

# Theater 9-12

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***Superintendent of Schools:***

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## ***Theater 9-12***

### ***Course Description:***

This course will teach students the importance of becoming a multi-dimensional communicator by imitating and symbolizing human action in order to explore thought, feeling and behavior. The course is designed to help students interpret emotions, analyze situations and create responses. Students will identify the feelings and reactions that are produced and integrate that information into character portrayal. Beginning with basic improvisation, students acquire skill in observation, concentration, sense recall, emotional response, improvisation, pantomime, imagination and self-discipline. Students will learn about movement, spacing and meaning in the form of stage direction. Vocal diction, projection and interpretation are used to convey an emotional state. Students will analyze characters and use external traits and physicality to inform the audience. Through scene study, understanding and empathy for another are developed. In addition, decorum of rehearsal and production is developed, as well as a beginning appreciation of the elements of production design.

### **Course Sequence:**

Unit 1: History of the Arts and Culture, Approximately 12-13 weeks total, continuous

Unit 2: Aesthetic Response: Approximately 12-13 weeks total, continuous

Unit 3: Performance: Approximately 12-13 weeks total, continuous

## Unit # 1 - Overview

**Content Area: History**

**Unit Title: History of Theatre Arts and Culture**

**Grade Level: 9-12**

**Core Ideas:** Students will explore the history of theater and develop, understand heritage and tradition, historical and cultural backgrounds.

## Unit# 1 Standards

**Standards (Content and Technology):** Visual and Performing Arts: 1.2 Media Arts Standards by the End of Grade 12

**Statement:** The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

### Performance Expectations (NJSL):

- 1.4.12prof.Cr1a: Research to construct ideas about the visual composition of devised or scripted theatre work.
- 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
- 1.4.12adv.Cr1a: Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
- 1.4.12prof2.Cr2a: Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
- 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions
- 1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
- 1.4.12prof.Pr5a: Identify and explore different pacing options per character to better communicate the story in a theatre work.
- 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
- 1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.
- 1.4.12acc.Re7a: Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
- 1.4.12prof.Re8b: Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.
- 1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
- 1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- 1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
- 1.4.12acc.Cn10a: Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.

### Career Readiness, Life Literacies, and Key Skills:

- NJSL 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- NJSL 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.
- NJSL 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving.
- NJSL 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations.
- NJSL 9.4.12.IML.9: Analyze the decisions creators make to reveal explicit and implicit messages within information and media.

### Computer Science and Design Thinking:

- 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.
- 8.2.12.ETW.1: Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation, and maintenance of a chosen product.

### Intercultural Statements (Amistad, Holocaust, LGBT, etc...):

View and discuss contributions of African-Americans to the theater industry. View and discuss the Holocaust as depicted and perceived via theater. View and discuss LGBTQ challenges as depicted in theater. Shows to consider are *The Diary of Anne Frank*, *A Raisin in the Sun* and *Rent*.

### Anchor/Companion Standards:

- NJLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- NJLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- NJLSA.W6. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLS.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Interdisciplinary Connections:**

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**Unit Essential Question(s):**

- How have innovations in theatre impacted societal norms?
- How does theatre influence society?
- How does society influence theatre?
- How does exposure to various cultures influence our response to theatre?

**Unit Enduring Understandings:**

- Dramatizations and scenes from a variety of historical periods and cultures stimulate understanding of the impact of society on theatre, and theatre's impact on society.
- Live and recorded resources from diverse periods in different genres can help identify theatrical conventions, compare and contrast treatments, and analyze the effectiveness of each in the designated time period.
- The works of significant artists reflect the historical and aesthetic evolution of scenic design and technical theatre.
- Theatrical conventions of specific periods, styles, and genres of theatrical literature to inform student decisions.

**Unit Learning Targets/Objectives:** *Students will...*

- Recognize the distinguishing characteristics of theatre from diverse cultures.
- Trace the development of technical aspects of theatre throughout major points of history.
- Differentiate cultural implications and theatre conventions of diverse theatrical works and apply these implications and conventions to period and/or contemporary plays staged in the style appropriate for which it was created.
- Characterize how multicultural perspectives generate multiple responses and/or meanings to art individually, emotionally, intellectually, and kinesthetically.
- Compare and contrast conventions of ancient and contemporary world theatrical forms.
- Analyze theatrical styles that challenge the social mores/zeitgeist of various historical periods.
- Analyze how dramatic literature and theatre is used to sway public opinion and question social norms.
- Analyze how the theatre experience has or has not changed across a spectrum of historical period.

**Evidence of Learning**

**Formative Assessments:**

- Various quizzes and tests on content.
- Participation in discussions.
- Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance "notes."
- Evaluate written reflections on theatre principles, including reports and journal responses, using a student-created rubric.

- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.
- Students will create 'genre' presentations that include historical and current examples of the genre's type and style.
- Students will perform a scene in the style of the selected genre.

*Additional Assessments may include:*

- Analyzing primary source documents on the history of theatre and the cultures of origin.
- Conduct short research projects on the cultural origins of theatre to support analysis, reflection, and research
- Use technology to create a presentation on the impact of theatre on specific groups of people and historical events.

**Summative/Benchmark Assessment(s):** Create PowerPoint presentations on actors who greatly impacted theatre. Students will create 'era' presentations that include history and performance of a historical scene.

### Suggested Pacing Guide

Lesson Name/Topic	Lesson Objective(s)	Time frame (day(s) to complete)
Historical Overview	Students will learn about how theatre was used in various historical eras.	2-3 Days
Theatre Resources	Students will be able to read, understand, and evaluate various theatrical resources for historical purposes.	2-3 Days
Readings from Different Eras	Read at least one play from the following eras: <ul style="list-style-type: none"> <li>● Ancient Greece</li> <li>● Medieval Europe</li> <li>● 17th Century France</li> <li>● 18th Century Germany</li> </ul>	3-4 Weeks
Eras of Western Theatre	Create a chronological chart that displays the seven eras of Western theatre.	1-2 Weeks
Cultural Theatre	Experience at least three of the cultural forms through videos: <ul style="list-style-type: none"> <li>● Japanese Theatre</li> <li>● Latino Theatre</li> <li>● Opera</li> <li>● American Musical Theatre</li> </ul>	1 Week
Theatre Innovations	Using online and video resources research one of the selected eras of theatrical innovations or cultural forms to complete a project:	2-3 Weeks

	<ul style="list-style-type: none"> <li>• Designing a set model</li> <li>• Performing scenes</li> <li>• Write a historical overview essay of a time period</li> </ul>	
Characteristics of Western Theatre	Identify the distinguishing characteristics of a major period in Western theatrical innovation.	1-3 Days
Technology in Theatre	Examine applications and influences of technology in theatrical works and their impact on the performance and audience's' perception and experiences around the world.	1-3 Days

**Resources/Materials** (copy hyperlinks for digital resources):

- *American Theatre Magazine*
- *Playing Period Plays* by Lyn Oxenford
- *Drama of Color: Improvisation with Multi Ethnic Folklore* by Johnny Saldana
- Digital Shakespeare Texts: <http://www.folgerdigitaltexts.org/?chapter=4>
- <http://globalshakespeares.mit.edu/#>
- [Glossary of Terms](#)

### Differentiation/Modification Strategies

**Students with Disabilities**

- Consult IEP
- alternative pacing of unit, reduce amount of work required, provide written and oral instruction

**English Language Learners**

- Consult Student's ELL Plan
- allow errors in writing, accept writing in first language, allow extended time for project completion

**At-Risk Students:**

- allow extended time for project completion, provide hands-on activities, accept participation at any level

**504 Students**

- Consult 504 Plan

**Gifted and Talented Students:**

- Consult with G & T Teacher
- allow for peer-to-peer instruction, provide leadership positions in group context

### Unit #2 - Overview

**Content Area: Unit 2, Aesthetic Response**

**Unit Title:**

**Grade Level: 9-12**

**Core Ideas:** Students will explore the strategies for evaluating theatre experiences, personal work and the work of others. Students will also learn to analyze the fundamentals of acting as the actor uses his voice, mind, and body.

### Unit #2 - Standards

**Standards (Content and Technology): Visual and Performing Arts: 1.2 Media Arts Standards by the End of Grade 12**

**Statement:** The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

**Performance Expectations (NJSL):**

- 1.4.12prof.Cr1c: Use script analysis to generate ideas about a character that is believable and authentic.
- 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.
- 1.4.12adv.Cr1c: Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
- 1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work.
- 1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
- 1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12prof.Cr3a: Use script analysis to inform choices impacting the believability and authenticity of a character.
- 1.4.12prof.Cr3c: Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
- 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
- 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
- 1.4.12acc.Cr3c: Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
- 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
- 1.4.12acc.Pr4b: Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
- 1.4.12prof.Pr4b: Use technical elements to increase the impact of design for a theatre production.
- 1.4.12prof.Pr5b: Explore and discover character choices using given circumstances in devised or scripted theatre work.
- 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
- 1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
- 1.4.12adv.Pr5b: Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
- 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
- 1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
- 1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
- 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
- 1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.

**Career Readiness, Life Literacies, and Key Skills:**

- NJSLS 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- NJSLS 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.
- NJSLS 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving.
- NJSLS 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations.
- NJSLS 9.4.12.IML.9: Analyze the decisions creators make to reveal explicit and implicit messages within information and media.

**Computer Science and Design Thinking:**

- 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.
- 8.2.12.ETW.1: Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation, and maintenance of a chosen product.

**Intercultural Statements (Amistad, Holocaust, LGBT, etc...):**

View and discuss contributions of African-Americans to the theater industry. View and discuss the Holocaust as depicted and perceived via theater. View and discuss LGBTQ challenges as depicted in theater. Shows to consider are *The Diary of Anne Frank*, *A Raisin in the Sun* and *Rent*.

**Anchor/Companion Standards:**

- NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- NJSLS.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Interdisciplinary Connections:**

- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**Unit Essential Question(s):****Unit Enduring Understandings:**

- Live and recorded performances of technical theatre

- How do your personal experiences affect your script writing?
- How can writing a script help an actor understand himself/herself and others or the world around them?
- How do actors utilize a script to initiate character development?
- What is the artist's intent?
- What makes a theatre work unique?

can communicate meaning to an audience.

- Developing skills, self-discipline, and artistic expertise are necessary to achieve success.
- Continuous evaluations tie original intent to the final product.
- Rewriting scripts can establish foundations for future theatrical endeavors.

### Unit Learning Targets/Objectives:

*Students will...*

- Analyze the physical, emotional and social attributes of characters to make informed choices about character development derived from information in the script and the social, political, historical circumstances of the play.
- Evaluate the technical and artistic merits of a theatrical production within the context of its social, historical and/or political significance, craftsmanship, and originality as criteria for an informed response regarding the successful communication of the director's vision.
- Critique culturally and historically diverse plays and/or theatrical productions that incorporate archetypal values within the given cultural and historical context.

Ascertain the aesthetic of a theatrical production based on the technical production and performance values.

### Evidence of Evidence of Learning

#### Formative Assessments:

- Write a detailed assessment of the process and outcomes in both of the commencement projects, and participate in an extended oral critique of both projects with classmates and
- Instructors.
- Analyze, critique and review performance from a range of styles and genres in live venues, film and video by identifying production
- and dramatic elements.
- Demonstrate the ability to analyze the critiques and reviews of others.
- Character work with scene partner

#### Summative/Benchmark Assessment:

- Students will create a final character score that includes the objective, super-objective, spine, intentions, and backstory.
- They will perform their monologue.

#### Resources/Materials:

- [High School Theater Critique Lesson Plan](#)
- American Theatre Magazine
- [www.theatremania.com](http://www.theatremania.com)
- Hot Seat: Theatre Criticism for the New York Times, 1980 to 1993



- [Glossary of Terms](#)

### Suggested Pacing Guide

Lesson Name/Topic	Lesson Objective(s)	Time frame (day(s) to complete)
Performance Styles	View and respond to a variety of live/video performances representing a range of styles (classical, Western, contemporary) and venues (Broadway, off-Broadway, college, high school).	1 Week
Writing a Review	Write reviews or comparative essay of two viewed performances contrasting performance elements, including <ul style="list-style-type: none"> <li>• Theatre performance space</li> <li>• Scenery, costumes, lighting</li> </ul>	1-2 Weeks
Professional Research	Research professional reviews of theatrical productions using computer resources.	1 Week
Researching a Character	Students will learn about the research necessary to create a character.	1 week
Developing and Performing a Character (monologue)	Students will be able to read, understand, and complete a full character score and perform their monologue.	2-3 Weeks
Researching Scenes	Students will learn about the research necessary to create a character from a scene.	1 week
Developing and Performing a Character (scene)	Students will be able to read, understand, and complete a full character score in tandem with a scene partner. They will perform their scene.	2-3 weeks

#### Teacher Notes:

#### Additional Resources

Click links below to access additional resources used to design this unit:

[https://en.wikipedia.org/wiki/Theatre\\_technique](https://en.wikipedia.org/wiki/Theatre_technique) [http://campuses.fortbendisd.com/campuses/documents/teacher/2010/teacher\\_20100525\\_1349.pdf](http://campuses.fortbendisd.com/campuses/documents/teacher/2010/teacher_20100525_1349.pdf) <http://www.savoyhill.co.uk/technique/directingtheactor.html>

<http://www.theatreheroes.com/#!acting-tips/c1lp0> <http://www.fictionfactor.com/guests/common.html>  
[https://en.wikipedia.org/wiki/List\\_of\\_stock\\_characters](https://en.wikipedia.org/wiki/List_of_stock_characters)

## Differentiation/Modification Strategies

### Students with Disabilities

- Consult IEP
- alternative pacing of unit, reduce amount of work required, provide written and oral instruction

### English Language Learners

- Consult Student's ELL Plan
- allow errors in writing, accept writing in first language, allow extended time for project completion

### At-Risk Students:

- allow extended time for project completion, provide hands-on activities, accept participation at any level

### 504 Students

- Consult 504 Plan

### Gifted and Talented Students:

- Consult with G & T Teacher
- allow for peer-to-peer instruction, provide leadership positions in group context

## Unit #3 - Overview

**Content Area: Performance**

**Unit Title: Performance**

**Grade Level: 9-12**

**Core Ideas:** Students will develop a broad-based body of knowledge and technical skills to enhance perception, interpretation and performance.

## Unit #3 - Standards

**Standards (Content and Technology): Visual and Performing Arts: 1.2 Media Arts Standards by the End of Grade 12**

**Statement:** The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes.

**Performance Expectations (NJSL):**

- 1.4.12acc.Cr1b: Understand and apply technology to design choices for devised or scripted theatre work.
- 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
- 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.
- 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
- 1.4.12adv.Cr3a: Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
  - 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
- 1.4.12adv.Cr3c: Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.
- 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
- 1.4.12adv.Pr4b: Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.
- 1.4.12acc.Pr6a: Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
- 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
- 1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
- 1.4.12acc.Re7a: Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12acc.Re7b: Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
- 1.4.12adv.Re7a: Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
- 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
- 1.4.12prof.Re8a: Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context.
- 1.4.12prof.Re8b: Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.
- 1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.
- 1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
- 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
- 1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience. ●1.4.12adv.Re8a: Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.
  - 1.4.12adv.Re8b: Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
  - 1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
- 1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
- 1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- 1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
- 1.4.12acc.Re9a: Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work.
- 1.4.12acc.Re9b: Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
- 1.4.12acc.Re9c: Debate and distinguish multiple aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work. Advanced
  - 1.4.12adv.Re9a: Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
  - 1.4.12adv.Re9b: Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
  - 1.4.12adv.Re9c: Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
- 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
  - 1.4.12acc.Cn11b: Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
  - 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.
  - 1.4.12adv.Cn11c: Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.
- 1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.

**Career Readiness, Life Literacies, and Key Skills:**

NJSLS 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.  
NJSLS 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.  
NJSLS 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving.  
NJSLS 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations.  
NJSLS 9.4.12.IML.9: Analyze the decisions creators make to reveal explicit and implicit messages within information and media.

**Computer Science and Design Thinking:**

8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.  
8.2.12.ETW.1: Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation, and maintenance of a chosen product.

**Intercultural Statements (Amistad, Holocaust, LGBT, etc...):**

View and discuss contributions of African-Americans to the theater industry. View and discuss the Holocaust as depicted and perceived via theater.  
View and discuss LGBTQ challenges as depicted in theater. Shows to consider are *The Diary of Anne Frank*, *A Raisin in the Sun* and *Rent*.

**Anchor/Companion Standards:**

NJSLS.A.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLS.A.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLS.A.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLS.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**Interdisciplinary Connections:**

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

**Unit Essential Question(s):**

- How do performers choose the method of acting for a particular performance?
- What are the different methods of training in drama?
- What background work does a performer in preparation for a role do?
- How does a performer prepare for stepping onto the stage?
- How do you control stage fright through relaxation techniques?

**Unit Enduring Understandings:**

- Advanced acting techniques address the subtleties of characterization.
- Using costume, make-up and research, actors strive to make their characters believable for the audience.
- Research continues to be a major part of each new play undertaken and provides direction for creating characterizations and guidance for solving technical challenges.
- Involvement with production/performance tasks include basic crew assignments and front of house responsibilities.
- Technical theatre elements include set changes, maintaining visual lines for the audience, blocking and meeting the director's specifications.

**Unit Learning Targets/Objectives:**

*Students will...*

- Recognize the distinguishing characteristics of theatre from diverse cultures.
- Trace the development of technical aspects of theatre throughout major points of history.
- Differentiate cultural implications and theatre conventions of diverse theatrical works and apply these implications and conventions to period and/or contemporary plays staged in the style appropriate for which it was created.
- Characterize how multicultural perspectives generate multiple responses and/or meanings to art individually,

emotionally, intellectually, and kinesthetically.

- Compare and contrast conventions of ancient and contemporary world theatrical forms.
- Analyze theatrical styles that challenge the social mores/zeitgeist of various historical periods.
- Analyze how dramatic literature and theatre is used to sway public opinion and question social norms.
- Analyze how the theatre experience has or has not changed across a spectrum of historical period.

## Evidence of Learning

### Formative Assessments:

- Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.”
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.
- Activities that require the rules of improv to be followed
- Improv games
- Various quizzes and tests on content
- Participation in discussions
- Participation in tongue twisters
- Participation in speech and tone exercises

### Summative/Benchmark Assessment(s):

Students will participate in an improv show where they are able to use previously developed stock characters to fit into spontaneously generated situations.

[Theatre Performance Rubric](#)

### Resources/Materials (copy hyperlinks for digital resources):

#### *Suggested Plays*

- Eugene O’Neill - Ah, Wilderness
- Arthur Miller - The Crucible
- Tennessee Williams - The Glass Menagerie
- August Wilson - Fences
- Anton Chekhov - The Cherry Orchard
- Henrik Ibsen - A Doll’s House

#### *Suggested Contemporary Monologues*

- Moving Parts by Nina by Shengold and Eric Lane
- The Actor's Book of Contemporary Stage Monologues by Nina Shengold
- Duo!: The Best Scenes for Two for the 21st Century by Rebecca Dunn Jaroff , Bob Shuman, Joyce E. Henry
- Play the Scene: The Ultimate Collection of Contemporary and Classic Scenes and Monologues by Michael

**Suggested Pacing Guide**

<b>Lesson Name/Topic</b>	<b>Lesson Objective(s)</b>	<b>Time frame (day(s) to complete)</b>
<b>Make-up and Costume</b>	Design a character's makeup and costume using information from the script, historical contexts and other appropriate sources to inform the design.	1-2 Weeks
<b>Set Design</b>	Create a set design (ground plan) for a scene based on a script analysis, dramaturgical study, and director's vision that includes a justified use of three-dimensional space.	2 Weeks
<b>Lighting/Sound Design</b>	Create and develop justified textual and non-textual moments in a scene using sound and light, based on script analysis, dramaturgical study and director's vision	2 Weeks
<b>Playwriting</b>	Write or devise a short original play that conforms to the dramatic structure of one theatrical genre with a clear beginning, middle, and end.	2-3 Weeks
<b>Directing</b>	Direct a scene from a published or original work demonstrating suitable script analysis and clear visual aesthetics.	1-2 Weeks
<b>Improv</b>	Students will learn the history of and the skills necessary to perform improvisational theatre.	1-2 Weeks
<b>Improv Performance</b>	Students will be able to understand the rules of improv and be able to perform within the scope of those rules.	1 week

**Teacher Notes:****Additional Resources**

Click links below to access additional resources used to design this unit:

<http://fresnoartscouncil.org/wp-content/uploads/2015/05/TV-Film-Acting-Class-Lesson-Plan.pdf>

<https://www.schooltheatre.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=4c7b4df4-d970-4b37-98c7-44c45eb4128a>

<http://teachersinstitute.yale.edu/curriculum/units/1995/2/95.02.09.x.html>

## Differentiation/Modification Strategies

### **Students with Disabilities**

- Consult IEP
- alternative pacing of unit, reduce amount of work required, provide written and oral instruction

### **English Language Learners**

- Consult Student's ELL Plan
- allow errors in writing, accept writing in first language, allow extended time for project completion

### **At-Risk Students:**

- allow extended time for project completion, provide hands-on activities, accept participation at any level

### **504 Students**

- Consult 504 Plan

### **Gifted and Talented Students:**

- Consult with G & T Teacher
- allow for peer-to-peer instruction, provide leadership positions in group context