Rumson-Fair Haven Regional High School

Course: *Drama*
Staff Writers: Drama Instructional Team
Supervisor: Suzanne Crowley
Board Approval: August 2017
Revision Approval: November 2026

Section I: Course Description

Drama is an elective that promotes appreciation of the arts, specifically drama process and the theatre experience, through the exploration and creation of unique textual constructions, dramatic construction and performance. Coursework concentrates on the development of aesthetic awareness and related facets of the arts. *Drama* reinforces the personal literacy skills needed for the 21st Century.

Section II: NJSLS: New Jersey Student Learning Standards/Learning Objectives

1. ***2023 New Jersey Student Learning Standards English Language Arts:***
    - "A New Jersey education in English Language Arts builds readers, writers, and communicators prepared to meet the demands of college and career and to engage as productive American citizens with global responsibilities. …Students will [d]evelop the necessary skills in reading, writing, speaking, and listening that are the foundations for creative and purposeful expression in language[; r]ead rich, challenging texts that build their knowledge of the world, grow their confidence and identities as readers, and develop critical thinking skills and vocabulary necessary for long-term success[; e]ngage in regular, meaningful, writing authentic tasks, exploring valued topics, writing for impact and expression, and sharing their work with others (including authentic audiences)[; l]everage complex texts and digital media to develop comprehension, active listening, and discussion skills[; g]round daily writing and discussion in evidence, fostering an ability to read critically, build arguments, cite evidence, and communicate ideas to contribute meaningfully as productive citizens[; e]valuate the reliability, credibility, and perspective of authors and speakers across all forms of media[; e]xpress ideas and knowledge through a variety of modalities and media, and serve as effective communicators who purposefully read, write, and speak across multiple disciplines [and l]earn to persist in reading complex texts, establishing lifelong habits to read voluntarily for pleasure, for further education, for information on public policy, and for advancement in the workplace."
2. ***2020 New Jersey Student Learning Standards – Visual and Performing Arts***
    - The NJSLS-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
3. ***Standard 8.1 (Computer Science) and 8.2 (Design Thinking)* of the *2020 NJSLS:***
    - "The 'Intent and Spirit of the Computer Science and Design Thinking Standards' is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers."
4. ***Standard 9.4 (Life Literacies and Key Skills)* of the *2020 NJSLS*:**
    - "This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy."
      ***Climate Change:** The state of New Jersey has mandated instruction in, "Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs."
5. ****Amistad Law: N.J.S.A. 18A 52:16A-88:***
    - The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: "Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students."
6. ****Holocaust Law: N.J.S.A. 18A 35-28:***

- The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: "Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens."

7. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:***
   - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: "A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35."
8. ****Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:***
   - The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey's schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: "A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district's implementation of the New Jersey Student Learning Standards in Social Studies."
9. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom's Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

The *Drama* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district's English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the Modifications/Accommodations for Visual and Performing Arts courses chart and or the Modifications/Accommodations for English Courses chart.

Section IV: Preparation for Standardized Testing

Instruction in *Drama* is aligned with the requirements of state and national standardized assessments, including the *NJGPA*, *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: *Drama*	**Grade Level:** 9-12
Unit I: Dramatic Interpretations of History	Weeks 1-2
Unit II: Dramatic Interpretations of the Classics	Weeks 3-4
Unit III: Characterization- Process & Production	Weeks 5-7

Unit IV: Social & Psychological Transformation	Weeks 8-10
Unit V: Choreography, Directing & Soundtrack Design	Weeks 11-13
Unit VI: The Drama Curator	Weeks 14-16
Unit VII: Dramaturge- From Screen to Stage	Weeks 17-18
Unit VIII: The Docudrama	Weeks 19-20

Section VII: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed for all students in *Drama*:

- Google Classroom
- *Common Sense Education* (www.commonsense.org)
- *Turnitin.com (*https://www.turnitin.com/)
- March Cassady's *An Introduction to The Art of Theatre*
- Jonathan Neelands and Tony Goode's *Structuring Drama Work*

Section VIII: Grading Formula and Assessment Modes

Marking period grades in *Drama* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Drama* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the *Drama* instructional team to inform future learning and to measure student growth.

Section IX: Unit Templates

The following unit templates have been established for the *Drama* curriculum by the *Drama* instructional team:

Unit I: Dramatic Interpretations of History
Unit Summary
In *Dramatic Interpretations of History,* students will establish an understanding of the drama process through the creative negotiation and interpretation of historical events. Through the development of history-based performances, students will develop an understanding of how theatre can represent historical events. *Dramatic Interpretations of History* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Dramatic Interpretations of History* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.
Standards/Core Ideas/Performance Expectations/Progress Indicators
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:* ● *2023 New Jersey Student Learning Standards: English Language Arts*

- L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings
• What is drama/dramatic process? • What is a docudrama? • Can elements of a docudrama define history effectively? • What drama conventions are necessary to develop a historical dramatic performance?	• The dramatic process is a structured experience that leads to the development of a creative production using dramatic conventions. • A docudrama is a drama based on historical data. • The elements of a docudrama, if well-crafted and delivered effectively, can define history. • Mapping, diary, journal or letters, this way that way, thought tracking, and hot seating are necessary to develop an effective docudrama.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	• Culminating Seminar (Benchmark) • Dramatic Presentations (Benchmark)	• *An Introduction to The Art of Theatre* (Chapter 2) and *Structuring Drama Work* • *Lizzie Borden Drama*; Mary Celeste; Morro Castle • Teacher-Selected Media

Unit II: Dramatic Interpretations of the Classics

Unit Summary

In *Dramatic Interpretations of the Classics,* students will establish an understanding of the drama process through the creative dramatic reconstruction of a classical work of literature. Through the development of a research-based performance, students will develop an understanding of how theatre can represent historical and social events. *Dramatic Interpretations of the Classics* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Dramatic Interpretations of the Classics* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:*

- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings

• What creative acting practices can assist a student in developing a classical character for performance? • *How does character development provide a space for individuality and expression? • How does research affect the development of characterization?	• Method acting technique and drama conventions support the development of a classical character for performance. • *Characters come in all different shapes and sizes and dramatic productions often allow for uniqueness, individuality, and the blurring of societal expectations when it comes to identity. • Research has a significant effect on the development of characterization. Research informs and influences characterization by supporting the evolution of a character with historical evidence.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check ins with teacher	• Culminating Seminar • Dramatic Presentations	• *An Introduction to The Art of Theatre* (Chapter 4) and *Structuring Drama Work* • *Lizzie Borden Drama*; Mary Celeste; Morro Castle • Teacher-Selected Media

Unit III: Characterization—Process and Production

Unit Summary

In *Characterization—Process and Production*, students will establish an understanding of drama process through the creative negotiation and interpretation of a contemporary event and a cultural folktale. Through the development of creative design, students will establish an understanding of character construction in dramatic performance. *Characterization—Process and Production* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Characterization—Process and Production* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:*

- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings
• What drama conventions and processes produce strong characterization? • What difficulties does the actor face when developing a character?	• The implementation of subtext derived from the comprehension of plot and theme leads to the production of strong characterization. • An actor faces many difficulties when developing a character, including effective use of the environment, character interaction, and dialogue interpretation.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation • Class Work • Dramatic Activities	• Culminating Seminar • Dramatic Presentations	• *An Introduction to The Art of Theatre* (Chapter 3) and *Structuring Drama Work*

• Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher		• *4 Girls from Jersey City*; *A Bull in a China Shop*; "The Village of Erith;" "The Boy and the Wolves" • Teacher-Selected Media

Unit IV: Social and Psychological Transformation		
Unit Summary		
In *Social and Psychological Transformation,* students will establish an understanding of the drama process through the creative negotiation and interpretation of historical events. Through historical research, students will establish an understanding of abstract processes embedded in dramatic performance and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Social and Psychological Transformation* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:* • *2023 New Jersey Student Learning Standards: English Language Arts* ○ L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6. • *2020 New Jersey Student Learning Standards: Visual and Performing Arts* ○ 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c ○ 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a ○ 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c ○ 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b • *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking* ○ 8.2.12.ITH.3 • *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills* ○ 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9		
Unit Essential Questions	**Unit Enduring Understandings**	
• Which drama technique can produce a state of believability in performance? • How is research used as a performance tool?	• The technique of the Five Senses produces a state of believability in performance. • Research is used when analyzing a performance text or production regarding content and execution.	
Evidence of Learning		
Formative & Alternative Assessments: • Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	**Benchmark & Summative Assessments:** • Culminating Seminar • Dramatic Presentations	**Resources Needed:** • *An Introduction to The Art of Theatre* (Chapter 4) and *Structuring Drama Work* • "The Boarded Window," "John Bartine's Watch;" The Injury;" "Spilled Salt;" "Comforts of Home;" NPO-Sponsored Contemporary Drama (ex "Bystander") • Teacher-Selected Media Clips

Unit V: Choreography, Directing, and Soundtrack Design
Unit Summary
In *Choreography, Directing, and Soundtrack Design,* students will establish an understanding of the form and function of complementing audio, mechanical, and visual components in a dramatic production. Through the creative process, students will design a visual prop reflecting on textual content and interpretation. *Choreography, Directing, and Soundtrack Design* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Choreography, Directing, and Soundtrack Design* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:*

- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings
• What happens when theatre artists use their imagination and/or learned theatre skills while engaging in creative exploration and inquiry? • How, when, and why do theatre artists' choices change? • What decisions influence soundtrack design?	• Theatre artists work to discover different ways of communicating meaning. • Theatre artists rely on intuition, curiosity, and critical inquiry to determine when it is necessary to make changes. • A variety of decisions influence soundtrack design. These choices range from audio pre-taped sound to live amplification.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	• Culminating Seminar • Dramatic Presentations	• *An Introduction to The Art of Theatre* (Chapter 4) and *Structuring Drama Work* • *An Introduction to The Art of Theatre* (Chapter 7) and *Structuring Drama Work* • Teacher-Selected Media Clips

Unit VII: Dramaturge—From Screen to Stage

Unit Summary

In *Dramaturge—From Screen to Stage,* students will establish an understanding of the processes needed to transform a motion picture into a stage production. Through the development of theatrical departments, students will develop an understanding of how theatre can be represented in a musical format. *Dramaturge—From Screen to Stage* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *Dramaturge—From Screen to Stage* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:*

- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*

- 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings
• To produce a musical effectively-what dramatic elements and musical stylizations are necessary in the composition? • What challenges are faced as a creative team when they work to transform a text from a screen production to a stage production?	• Several dramatic elements and musical stylizations are needed to produce an effective musical. These components include musical storyboard, costume design, lyric composition, choreography, set design, and prop development. • A creative team faces a variety of challenges when they work to transform a text from a screen production to a stage production. These challenges include the content of the plot, implementation of music, style of music, thematic costume plot, and set requirements and limitations.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	• Culminating Seminar • Dramatic Presentations	• *An Introduction to The Art of Theatre* (Chapter 8) and *Structuring Drama Work* • Teacher-Selected Media Texts

Unit VI: The Drama Curator

Unit Summary

In *The Drama Curator* students will establish an understanding of the drama process through the creative negotiation and interpretation of historical events. Through the development of history-based performances, students will develop an understanding of how theatre can represent historical events. *The Drama Curator* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *The Drama Curator* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:*

- *2023 New Jersey Student Learning Standards: English Language Arts*
  - L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6.
- *2020 New Jersey Student Learning Standards: Visual and Performing Arts*
  - 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c
  - 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a
  - 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c
  - 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b
- *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking*
  - 8.2.12.ITH.3
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills*
  - 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9

Unit Essential Questions	Unit Enduring Understandings
• How does a museum curator add drama to a special exhibition?	• A museum curator adds drama to a special exhibition in a variety of ways. These influences include live theatre reenactments and audience interaction.

Evidence of Learning

Formative & Alternative Assessments:	Benchmark & Summative Assessments:	Resources Needed:
• Class Participation	• Culminating Seminar	

• Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	• Dramatic Presentations	• *An Introduction to The Art of Theatre* (Chapter 6) and *Structuring Drama Work* • *Richard III*; *Captain Kidd*

Unit VII: The Docudrama	
Unit Summary	
In *The Docudrama,* students will establish student understanding of the form and function of a specific mode of theatrical production. Through the development of history-based performances, students will develop an understanding of how theatre influences world cultures, history, and society. *The Docudrama* supports the development of literacy capacities, performance proficiencies, and higher-order critical thinking skills through its focus on unit-specific concentrations in the formal study of theatre and the dramatic arts. *The Docudrama* will empower students to create and communicate aesthetic understanding and domain-specific content knowledge in multiple contexts and modalities.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Drama:* • *2023 New Jersey Student Learning Standards: English Language Arts* ○ L.SS.11–12.1., L.SS.11–12.4., RL.IT.11–12.3., RI.IT.11–12.3., RL.PP.11–12.5., RI.PP.11–12.5., W.NW.11–12.3.A-E, W.WP.11–12.4., SL.PE.11–12.1.A-D, SL.ES.11–12.3., SL.AS.11–12.6. • *2020 New Jersey Student Learning Standards: Visual and Performing Arts* ○ 1.4.12prof.Cr1a-c, 1.4.12prof2.Cr2a-b, 1.4.12prof.Cr3a-c ○ 1.4.12prof.Pr4a-b, 1.4.12prof.Pr5a-b, 1.4.12prof.Pr6a ○ 1.4.12prof.Re7a-b, 1.4.12prof.Re8a-c, 1.4.12prof.Re9a-c ○ 1.4.12prof.Cn10a, 1.4.12prof.Cn11a-b • *2020 New Jersey Student Learning Standards: Computer Science & Design Thinking* ○ 8.2.12.ITH.3 • *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills* ○ 9.4.12.CI.1-3, 9.4.12.CT.2, 4, 9.4.12.DC.1, 9.4.12.IML.8-9	
Unit Essential Questions	**Unit Enduring Understandings**
• What are the dramatic structures essential to the construction of an effective docudrama? • How does research inform and influence the design of an effective docudrama?	• Drama conventions that produce visual aids to enhance the historical accuracy, and method acting techniques that develop a real characterization, are essential to the construction of an effective docudrama. • Research informs and influences the design of an effective docudrama in a variety of ways. Research provides the structure for the documentary, the data necessary for effective communication, and the characters that need to be re-enacted.

Evidence of Learning		
Formative & Alternative Assessments: • Class Participation • Class Work • Dramatic Activities • Homework • Journal Response • Seminars • Quizzes • Individual student check-ins with teacher	**Benchmark & Summative Assessments:** • Culminating Seminar • Dramatic Presentations	**Resources Needed:** • *An Introduction to The Art of Theatre* (Chapter 5) and *Structuring Drama Work* • *Angel in the Night*;*"Woman Spies of World War II* • Teacher-Selected Media Texts

Section X: Unit Reflection

The *Drama* instructional team must confer upon the completion of each instructional unit in the *Drama* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for

approval upon completion of curriculum implementation with a complementary list of suggested modifications to the *Drama* curriculum.

Unit Reflection Form: *Drama*			
Lesson Activities:	**Strongly**	**Moderately**	**Weakly**
Foster student use of technology as a tool to develop critical thinking, creativity, and innovation skills;			
Are challenging and require higher-order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Appendix
Writing Instruction and the RFH Community

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic

disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core foci of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper-level courses that require them to engage in the following writing situation:

- write to investigate (research)