various areas of the stage.
- Practice following stage directions and body positions.
- Practice exits and entrances that illuminate the character's intention, personality, and moment before/after.
- Use small and large gestures to reveal the inner life of their character, which is based on research and analysis.

Students will be able to...

- Practice relaxation and warm-up techniques in an effort to stay body neutral.
- Participate in physical games and exercises that require various isolations of the body.
- Participate in sense memory exercises to aid in emotional recall.
- Use milling and seething exercises as a means of character acquisition.
- Explore the physical principles of pantomime.
- Execute pantomime techniques through tension and release exercises, hand specificity exercises, and exaggerated muscle and facial expression use.
- Give constructive criticism to their peers using appropriate unit vocabulary.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Final Assessment:

Students will demonstrate proficiency in:

- a. Pantomime.

- b. Elements of movement.
- c. Blocking and staging.
- d. Critique methodologies.
- e. Rehearsal and collaboration.
- f. Performance.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game, or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post-activity. This is a helpful way to quickly check in with students' prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit, and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one “check-in” where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their level of understanding at this time.
- **Quiz:** Quizzes are used as a way to assess students' knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit-specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Tableau Activity:** Students are asked to use their knowledge of stage area and body position to create non-verbal stage pictures that communicate meaning using only their own body, other bodies in space, and facial expression as a means of expression.
- **Sense Memory Activity:** Using a small candy of choice (i.e., Starburst), students go through the experience of unwrapping the candy, paying particular attention to detail and

specificity regarding the object's size, shape, color, smell, texture, and eventually taste. The five senses store a wealth of emotional memory for actors to draw from if/when needed. After this activity is completed, the students are then prompted to complete the same activity in a pantomime fashion, meaning without the actual object.

- **Clay Game:** Using an imaginary piece of clay in the center of the room, students will take turns grabbing a piece of clay and molding it into an object of choice in front of the group. The student molding will then demonstrate using that object before passing it off to another student, who will then accept their offer by also using it. After “saying yes” to their offer, the new student will then take a new piece of clay, and the process will begin again until all students have completed the activity.
- **Brushing Your Teeth:** With pantomime as the basis of this activity, students are asked to perform the ritual of “brushing their teeth” in front of their peers for peer critique.
- **Pick-a-Pantomime:** The students will pick a pantomime performance task from a hat and perform that pantomime with the hope that the performance is clear enough so that the rest of the class will be able to guess what pantomime the student is trying to perform.
- **Who’s Your Hero:** Students will pick a famous actor/actress who they think showcases successful use of all learned techniques. Students will then have the ability to choose to either perform a scene that actor themselves has done using the techniques in place to model that performance, or they can create a presentation to be given to the class identifying and justifying choices made by that actor in the scene given their understanding of different techniques learned throughout this unit as well as the one previous.

RESOURCES

Teacher Resources:

- *Theatre Games for the Classroom* by Viola Spolin
- *A Challenge for the Actor* by Uta Hagen
- *An Actor Prepares* by Constantin Stanislavsky
- *Building a Character* by Constantin Stanislavsky
- *The Viewpoints Book* by Anne Bogart and Tina Landau
- Lesson Plans

Equipment Needed:

- Empty, clear playing space
- A class set of Wenger performance chairs
- White board
- Newline Board w/Connectivity
- Desktop/Laptop
- Sound System
- Google Education Suite
- Chromebooks

UNIT 3 OVERVIEW

Content Area: Performing Arts

Unit Title: Voice and Speech

Target Course/Grade Level: Introduction to Theatre: Grades 9-12

Unit Summary: To develop a healthy, flexible, supported, and resonant instrument, actors must be fully aware of the mechanics and techniques associated with the instrument of the voice. Actors need to be heard and understood by everyone in the audience without straining or pushing, and for proper breath support to carry our projection needed for performance. In addition, developing vocal color and vocal variety enables an actor to create a myriad of characters and express a range of emotions.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- **1.4.8.Cr3c.** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.
- **1.4.8.Pr4a.** Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.
- **1.4.8.Rea.** Analyze how personal experiences affect artistic choices in a theatrical 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.
- **1.4.12adv.Cr3a.** Explore physical, vocal, and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
- **1.4.12acc.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 a 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.Re7b.** Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.

- **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.
- **1.4.12prof.Re9c.** Justify personal aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- **9.1.12.CFR.1:** Compare and contrast the role of philanthropy, volunteerism, and charitable contributions.
- **9.1.12.CFR.2:** Summarize causes that are important to individuals and local communities.
- **9.1.12.CFR.3:** Research companies with corporate governance policies supporting social responsibility.
- **9.1.12.CDM.1:** Identify ways to protect against identity theft.
- **9.1.12.CDM.4:** Evaluate how media and peers influence spending decisions.
- **9.2.12.C.1:** Review career goals and determine steps for attainment.
- **9.2.12.C.3:** Identify transferable skills in different careers.
- **9.2.12.C.5:** Research career opportunities in the arts and assess necessary skills and education.
- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills in problem solving.
- **9.4.12.CC.1:** Use digital tools to enhance communication.
- **9.4.12.DC.1:** Demonstrate knowledge of ethical online behavior.
- **9.4.12.IML.1:** Evaluate media for credibility and bias.
- **9.4.12.TL.2:** Gather and evaluate information from multiple sources.
- **9.4.12.GCA.1:** Collaborate with individuals of diverse perspectives.

Interdisciplinary Connections and Standards:

Unit Understandings:

Students will understand that...

- Proper breathing and support are essential to stage diction, clarity, and projection.
- Projection and articulation are necessary for an actor to be heard and understood.
- Actors must perfect vocal quality, pitch, rate, volume, and tone.
- Vocal variety and vocal color enhance character and theme.
- Sharing the message of an author comes from detailed script analysis.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.

Unit Essential Questions:

- How can an actor be heard and understood in various acting spaces?
- How can we connect to the breath as actors, and why is the breath so important in actor training?

- How can an actor delineate characters vocally?
- How can an actor maintain a healthy voice?
- How does the body produce sound?

Knowledge and Skills:

Students will know...

- That diction, pitch, tempo, inflection, rate, and vocal color will aid in the clarity of speech.
- Deep breathing techniques unlock the breath, thus aiding in projection and healthy vocal habits.
- How to make specific vocal choices to create and delineate characters through text analysis.
- How to practice self-care, proper vocal technique, and breath control to aid in sustainable vocal choices.
- How the body produces sound.

Students will be able to...

- Participate in daily physical and vocal warm-ups that reinforce articulation, breathing, resonance, and projection, such as tongue twisters, consonant bounces, and lip trills.
- Practice various diction and breathing techniques in the classroom and on the stage.
- Practice breathing techniques with a partner.
- Use physical warmups to connect to the breath.
- Analyze a variety of texts for performance.
- Model interpretation techniques for a variety of texts.
- Create believable, sustainable characters through vocal choices.
- Script scores a group piece of text.
- Identify the anatomy of the voice, including the articulators, diaphragm, vocal folds, and pharyngeal space.
- Give constructive criticism to their peers using appropriate unit vocabulary.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Assessment:

Students will demonstrate proficiency in:

- a. Vocal variety.
- b. Vocal anatomy.

- c. Peer and self-critique.
- d. Self-audio voice-over recordings.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game, or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post-activity. This is a helpful way to quickly check in with students' prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit, and continue to ask questions that incite more inquiry.
- **Observation/Check-In:** Teacher observation is used as a way for the teacher to communicate observed behavior back to the student in a one-on-one "check-in" where a conversation can then be had about the progress that particular student is making towards the personal goals they set for themselves at the beginning of the course. Students may also check for their level of understanding at this time. **EVIDENCE OF LEARNING**
- **Quiz:** Quizzes are used as a way to assess students' knowledge retention and learned concepts. Multiple formats of quizzes will be used; however, some quiz examples are: Multiple-Choice, True/False, Short Answer, Paper and Pencil, Matching, Extended Response, & Google Forms.
- **Self/Peer Assessment:** A process in which students collect information about their learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Performance:** Students will be asked to regularly prepare for in-class performances that are based on unit-specific tasks and goals as per the content in each unit. Due to the highly performative nature of the course, performances are an essential part of the experience and will be an essential component for the peer and self-critique assessment portion of the class as well. Students are asked to perform on the day that they are assigned unless prior arrangements are made, the student is absent due to illness, or some other unforeseeable event keeps the student from performing.

Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Diction Boot Camp:** Students will engage in diction drills and tongue twisters through daily repetition and practice.
- **A Day in the Life:** Students will get to experience the life of a voice-over artist and how the industry works in terms of their lifestyle from home to work.
- **Rap Challenge:** Using "Modern Major General" from Gilbert & Sullivan's H.M.S. Pinafore, the students will engage in a clarity of speech rap battle challenge using "beats of choice" to underscore their in-class performances.

- **Recording 101:** The students will develop the skill of how to record their voices using a variety of options that will be available to them on multiple devices.
- **Group Voice Over Demo:** Using a piece of text, the class will script score and record the text using different examples of vocal variety and color.

RESOURCES

Teacher Resources:

- *The Dialect Handbook: Learning, Researching, and Performing a Dialect Role* by Ginny Kopf
- *Acting with an Accent Series* by Dr. David Allen Stern
- *Voice: Onstage and Off* by Robert Barton & Rocco Dal Vera
- ASC
- Technology Lab - Soundtrap
- Lesson Plans

Equipment Needed:

- Empty, clear playing space
- A class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Clip boards
- Pencils
- Google Education Suite
- Chromebooks

UNIT 4 OVERVIEW

Content Area: Performing Arts

Unit Title: The “Well-Made Play”: Understanding Storytelling and the Mirror of Society

Target Course/Grade Level: Introduction to Theatre: Grades 9-12

Unit Summary: Analyzing, writing, and devising plays will help to develop an emotional connection to character that will foster a positive connection between critical thinking skills, lifelong learning, and personal expression, and will support the intellectual, social, and personal development of each learner. Furthermore, working on and in plays will serve as a mirror and reflect each

student's personal experiences and values as well as enhance each student's citizenship and contribution at the local, state, national, and global level in our rapidly changing, twenty-first-century world. In understanding this, students will find new ways to incorporate storytelling into their own personal lived experiences, which are then communicated to the audience through written, improvised, and devised works.

Approximate Length of Unit: 4 weeks

LEARNING TARGETS

NJ Student Learning Standards:

- **1.4.12prof.Cr1c.** Use script analysis to generate ideas about a character that is believable and authentic.
- **1.4.12prof2.Cr2a.** Explore the function of history and culture in the development and subsequent interpretations 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.
- **1.4.12prof.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.
- **1.4.12prof.Cr3c.** Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
- **1.4.12prof.Pr4a.** Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
- **1.4.12prof.Pr4b.** Use technical elements to increase the impact of the design for a theatre production.
- **1.4.12prof.Pr5a.** Identify and explore different pacing options per character to better communicate the story in a theatre work.
- **1.4.12prof.Pr5b.** Explore and discover character choices using given circumstances in devised or scripted theatre work.
- **1.4.12prof.Pr6a.** Perform devised or scripted theatre work for a specific 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.
- **1.4.12prof.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.
- **1.4.12prof.Re8b.** Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.
- **1.4.12prof.Re8c.** Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.

- **1.4.12prof.Re9a.** Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
- **1.4.12prof.Re9b.** Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- **1.4.12prof.Re9c.** Justify personal aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.
- **1.4.12prof.Cn10a.** Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
- **1.4.12prof.Cn11a.** Integrate knowledge of cultural, global, and historic belief systems into creative choices in a devised or scripted theatre work.

Career Readiness, Life Literacies, and Key Skills:

- **9.1.12.CFR.1:** Compare and contrast the role of philanthropy, volunteerism, and charitable contributions.
- **9.1.12.CFR.2:** Summarize causes that are important to individuals and local communities.
- **9.1.12.CFR.3:** Research companies with corporate governance policies supporting social responsibility.
- **9.1.12.CDM.1:** Identify ways to protect against identity theft.
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- **9.4.12.TL.2:** Gather and evaluate information from multiple sources.
- **9.4.12.GCA.1:** Collaborate with individuals of diverse perspectives.

Interdisciplinary Connections and Standards:

Unit Understandings:

Students will understand that...

- Actors read and analyze scripts as part of the actor's process for developing a believable character.
- Acting exercises develop concentration, a connection to a partner, access to emotions, and sensory recall.
- Actors use a specific set of acting terms in modern acting technique.

- Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.
- Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.
- Evaluating a production requires the assessment of the acting, design, direction, technical proficiencies, and overall impact.
- The audition process is specific for each production; however, there are some common procedures that all auditions follow.
- A playwright can make a social statement with their play based upon their values and beliefs.
- The actions and behavior of people dictate character and strengthen relationships within a play.
- Formatting and correct technical writing are important skills for a playwright.
- Any theatrical element can be given equal weight in the devising process of theatre, not just the text.
- Theatre can make social statements which can incite social commentary and/or change.

Unit Essential Questions:

- How can I learn to memorize lines?
- How can I connect to a character?
- How can I understand what the play is about?
- How can I relate to my scene partner(s)?
- How can I move an audience in a performance of a monologue or scene?
- How can I create a believable character?
- What are the essential elements of a good performance?
- What different acting techniques are available to me to create my technique?
- What is the role of the playwright in theatre?
- What is my point of view as a playwright?
- What is play structure, and is it important?
- What is a narrative device in theatre?
- What have been the dominant narratives of the theatre of the past, and what narratives still need to be included?

Knowledge and Skills:

Students will know...

- Those actions or tactics are the glue that connects the events of a scene/monologue to help memorize lines.
- How to combine their physical and vocal training to make sustainable character choices.
- How to analyze a monologue/scene/play and infer meaning.
- The elements of “good” theatre derive from theories on dramatic structure and elements of drama from Aristotle’s *The Poetics*.

- Develop awareness of acting terms and the development of modern acting.
- That narrative potential in theatre can come from any theatrical convention, like props, lighting, scenery, costumes, etc. And not just the text.
- Those scripts need to be formatted correctly to be taken seriously in the industry.
- That theatre is a powerful tool for communication that can be used for social change.

Students will be able to...

- Perform and explore exercises and techniques to develop concentration, connection to a partner, access emotions, and explore sensory recall.
- Identify, rehearse, memorize, and play/perform the actions of a monologue and/or scene through the active pursuit of an objective from a scene partner.
- Rehearse and perform a monologue and/or scene with a fully developed character for the class.
- Attend productions and evaluate all artistic and technical elements.
- Understand the elements of a “good show” by writing a theatrical critique alluding to different theatrical theories.
- Understand the development of modern acting through different acting exercises.
- Perform the characters they observed in real life in acting exercises.
- Their monologues, scenes, or plays use their prior knowledge of staging and movement.
- Identify different dramatic structures of well-known plays.
- Use Freytag’s Dramatic Structure as a basis for the plot in their narratives.
- Create an original script with clear given circumstances and multi-dimensional characters.
- Create and format a script for the theatre using Google Docs.
- Infer meaning from different plays and make connections about the playwrights’ social commentary.
- Create original theatrical works from a devised rehearsal process.
- Make edits through a staged reading performance of their original play.
- Identify the trends of the dominant theatrical narratives of the past and create new and original narratives for the future that are inclusive of all people regardless of race, gender, sexuality, religion, socioeconomic status, etc. religion, socioeconomic status, etc.

EVIDENCE OF LEARNING

Assessment:

What evidence will be collected and deemed acceptable to show that students truly “understand”?

End of Unit Final Assessment:

Students will demonstrate proficiency in:

- a. Acting a monologue or scene.
- b. Writing a scene or play.

c. Writing a theatrical critique.

Formative Assessment:

- **Participation:** In this highly participatory style course, it is expected that students are engaged in each lesson by fully participating in all games as the main lesson is often embedded within either the warmup, improv game, or main game/activity.
- **Discussion:** Discussions will be used to assess students' understanding of major concepts, especially post-activity. This is a helpful way to quickly check in with students' prior knowledge on any given topic. Acceptable evidence of learning will occur when students begin to make connections, support their ideas with evidence and vocabulary from the unit, and continue to ask questions that incite more inquiry.
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Learning Activities:

What differentiated learning experiences and instruction will enable all students to achieve the desired results?

- **Monologue/Scene Preparation & Performance:** Students will be guided in their first monologue or scene preparation and rehearsal process, followed by a performance and critique process. Students will have a chance to log their rehearsal progress and complete a self-assessment at the end of the process.
- **Theatre Critique:** Students will use their knowledge of dramatic structure and theatre to critique a production of choice. A checklist will be provided with specific details on what to include for each paragraph, for grading will be included.

- **Page to Stage:** Students will participate in a playwriting activity as a group where they will work collaboratively to bring a 5-10 minute play from the idea phase to reality in a staged reading of their very own work.
- **Devised Theatre Workshop:** After being given a group and a prompt on a social issue of today, students will be given different tools to begin devising a 5-10 minute original work for performance. Specific attention on the editing process will be a central focus for this project.

RESOURCES

Teacher Resources:

- Theatre Games for the Classroom by Viola Spolin
- A Challenge for the Actor by Uta Hagen
- An Actor Prepares by Constantin Stanislavsky
- Building a Character by Constantin Stanislavsky
- Sanford Meisner on Acting by Sanford Meisner
- Actions: The Actor's Thesaurus by Marina Caldarone and Maggie Lloyd-Williams
- Respect for Acting by Robert Cohen, Backwards & Forward, by David Ball
- The Empty Space, by Peter Brook. The Open Door, by Peter Brook
- Moment Work: Tectonic Theater Project's Process of Devising Theater by Moises Kaufman
- Theatre for Community Conflict and Dialogue: The Hope Is Vital Training Manual by Michael Rohd
- The Poetics by Aristotle
- ASC
- Rahway Theatre Monologue, Scene, & Play Database
- Technology Lab
- Lesson Plans

Equipment Needed:

- Empty, clear playing space
- A class set of Wenger performance chairs
- White board
- LCD Projector
- Desktop/Laptop
- Sound System
- Clip boards
- Pencils
- Google Education Suite
- Chromebooks

