



Park Hill School District

Building Successful Futures • Each Student • Every Day

High School Drama Curriculum

Course Description: Drama is an introduction to the theatre. Students become acquainted with the history of the theatre and various significant plays. Areas of technical production such as make up, lighting, costuming, and set design are studied. Class requirements also include limited performance work and a final project demonstrating skills and knowledge applied in this course.

Curriculum Standards:

- Missouri Learning Standards - Fine Arts - Theatre Standards
- National Core Arts Standards - Theatre

Scope and Sequence:

Timeframe	Unit	Instructional Topics
20 Blocks	Welcome to Theatre	Topic 1: Structures & Varieties of Drama Topic 2: Theatre History Topic 3: Performance Techniques
20 Blocks	Elements of Theatre	Topic 1: Text Analysis Topic 2: Technical Theatre Terminology & Experiences
40 Blocks	Performance in Theatre	Topic 1: Monologue and Duet Performances Topic 2: Playwriting Topic 3: Rehearsal and Polish for an Invited Audience

Curriculum Revision Tracking

Spring 2026

- Added Learning Targets
- Updated Engaging Scenarios
- Updated Engaging Experiences

Fall 2019

- Updated to new Missouri Learning Standards for Fine Arts

Unit 1: Welcome to Theatre

Subject: Drama

Grade: 9-12

Name of Unit: Welcome to Theatre

Length of Unit: 20 Blocks

Overview of Unit: In this unit, students will be introduced to basic theatre vocabulary, stage locations, movements, and terminology and process of evaluation. Further, students will learn how performers approach warm-ups in a performance setting as well as how they access the thoughts, feelings, and actions of a character. Students will learn the structures and varieties of drama, theatre history, and performance techniques.

Priority Standards for unit:

- TH:Cr3.1.I.b Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
- TH:Pr5.1.I.a Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
- TH:Cn1.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.
- TH:Pr4.1.I.b Shape character choices using given circumstances in a drama/theatre work.
- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

Supporting Standards for unit:

- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:Re8.1.I.c Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn1.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Learning Targets:

Priority Standard: TH:Cr3.1.I.b Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will use their bodies (posture, movement, gestures, and facial expression) to show a character's emotions, intentions, and relationships in a believable way.	2
	Applying
Students will adjust their voices (pitch, pace, volume, tone, and articulation) so the character feels authentic and fits the mood and style of the scene.	2
	Applying
Students will recognize and manage their own physical and emotional responses—like breath, tension, and energy—to stay grounded and present in the performance.	2
	Applying

Priority Standard: TH:Pr5.1.I.a Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will try out different acting methods—such as improvisation, character objectives, and physical/vocal exercises—to discover what helps them perform more effectively.	1
	Understanding
Students will use rehearsal time to experiment, take risks, and refine choices so their performances become clearer, stronger, and more intentional.	3
	Analyzing
Students will reflect on feedback from peers, the director, and their own observations to improve their technique and grow as performers.	4
	Evaluating

Priority Standard: TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will identify key social, historical, and cultural factors that shaped the world of the drama/theatre work they are studying, using reliable research tools and sources.	1
	Understanding
Students will explain how these contextual details influence characters, themes, conflicts, and staging choices within the piece	2
	Applying
Students will apply what they learn from their research to make informed artistic decisions that strengthen the authenticity and relevance of their performance work.	2
	Applying

Priority Standard: TH:Pr4.1.I.b Shape character choices using given circumstances in a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will analyze the given circumstances of a drama/theatre work—such as time period, location, relationships, and major events—to understand the world their character lives in.	3
	Analyzing
Students will use those circumstances to make purposeful choices about a character's physicality, voice, emotions, and motivations so the performance feels grounded and believable.	4
	Creating
Students will adjust and refine their character choices during rehearsal as they discover new details in the script, staging, and interactions with other characters.	4
	Evaluating

Priority Standard: TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will investigate the historical events, cultural values, and societal norms that influenced the creation of a drama/theatre work, using credible research methods and sources.	3
	Analyzing
Students will analyze how these historical and cultural factors shaped the playwright's original ideas, themes, characters, and dramatic structure.	3
	Analyzing
Students will evaluate how understanding this context can inform and strengthen their own dramatic concepts, interpretations, and performance choices.	4
	Evaluating

Essential Questions:

1. Why is it important to understand the major basic theatre vocabulary?
2. How do performers effectively approach warm-ups in a performance setting?
3. Why is it important that performers be able to effectively access emotional and sensory recall and how do they approach that ability?
4. What are the basic stage locations and movements?
5. How do performers access the thoughts, feelings and actions of a character?
6. Why is it important for students to understand the terminology and process of evaluation?
7. Why is it important to identify, compare and contrast the lives and works of representative theatre artists?

Enduring Understanding/Big Ideas:

1. It's important to understand the major basic theatre vocabulary in order to communicate effectively with your peers and director.
2. Performers effectively approach warm-ups by creating a positive atmosphere in which they feel safe to express and discover their own thoughts and emotions.
3. It's important that performers be able to effectively access emotional and sensory recall to approach this ability to create a more realistic character.
4. The nine basic stage locations and stage movements are divided into equal quadrants across the stage.
5. Performers access the thoughts, feelings and actions of a character by text analysis, rehearsal and additional practices.

6. Students should understand the terminology and process of evaluation in order to create a more definitive character which reflects on their rehearsal process in class.
7. Understanding the representative theatre artists is essential to understand how theatre has grown in American society.

Unit Vocabulary:

- | | | |
|-----------------|----------------------|-------------------|
| • Antagonist | • Center Stage | • Musical Theatre |
| • Articulation | • Characterization | • Noh Theatre |
| • Character | • Cold Reading | • Objective |
| • Climax | • Comedy | • Pacing |
| • Collaboration | • Concentration | • Pantomime |
| • Conflict | • Costume | • Play |
| • Context | • Cue | • Playwright |
| • Crisis | • Director | • Position |
| • Critique | • Downstage | • Properties |
| • Denouement | • Dramatic Structure | • Proscenium |
| • Dialogue | • Dramaturge | • Rehearsal |
| • Diction | • Dress Rehearsal | • Run-Through |
| • Exposition | • Emotional Memory | • Script |
| • Genre | • Ensemble | • Stage |
| • Pitch | • Farce | • Stage Crew |
| • Projection | • Form | • Stage Direction |
| • Protagonist | • Gesture | • Stage Left |
| • Rising Action | • Greek Theatre | • Stage Manager |
| • Style | • Improvisation | • Stage Right |
| • Subtext | • Kabuki | • Theatre |
| • Text | • Level | • Theatre |
| • Vocal Quality | • Masks | • Conventions |
| • Volume | • Melodrama | • Tragedy |
| • Actor | • Mime | |
| • Daying | • Monologue | |
| • Catharsis | • Motivation | |

Topic 1: Structures & Varieties of Drama

Engaging Experience 1

Title: Structure of Drama

Suggested Length of Time: 1 Block

Standards Addressed

Priority:

- TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

Detailed Description/Instructions: The teacher walks students through the basic structure of drama—exposition, plot, characters, and theme—and shows how each part is shaped by the social and cultural world of the play. Students look at a short scene together, identify these elements, and then do a quick bit of research to confirm details about the play’s historical or cultural background. In small groups, they apply what they’ve learned by analyzing another short scene and sharing their findings with the class. By the end, students can explain the key parts of dramatic structure and use basic research to better understand the world of a drama/theatre work.

Bloom’s Levels: Applying

Webb’s DOK: 2

Engaging Experience 2

Title: Aristotle’s Key Elements

Suggested Length of Time: 1 Block

Standards Addressed

Priority:

- TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

Detailed Description/Instructions: The teacher introduces students to Aristotle’s key elements of drama—spectacle, sound, diction, character, reasoning, and plot—while also giving a brief overview of who Aristotle was and why his ideas still matter in theatre today. Students learn simple definitions for each element, look at short examples from plays or performances, and discuss how these elements reflect the social and cultural world in which a drama was created. By the end of the block, students can explain Aristotle’s elements in their own words and understand how basic research into history and culture helps clarify why these elements show up the way they do in different theatrical works.

Bloom’s Levels: Understanding

Webb’s DOK: 1

Engaging Experience 3

Title: Plot Diagram

Suggested Length of Time: 2 Blocks

Standards Addressed

Priority:

- TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

Detailed Description/Instructions: Students will divide into separate groups. Students will select a movie that everyone knows. Students will create a plot diagram to show what happens in the movie. The students will create a visual project and present this to the class.

Bloom's Levels: Creating

Webb's DOK: 4

Engaging Experience 4

Title: Style of Dramas

Suggested Length of Time: 3 Blocks

Standards Addressed

Priority:

- TH:Cn11.2.I.b Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

Detailed Description/Instructions: The teacher introduces students to major dramatic styles—representational, presentational, romanticism, realism, naturalism, symbolism, expressionism, and constructivism—and helps them understand the basic features of each. Students learn simple, clear definitions, look at short examples or clips that illustrate how each style works onstage, and discuss how these styles grew out of different historical and cultural movements. Throughout the experience, students compare styles and note how a playwright's time period, artistic goals, and cultural environment shape the way a drama is created and performed. By the end, students can explain the key characteristics of several dramatic styles and understand how researching history and culture helps them recognize why different styles developed and how they influence theatrical storytelling.

Bloom's Levels: Understanding

Webb's DOK: 1

Topic 2: Theatre History

Engaging Experience 1

Title: Beginning of Theatre

Suggested Length of Time: 2 Blocks

Standards Addressed

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will create a 2-3 minute performance piece in which they mimic the primal cave times. Students may choose to perform “the hunt” or another related story.

Bloom’s Levels: Creating

Webb’s DOK: 4

Engaging Experience 2

Title: Greek Theatre Introduction

Suggested Length of Time: 2 Blocks

Standards Addressed

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

Supporting:

- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

Detailed Description/Instructions: Students will create a 2-3 minute “Greek Epic”. This short play should be in the nature of the Greek era and should not reflect modern storytelling.

Bloom’s Levels: Creating

Webb’s DOK: 4

Topic 3: Performance Techniques

Engaging Experience 1

Title: Wright Family Activity

Suggested Length of Time: ½ Block

Standards Addressed

Priority:

- TH:Cr3.1.I.b Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.
- TH:Pr5.1.I.a Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
- TH:Pr4.1.I.b Shape character choices using given circumstances in a drama/theatre work.
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Detailed Description/Instructions: Students will gather a single pencil and stand in a circle. The teacher will read the “Wright Family”, students pass the pencil right every time they hear the word “Wright”. They pass the pencil to the left every time they hear the word “left”. This is a listening activity.

Bloom’s Levels: Remembering

Webb’s DOK: 1

Engaging Experience 2

Title: Neighbors

Suggested Length of Time: 1 Block

Standards Addressed

Priority:

- TH:Cr3.1.I.b Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

Detailed Description/Instructions: Students will sit in a circle. Each student will take turns saying something they’ve done. If the students in the circle haven't done it, they have to get up and find a seat. The student who is left standing must then say something they’ve done.

Bloom’s Levels: Remembering

Webb’s DOK: 1

Engaging Experience 3

Title: Actor's Warm-Up

Suggested Length of Time: 1 Block

Standards Addressed

Priority:

- TH:Cr3.1.I.b Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

Detailed Description/Instructions: The teacher introduces students to the purpose and basics of an actor's warm-up, helping them understand how physical, vocal, and physiological preparation supports believable and authentic performance work. Students learn simple warm-up routines—such as stretching, breath work, articulation exercises, and light movement—and practice them together so they know how to get their bodies and voices ready for future rehearsals and projects. By the end of the block, students can recall and perform a basic warm-up sequence that prepares them to make stronger acting choices in upcoming drama/theatre activities.

Bloom's Levels: Remembering

Webb's DOK: 1

Engaging Scenario

Engaging Scenario: Historical Improvisational Project

1. Setting the Stage

Students step into the role of a **significant historical figure** whose life, culture, and historical moment they have researched throughout the unit. The classroom transforms into a live forum—part press conference, part town hall, part salon—where each student embodies their character in real time. The goal is to demonstrate how history and culture shape a person’s worldview, choices, and voice.

2. Preparation Through Research and Rehearsal

Before the performance day, students complete a structured preparation process that blends theatre and research skills:

- **Historical & Cultural Research** — Students gather information about their character’s era, social environment, cultural norms, major events, and personal biography. They identify how these factors shaped the character’s beliefs, motivations, and public persona.
- **Character Development** — Students translate research into acting choices: posture, gestures, vocal qualities, emotional tone, and physiological responses that reflect the character’s lived experience.
- **Rehearsal Techniques** — Students practice improvisation, objectives, tactics, and grounding exercises to prepare for unpredictable questions. They rehearse staying “in character” even when surprised.

This preparation ensures that the improvisation is not random—it is rooted in authentic, research-based choices.

3. The Live Improvisational Event

On performance day, the classroom becomes a **Historical Q&A Forum**. Each student sits or stands in character while the teacher and classmates act as journalists, citizens, critics, or contemporaries.

Students must:

- Respond to questions **as their character**, using historically accurate knowledge and culturally grounded reasoning.
- Demonstrate **logical, consistent thinking** that aligns with the character’s background and worldview.
- Maintain **physical, vocal, and emotional choices** that reflect the character’s identity and circumstances.
- Navigate unexpected questions with improvisational skill while staying rooted in research.

Questions might range from factual (“How did you respond to the crisis of...?”) to personal (“What do you regret most?”) to philosophical (“What do you believe is the purpose of leadership?”). The challenge is not to memorize answers but to **think like the character**.

4. Assessment Focus

Students are evaluated on:

- **Historical and cultural accuracy** — Are their answers grounded in research?
- **Character embodiment** — Do their physical, vocal, and emotional choices reflect the character’s context?
- **Improvisational coherence** — Do their responses stay logical, consistent, and in character?
- **Application of theatre techniques** — Are they using rehearsal strategies, objectives, tactics, and grounding to support their performance?

This creates a performance that is both academically rigorous and theatrically engaging.

5. Reflection and Synthesis

After the forum, students complete a short reflection analyzing:

- What choices they made and why
- How historical and cultural context shaped their portrayal
- What improvisational strategies helped them stay grounded
- How their understanding of the character deepened through performance

This final step reinforces the connection between research, analysis, and performance.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Structures & Varieties of Drama	Structure of Drama	The teacher walks students through the basic structure of drama—exposition, plot, characters, and theme—and shows how each part is shaped by the social and cultural world of the play. Students look at a short scene together, identify these elements, and then do a quick bit of research to confirm details about the play’s historical or cultural background. In small groups, they apply what they’ve learned by analyzing another short scene and sharing their findings with the class. By the end, students can explain the key parts of dramatic structure and use basic research to better understand the world of a drama/theatre work.	1 Block
Structures & Varieties of Drama	Aristotle’s Key Elements	The teacher introduces students to Aristotle’s key elements of drama—spectacle, sound, diction, character, reasoning, and plot—while also giving a brief overview of who Aristotle was and why his ideas still matter in theatre today. Students learn simple definitions for each element, look at short examples from plays or performances, and discuss how these elements reflect the social and cultural world in which a drama was created. By the end of the block, students can explain Aristotle’s elements in their own words and understand how basic research into history and culture helps clarify why these elements show up the way they do in different theatrical works.	1 Block

Structures & Varieties of Drama	Plot Diagram	Students will divide into separate groups. Students will select a movie that everyone knows. Students will create a plot diagram to show what happens in the movie. The students will create a visual project and present this to the class.	2 Blocks
Structures & Varieties of Drama	Style of Dramas	The teacher introduces students to major dramatic styles— representational, presentational, romanticism, realism, naturalism, symbolism, expressionism, and constructivism—and helps them understand the basic features of each. Students learn simple, clear definitions, look at short examples or clips that illustrate how each style works onstage, and discuss how these styles grew out of different historical and cultural movements. Throughout the experience, students compare styles and note how a playwright’s time period, artistic goals, and cultural environment shape the way a drama is created and performed. By the end, students can explain the key characteristics of several dramatic styles and understand how researching history and culture helps them recognize why different styles developed and how they influence theatrical storytelling.	3 Blocks
Theatre History	Beginning of Theatre	Students will create a 2-3 minute performance piece in which they mimic the primal cave times. Students may choose to perform “the hunt” or another related story.	2 Blocks
Theatre History	Greek Theatre Introduction	Students will create a 2-3 minute “Greek Epic”. This short play should be in the nature of the Greek era and should not reflect modern storytelling.	2 Blocks
Performance Techniques	Wright Family Activity	Students will gather a single pencil and stand in a circle. The teacher will read the “Wright Family”, students pass the pencil right every	½ Block

		time they hear the word “Wright”. They pass the pencil to the left every time they hear the word “left”. This is a listening activity.	
Performance Techniques	Neighbors	Students will sit in a circle. Each student will take turns saying something they’ve done. If the students in the circle haven’t done it, they have to get up and find a seat. The student who is left standing must then say something they’ve done.	1 Block
Performance Techniques	Actor’s Warm-Up	The teacher introduces students to the purpose and basics of an actor’s warm-up, helping them understand how physical, vocal, and physiological preparation supports believable and authentic performance work. Students learn simple warm-up routines—such as stretching, breath work, articulation exercises, and light movement—and practice them together so they know how to get their bodies and voices ready for future rehearsals and projects. By the end of the block, students can recall and perform a basic warm-up sequence that prepares them to make stronger acting choices in upcoming drama/theatre activities.	1 Block

Unit 2: Elements of Theatre

Subject: Drama

Grade: 9-12

Name of Unit: Elements of Theatre

Length of Unit: 20 Blocks

Overview of Unit: Students will learn how theatre can reveal universal concepts through text analysis, discussions, and emotional recall. They will analyze cultural experiences of dramatic works using personal criteria to critique.

Priority Standards for unit:

- TH:Cr2.1.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.1.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.1.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn11.1.1.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting Standards for unit:

- TH:Re7.1.1.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:Re8.1.1.c Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
- TH:Cn11.2.1.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Learning Targets:

Priority Standard: TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will investigate the historical events, cultural values, and societal conditions that shaped the original ideas behind a drama/theatre work.	1
	Understanding

Students will analyze how these historical and cultural influences helped form the dramatic concept, themes, characters, and overall artistic vision of the piece.	3
	Analyzing
Students will evaluate how understanding this context can deepen their interpretation of the work and inform the creative choices they make as theatre artists.	4
	Evaluating

Priority Standard: TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will identify different cultural perspectives and historical contexts that shape how people interpret and judge a drama/theatre work.	1
	Understanding
Students will compare how these perspectives influence the way themes, characters, and artistic choices are understood or valued across cultures or time periods.	3
	Analyzing
Students will evaluate how recognizing multiple cultural viewpoints can deepen their own understanding and critique of a drama/theatre work.	4
	Evaluating

Priority Standard: TH:Re9.1.1.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will examine a drama/theatre work by identifying key moments, choices, and artistic elements, and support their observations with clear evidence from the script or performance.	1
	Understanding
Students will apply evaluation criteria—such as effectiveness of plot, character development, design choices, or thematic clarity—while considering how history, culture, and related art forms shape the work.	3
	Analyzing

Students will connect their analysis to broader disciplines (like literature, visual art, music, or historical studies) to develop a more informed and well-supported interpretation of the drama/theatre piece.	3
	Analyzing

Priority Standard: TH:Cn11.1.1.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will investigate how different cultural, global, and historical belief systems shape the artistic choices made in a drama/theatre work, such as character behavior, staging, design, and storytelling style.	1
	Understanding
Students will compare how these belief systems influence the themes, conflicts, and perspectives presented in a piece of theatre, noting how meaning can shift across cultures or time periods.	3
	Analyzing
Students will analyze how understanding these belief systems helps them make more informed creative decisions as actors, designers, or directors when interpreting or performing a drama/theatre work.	3
	Analyzing

Essential Questions:

1. How are similar themes treated in drama and various cultures from historical periods?
2. How can theatre reveal universal concepts?
3. Why are the lives, works and influence of representative theatre artists crucial to understanding theatre as a whole?
4. Why is it important to analyze cultural experiences of dramatic works?
5. How do we build personal criteria for critiquing dramatic texts and performances?

Enduring Understanding/Big Ideas:

1. Dramatic works have universal themes that people can relate to across time and culture.
2. Theatre can reveal universal concepts through text analysis, discussions and emotional recall.
3. The lives, works and influence of theatre artists are crucial to understand theatre as a whole in order to understand the climates of the society and culture from which they came from.
4. It is important to analyze cultural experiences in order to fully understand the human condition.
5. Building personal criteria for critiquing dramatic texts and performances comes from text analysis and class discussions over what is expected within the theatrical environment.

Unit Vocabulary:

- Character
- Collaboration
- Critique
- Dialogue
- Diction
- Style
- Subtext
- Text
- Vocal Quality
- Arena
- Barn Door
- Black Box
- Bones Of The Face
- Bottom Rail
- Box Set
- Chiaroscuro
- Clown White
- Corner Day
- Created/Found Space
- Creme
- Curtain Set
- Cyclorama
- Dimmer
- Dry Brushing
- Ellipsoidal
- Feather Dusting
- Floor Plan
- Follow Spot
- Fresnel
- Gel
- Gobo
- Greasepaint
- Keystone
- Makeup Morgue
- Painting Techniques
- Pancake
- Parts Of A Flat
- Parts Of A Lighting Instrument
- Periaktoi Set
- Proscenium
- Rag Rolling
- Screen Set
- Scrim
- Spattering
- Stationary Set
- Stile
- Stippling
- Strip Lights
- Thrust
- Toggle Rail
- Top Hat
- Top Rail
- Types Of Foundation
- Types Of Sets
- Types Of Stages
- Unit Set

Topic 1: Text Analysis

Engaging Experience 1

Title: Class Reading of “Barefoot in the Park”

Suggested Length of Time: 3 Blocks

Standards Addressed

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: The class will read “Barefoot in the Park” by Neil Simon as a group. Parts will be selected for students to read. Students will participate in a final discussion over the play.

Bloom’s Levels: Analyzing

Webb’s DOK: 3

Engaging Experience 2

Title: Harvey

Suggested Length of Time: 3 Blocks

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will be divided into separate groups of four to read “Harvey” by Mary Chase. Students will log information as they read the play in order to relate back to it later through text analysis.

Bloom’s Levels: Analyzing

Webb’s DOK: 3

Engaging Experience 3

Title: The Glass Menagerie

Suggested Length of Time: 4 Blocks

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn11.1.I.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will be divided into separate groups of four to read “The Glass Menagerie” by Tennessee Williams. Students will actively discuss the themes and dynamics of the characters throughout the course of this project.

Bloom’s Levels: Analyzing

Webb’s DOK: 3

Engaging Experience 4

Title: The Matchmaker

Suggested Length of Time: 3 Blocks

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.

- TH:Cn11.1.I.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will be divided into separate groups of four to read “The Matchmaker” by Thornton Wilder. Students will actively discuss the themes and dynamics of the characters throughout the course of this project. Students will compare and contrast the play with its musical counterpart, “Hello, Dolly!” while learning the elements and history of musical theatre.

Bloom’s Levels: Analyzing

Webb’s DOK: 3

Engaging Experience 5

Title: Rehearsal for Murder

Suggested Length of Time: 3 Blocks

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn11.1.I.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will be divided into separate groups of four to read “Rehearsal for Murder” by D.D. Brooke. Students will actively discuss the themes and dynamics of the characters throughout the course of this project. This play lends itself to a mock trial activity if desired.

Bloom’s Levels: Analyzing

Webb’s DOK: 3

Topic 2: Technical Theatre Terminology & Experiences

Engaging Experience 1

Title: Floor Plan Creation

Suggested Length of Time: 3 Blocks

Standards Addressed

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.I.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn11.1.I.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Re8.1.I.c Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will draw a floor plan diagram of a room in their home. At home, students will measure each wall, door, window, and piece of furniture. In class, students will transfer their rough floor plan and measurements to a scale drawing on graph paper. Once the basic floor plan is complete, students will then revise the scale drawing to simulate a box set design, by choosing one wall to remove.

Bloom's Levels: Creating

Webb's DOK: 4

Engaging Experience 2

Title: Makeup Morgue

Suggested Length of Time: 3 Blocks

Standards Addressed

Priority:

- TH:Cr2.I.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.I.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.

- TH:Re9.1.1.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn1.1.1.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Re8.1.1.c Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
- TH:Cn1.1.2.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will create a makeup morgue, an organized collection of photographs, clippings, postcards, drawings, etc. that serve as a reference tool and inspiration for a makeup design. Using online or print resources, students will gather a variety of images illustrating makeup designs and/or human features. The following categories may be appropriate: Fantasy, Old Age, Ethnic, Animal, Bruises/Abrasions, Historical Makeup, and 2 Historical Hairstyles. Examples can be clippings from newspapers, magazines, posters, postcards, actual photos or color printouts from the Internet. Students may use PowerPoint, Prezi, Animoto, Movie Maker, Linoit or another tool. Students will present the projects to the class.

Bloom's Levels: Creating

Webb's DOK: 4

Engaging Experience 3

Title: Gobo Design

Suggested Length of Time: 1 Block

Standards Addressed

Priority:

- TH:Cr2.1.a Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Re8.1.1.b Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re9.1.1.a Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
- TH:Cn1.1.1.a Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Supporting:

- TH:Re8.1.1.c Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

- TH:Cn11.2.I.a Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

Detailed Description/Instructions: Students will create a gobo design by first drawing their design on a notecard or piece of paper. Next, students will transfer the design onto heavy-duty aluminum foil. When creating the design, students should keep in mind the use of negative space and what image they would like to be projected through the lighting instrument. If time allows, the teacher can demonstrate the use of each students' finished gobo in a lighting instrument.

Bloom's Levels: Applying

Webb's DOK: 2

Engaging Scenario

Engaging Scenario: Writing with Style!

Students are tasked with writing a brief original scene in the style of one of the featured playwrights—Tennessee Williams, Neil Simon, or Mary Chase—drawing on the themes, character types, dialogue rhythms, and structural choices that define each writer’s voice. Before writing, students review key stylistic traits and examine short excerpts to refresh their understanding of each author’s tone, pacing, and dramatic focus. Once they choose an author to emulate, students craft a short scene that reflects that playwright’s signature approach while also incorporating technical elements they’ve learned in class, such as lighting cues, makeup notes, or simple set descriptions that support the mood and style. Their work is assessed on how effectively they capture the playwright’s voice, how clearly they apply theatrical techniques, and how thoughtfully they integrate design elements to enhance the storytelling. This scenario allows students to synthesize literary analysis, creative writing, and technical theatre skills in a single, authentic performance task.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Text Analysis	Class Reading of “Barefoot in the Park”	The class will read “Barefoot in the Park” by Neil Simon as a group. Parts will be selected for students to read. Students will participate in a final discussion over the play.	3 Blocks
Text Analysis	Harvey	Students will be divided into separate groups of four to read “Harvey” by Mary Chase. Students will log information as they read the play in order to relate back to it later through text analysis.	3 Blocks
Text Analysis	The Glass Menagerie	Students will be divided into separate groups of four to read “The Glass Menagerie” by Tennessee Williams. Students will actively discuss the themes and dynamics of the characters throughout the course of this project.	4 Blocks
Text Analysis	The Matchmaker	Students will be divided into separate groups of four to read “The Matchmaker” by Thornton Wilder. Students will actively discuss the themes and dynamics of the characters throughout the course of this project. Students will compare and contrast the play with its musical counterpart, “Hello, Dolly!” while learning the elements and history of musical theatre.	3 Blocks
Text Analysis	Rehearsal for Murder	Students will be divided into separate groups of four to read “Rehearsal for Murder” by D.D. Brooke. Students will actively discuss the themes and dynamics of the characters throughout the course of this project. This play lends itself to a mock trial activity if desired.	3 Blocks

Technical Theatre Terminology & Experiences	Floor Plan Creation	Students will draw a floor plan diagram of a room in their home. At home, students will measure each wall, door, window, and piece of furniture. In class, students will transfer their rough floor plan and measurements to a scale drawing on graph paper. Once the basic floor plan is complete, students will then revise the scale drawing to simulate a box set design, by choosing one wall to remove.	3 Blocks
Technical Theatre Terminology & Experiences	Makeup Morgue	Students will create a makeup morgue, an organized collection of photographs, clippings, postcards, drawings, etc. that serve as a reference tool and inspiration for a makeup design. Using online or print resources, students will gather a variety of images illustrating makeup designs and/or human features. The following categories may be appropriate: Fantasy, Old Age, Ethnic, Animal, Bruises/Abrasions, Historical Makeup, and 2 Historical Hairstyles. Examples can be clippings from newspapers, magazines, posters, postcards, actual photos or color printouts from the Internet. Students may use PowerPoint, Prezi, Animoto, Movie Maker, Linoit or another tool. Students will present the projects to the class.	3 Blocks
Technical Theatre Terminology & Experiences	Gobo Design	Students will create a gobo design by first drawing their design on a notecard or piece of paper. Next, students will transfer the design onto heavy-duty aluminum foil. When creating the design, students should keep in mind the use of negative space and what image they would like to be projected through the lighting instrument. If time allows, the teacher can demonstrate the use of each students' finished gobo in a lighting instrument.	1 Block

Unit 3: Performance in Theatre

Subject: Drama

Grade: 9-12

Name of Unit: Performance in Theatre

Length of Unit: 40 Blocks

Overview of Unit: Students learn how playwrights draw from personal experience and use theatrical conventions to create relevant dramatic works. Students will also learn how to work collaboratively to effectively rehearse a production for performance. In the final project for this unit, students will produce a play for a child audience using an original or published script.

Priority Standards for unit:

- TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Supporting Standards for unit:

- TH:Cr1.1.I.a Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:RE8.1.I.a Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re9.1.I.b Consider the aesthetics of the production elements in a drama/theatre work.

Learning Targets:

Priority Standard: TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	
Learning Targets	Webb's DOK Level
	Bloom's Level
Students will analyze a script to identify key details about a character's background, relationships, objectives, and circumstances that inform believable behavior onstage.	3
	Analyzing
Students will use clues from the script—such as dialogue, stage directions, conflicts, and interactions—to generate ideas about how a character thinks, feels, and responds in different moments.	2
	Applying

Students will apply their script-based discoveries to make physical, vocal, and emotional choices that create an authentic and consistent portrayal of the character in performance.	4
	Creating

Priority Standard: TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will rehearse a devised or scripted drama/theatre work and apply staging conventions—such as blocking, levels, movement patterns, and use of space—to strengthen the clarity and impact of the performance.	2
	Applying
Students will revise their work by adjusting physical, vocal, and ensemble choices based on feedback, rehearsal discoveries, and the needs of the staging.	3
	Analyzing
Students will demonstrate an understanding of how theatrical conventions support storytelling by refining their scenes to create a more polished, intentional, and effective performance.	1
	Understanding

Priority Standard: TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Learning Targets	Webb's DOK Level
	Bloom's Level
Students will prepare and rehearse a scripted drama/theatre work with the goal of delivering a clear, polished performance tailored to a specific audience	4
	Creating
Students will make intentional physical, vocal, and emotional choices that communicate the story effectively and respectfully to the audience they are performing for.	3
	Analyzing
Students will apply staging, timing, and ensemble skills to ensure their performance is engaging, understandable, and appropriate for the intended audience's needs and expectations.	4
	Evaluating

Essential Questions:

1. How do playwrights construct cohesive and entertaining scripts for an audience?
2. Why are character development and plot important elements when writing a script?
3. How can students work collaboratively to effectively rehearse a production for performance?

Enduring Understanding/Big Ideas:

1. Playwrights draw from personal experience and use theatrical conventions to create relevant dramatic works.
2. According to Aristotle, plot is the most important element of a drama. The plot drives the action of the story and characters must go through a change throughout the story to make it interesting for an audience.
3. By delegating responsibilities, students will each have an important role in the rehearsal process. In addition, keeping with rehearsal schedule will lead to a successful production

Unit Vocabulary:

- | | | |
|--------------------|-----------------|--------------------|
| ● Characterization | ● Cue | ● Pantomime |
| ● Dialogue | ● Daying | ● Playwright |
| ● Plot | ● Diction | ● Rate |
| ● Script | ● Duet | ● Sense Memory |
| ● Annunciation | ● Fourth Wall | ● Stage Directions |
| ● Body Language | ● Improvisation | ● Stage Positions |
| ● Business | ● Inflection | ● Subtext |
| ● Characterization | ● Magic If | ● Theatrical |
| ● Cheat Out | ● Monologue | Conventions |
| ● Counter Cross | ● Motivation | ● Volume |
| ● Cross | ● Obstacle | |

Topic 1: Monologue and Duet Performances

Engaging Experience 1

Title: Monologue Performance

Suggested Length of Time: 10 Blocks

Standards Addressed

Priority:

- TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Supporting:

- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:RE8.1.I.a Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re9.1.I.b Consider the aesthetics of the production elements in a drama/theatre work.

Detailed Description/Instructions: Students will select a monologue from a play. Each student will rehearse to prepare for a final performance in front of the classroom audience. Students will also critique the performances of their peers.

Bloom's Levels: Creating

Webb's DOK: 4

Engaging Experience 2

Title: Duet Performance

Suggested Length of Time: 12 Blocks

Standards Addressed

Priority:

- TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Supporting:

- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:RE8.1.I.a Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

- TH:Re9.1.I.b Consider the aesthetics of the production elements in a drama/theatre work.

Detailed Description/Instructions: Students will work collaboratively with a partner to select a scene from a play. Each group will create stage movement and rehearse to prepare for a final performance in front of the classroom audience. Students will also critique the performances of their peers.

Bloom's Levels: Creating

Webb's DOK: 4

Topic 2: Playwriting

Engaging Experience 1

Title: Creation of an Original Scene

Suggested Length of Time: 5 Blocks

Standards Addressed

Priority:

- TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Supporting:

- TH:Cr1.1.I.a Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:RE8.1.I.a Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re9.1.I.b Consider the aesthetics of the production elements in a drama/theatre work.

Detailed Description/Instructions: The students will be introduced to the format for play writing. Working in small groups the students will brainstorm relevant topics, create a list of characters and develop a plot/storyline. The groups will then create the script, writing dialogue and appropriate stage directions.

Bloom's Level: Creating

Webb's DOK: 4

Topic 3: Rehearsal and Polish For An Invited Audience

Engaging Experience 1

Title: Rehearsal of an Original Scene

Suggested Length of Time: 13 Blocks

Standards Addressed

Priority:

- TH:Cr1.1.I.c Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
- TH:Cr3.1.I.a Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
- TH:Pr6.1.I.a Perform a scripted drama/theatre work for a specific audience.

Supporting:

- TH:Re7.1.I.a Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- TH:RE8.1.I.a Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re9.1.I.b Consider the aesthetics of the production elements in a drama/theatre work.

Detailed Description/Instructions: Using the original scenes created in Topic 2, students will be cast as characters in each scene. Through the rehearsal process, students will create Daying and stage pictures. Students will work on character development using internal and external resources. Finally, students will perform the play(s) for an audience within the classroom.

Bloom's Levels: Applying

Webb's DOK: 2

Engaging Scenario

Engaging Scenario: Children's Theatre Project

Students apply everything they've learned about script analysis, staging conventions, and performing for a specific audience. In this scenario, students work together to produce a play—either original or published—designed specifically for young children. They begin by analyzing the script to understand character motivations, story structure, and the needs of a child audience, then collaborate to cast roles and select student directors. As a company, they design and build scenery, props, and costumes that are colorful, safe, and engaging for young viewers. Throughout rehearsals, students practice blocking, stage pictures, and movement patterns that support clear storytelling, while also revising their work based on feedback and discoveries. Actors develop their characters using both internal tools (objectives, emotions, relationships) and external tools (voice, body, gesture) to create believable, age-appropriate performances. Designers and directors refine technical elements—like simple lighting cues or prop transitions—to support the overall production. The project culminates in a live performance in a theatre setting where students present their polished children's play to a real audience, demonstrating their ability to rehearse, revise, and perform a scripted work with intention, clarity, and audience awareness.

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Monologue and Duet Performances	Monologue Performance	Students will select a monologue from a play. Each student will rehearse to prepare for a final performance in front of the classroom audience. Students will also critique the performances of their peers.	10 Blocks
Monologue and Duet Performances	Duet Performance	Students will work collaboratively with a partner to select a scene from a play. Each group will create stage movement and rehearse to prepare for a final performance in front of the classroom audience. Students will also critique the performances of their peers.	12 Blocks
Playwriting	Creation of an Original Scene	The students will be introduced to the format for play writing. Working in small groups the students will brainstorm relevant topics, create a list of characters and develop a plot/storyline. The groups will then create the script, writing dialogue and appropriate stage directions.	5 Blocks
Rehearsal and Polish For An Invited Audience	Rehearsal of an Original Scene	Using the original scenes created in Topic 2, students will be cast as characters in each scene. Through the rehearsal process, students will create Daying and stage pictures. Students will work on character development using internal and external resources. Finally, students will perform the play(s) for an audience within the classroom.	13 Blocks

Unit of Study Terminology

Appendices: All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

Assessment Leveling Guide: A tool to use when writing assessments in order to maintain the appropriate level of rigor that matches the standard.

Big Ideas/Enduring Understandings: Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

Engaging Experience: Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

Engaging Scenario: This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher has the ability to substitute with the same intent in mind.

Essential Questions: Engaging, open-ended questions that teachers can use to engage students in the learning.

Priority Standards: What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

Supporting Standards: Additional standards that support the learning within the unit.

Topic: These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

Unit of Study: Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

Unit Vocabulary: Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.