

Washington Township Public Schools

COURSE OF STUDY – CURRICULUM GUIDE

Course: Actors' Studio

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Under the Direction of: Bob Frampton

Description: This full year course is designed for students who have taken the introductory Exploring The Theater course and wish to continue their study of performance technique. Focusing on the Stanislavski system, students will learn how to apply their personal style and experience to fully realized, well-prepared performances. Throughout the course of the year, students will have opportunities to perform both in class and in front of audiences.

Joseph A. Vandenberg: *Assistant Superintendent for Curriculum & Instruction*
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Written: August, 2014
Revised:
BOE Approval: AUGUST, 2014

DEMONSTRABLE PROFICIENCIES

COURSE TITLE: Actors' Studio

I. CLASSWORK REQUIREMENTS

- A. Students are to participate in discussions and activities, complete any reading or writing assignments and to be responsible for any classroom materials that they use, including costumes, props, etc.
- B. Students are to complete both written and performance based assessments for each unit.

II. ATTITUDE & BEHAVIOR

- A. Students will receive quarterly attitude grades which reflect creative effort, cooperation, perseverance, following directions, respect for self and others and personal growth.

III. COURSE OBJECTIVES/OVERVIEW

A. COURSE CONTENT

Students will understand and demonstrate proficiency in the Stanislavski Method of Acting. In addition to understanding the history of the Stanislavski Method, they will understand how to apply their personal experiences to a role, how to prepare a role for performance, how to incorporate their vision of a character into the shared vision of the play and how to prepare for careers in acting. Students will demonstrate an understanding of these design principals by applying them to original design concepts.

B. SKILLS

Students Will:

1. Effectively apply the Stanislavsky Method in preparation for a role
2. Develop an in-depth awareness of personal traits – physical, psychological and cultural – and effectively apply them to a role
3. Develop a personal system for warming up, relaxing and preparing to perform
4. Collaborate with classmates to produce fully realized performance pieces
5. Develop the understandings and skills necessary to successfully pursue careers as actors

C. APPRECIATION OF CONCEPTS

Students Will:

1. Utilize discipline specific vocabulary in the assessment of theatrical performances
2. Be able to apply principles of the Stanislavski System to performances, both inside and outside of class

IV. ATTENDANCE

Attendance: Refer to Board of Education Policy

V. GRADING PROCEDURES

- A. Performance based assessments will account for 60% of the marking period grade.
- B. Written assessments will account for 20% of the marking period grade.
- C. Homework assignments will account for 10% of the marking period grade.
- D. Attitude and participation grades will account for 10% of the marking period grade.

MAJOR UNITS OF STUDY

Course Title: Actors' Studio

- I. Acting Acknowledged**
- II. Relaxed Readiness**
- III. Individual Inventory**
- IV. Stanislavski's System**
- V. Truth/Technique**
- VI. Performance Process**
- VII. Acting Anticipated**

UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 1 OVERVIEW

Unit Title: Acting Acknowledged

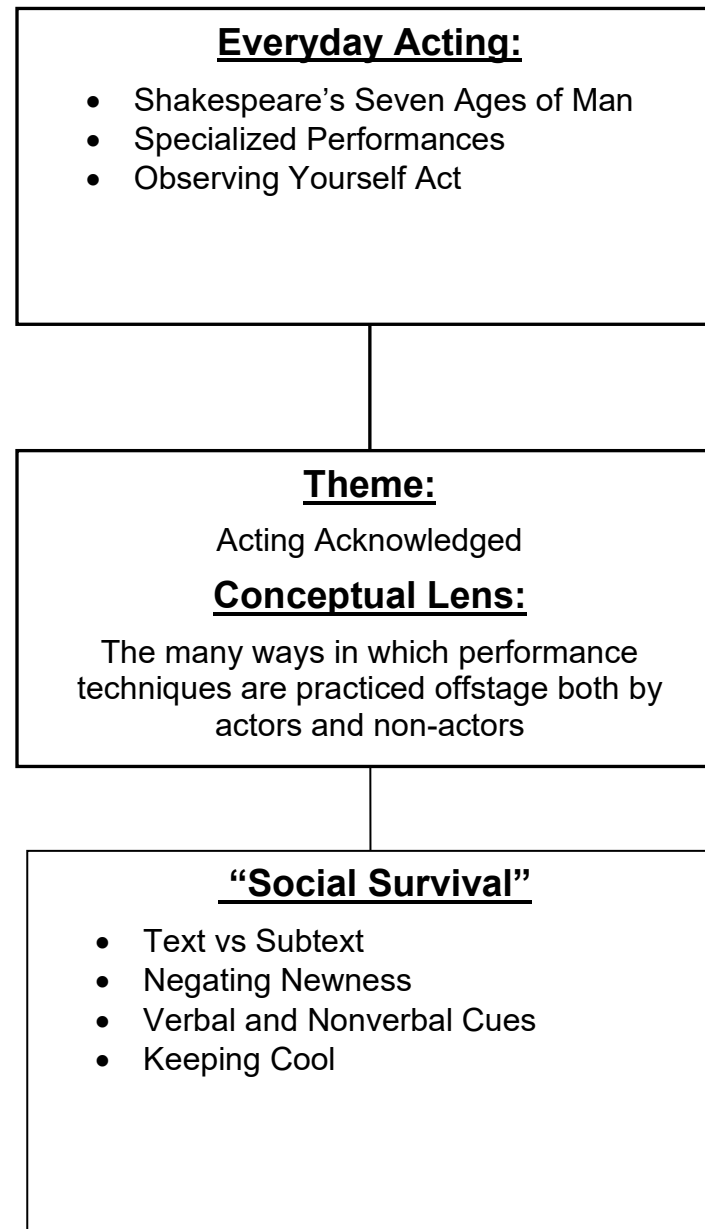
Unit Description and Objectives:

Students will understand the ways in which they apply the acting techniques with which they are already familiar on a daily basis. They will explore acting as a form of “social survival” through observation, improvisation and personal assessment.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. What types of performances do people engage in every day?	1. All people engage in specialized performance outside of the theater. These performances include disguises, alter egos and understudying as well as suppression and deception.	1.1 Have you ever been in a situation where you had to hide your feelings? 1.2 Have you ever told a lie? 1.3 Have you ever pretended to be something different than what you feel you really are?
2. How can the study of acting help people to navigate every day social situations?	2. The study of acting can equip people with the confidence and improvisational skills necessary to successfully navigate challenging social situations.	2.1 What types of social situations are likely to make you uneasy? 2.2 What physical and emotional responses do you experience when you are feeling nervous? 2.3 What are some personal coping methods that you have developed for handling difficult or uncomfortable social situations?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 1: Acting Acknowledged
 Students will understand that there are many ways in which performance techniques are practiced offstage by both actors and non-actors
Conceptual Lens: _____
Appropriate Time Allocation (# of Days): 10 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.2			
1.4.12.A.1			

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & <u>Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> <u>Integration (Specify)</u>	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Everyday Acting – 5 Days	Students will understand that all people engage in specialized performance outside of the theater. These performances include disguises, alter egos and understudying as well as suppression and deception.	Analyze the ways in which all people engage in specialized performances each day Demonstrate an understanding of the various common types of specialized performances	<ul style="list-style-type: none"> Define discipline specific terminology Read and discuss Shakespeare's Seven Ages of Man as it relates to specialized roles/performances Observe self and others with regard to specialized performances and analyze in writing Explore specialized performances through a series of improvisation exercises 	Acting Onstage & Off – Chapter 1	<ul style="list-style-type: none"> Students will collaborate with peers for meaningful discussion of related topics. 	WGr11-12.4 SLGr11-12.1 WGr11-12.10	<u>Formative Assessments:</u> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <u>Summative Assessment(s)</u> <ul style="list-style-type: none"> Written analysis of specialized performances observed in self and others

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & Interdisciplinary Connections	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> Integration (Specify)	<u>NJCCCS w/ CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Social Survival – 5 Days	Students will understand that the study of acting can provide them with the confidence and skills necessary to successfully navigate complicated social situations.	Analyze the ways in which basic acting and improvisation skills can be used to navigate challenging social situations	<ul style="list-style-type: none"> • Read and discuss interviews in which professional actors discuss acting as a social tool • Work with a small group to identify and discuss the ways in which specific acting skills can be applied in social situations • With a small group, perform an improvised performance demonstrating the ways in which specific acting skills can be applied in social situations • In writing, assess the applications presented in another group's improvisation 	Acting Onstage & Off – Chapter 1	<ul style="list-style-type: none"> • Students will collaborate with peers for meaningful discussion of related topics. 	WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> • Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> • Social Situation Improvisation performance • Written evaluation of another group's Social Situation Improvisation performance

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

			viewed here www.udlguidelines.cast.org	
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UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 2 OVERVIEW

Unit Title: Relaxed Readiness

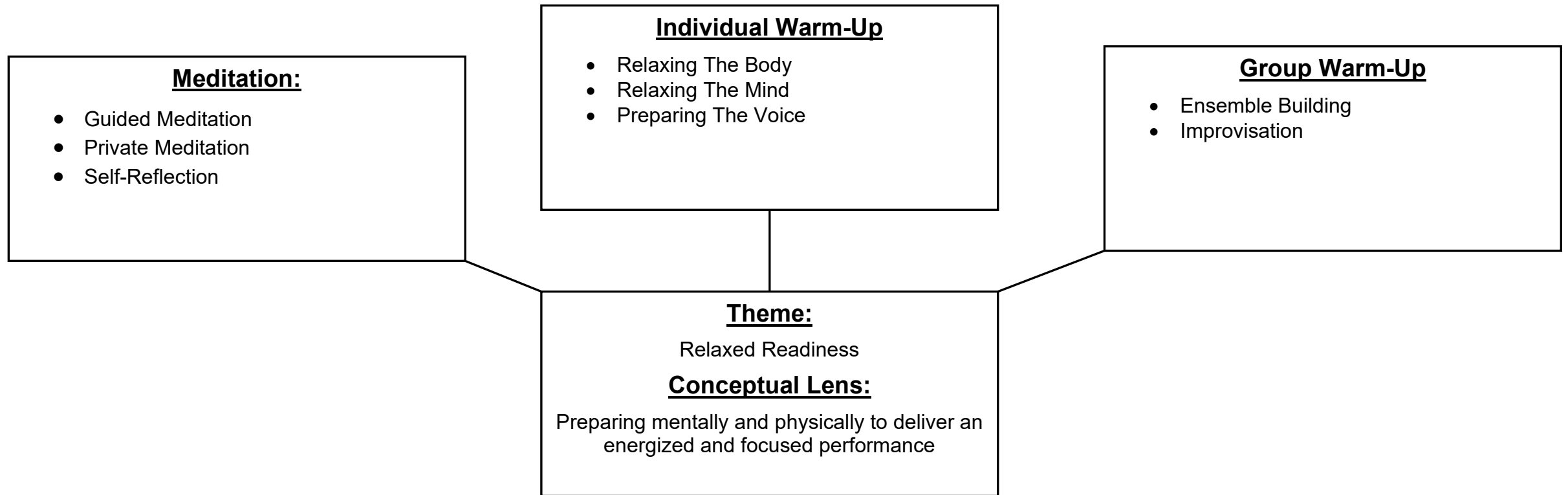
Unit Description and Objectives:

Students will learn how to prepare, physically and emotionally, for a performance. They will be able to calm their stage fright while maintaining the energy necessary for an effective performance.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. How does a thorough, structured warm-up impact a performance?	1. A thorough, structured warm-up routine is essential to establishing focus and to preparing the actor's mind and body for performance.	1.1 What exercises help you to relax your body? 1.2 What exercises help you to focus your mind? 1.3 What exercises help you to warm up your voice? 1.4 How can these exercises help you to manage stage fright?
2. Why is meditation a valuable skill for actors to develop?	2. Meditation allows actors to free their minds from distraction and focus on the task before them.	2.1 What are some of the things that might cause an actor to become distracted during a performance? 2.2 How can lack of focus on the part of the actor impact the audience's experience?
3. Why are group warm-ups essential to ensemble building?	3. Group warm-ups allow the ensemble to focus their collected energy towards the achievement of a common vision.	3.1 What type of exercises are more effective when completed in groups as opposed to individually? 3.2 How can improvisation be used as an effective group warm-up technique?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 2 – Relaxed Readiness
Conceptual Lens: Preparing mentally and physically to give an energized and focused performance
Appropriate Time Allocation (# of Days): 10 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.4			
1.4.12.B.2			

Topics/Concepts (Incl. time / # days per topic)	Critical Content (Students Will Know:)	Skill Objectives (Students Will Be Able To:)	Instructional/Learning Activities & Interdisciplinary Connections	Instructional Resources	Technology & 21 st C Skills Integration (Specify)	NJCCCS w/ CPI Reference	Evaluation/ Assessment:
Individual Warm Up – 2 Days	Warming up individually is critical to a performance in terms of preparing the body, mind and voice.	<ul style="list-style-type: none"> Develop a personal warm-up routine to be used before performances Clearly articulate the benefit of step in a personal warm-up routine 	<ul style="list-style-type: none"> Use online resources to research individual warm-up techniques beyond those covered in Exploring The Theater Participate in class demonstrations of new warm-up techniques Work individually to create a personal warm-up routine to be used prior to performances In writing, articulate the benefit of each step in the warm-up routine and the impact that it has on the performer 	Acting Onstage & Off – Chapter 2	<ul style="list-style-type: none"> Students will use online resources to research warm-up techniques 	WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Written explanation of personal warm-up routine

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & <u>Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> <u>Integration (Specify)</u>	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Group Warm Up – 4 Days	Warming up as a group is essential to ensemble building and delivering a cohesive performance.	<ul style="list-style-type: none"> Develop a group warm-up routine to be used before performances Evaluate improvisation games to determine their effectiveness as warm-up activities 	<ul style="list-style-type: none"> Use online resources to research improvisation games beyond those covered in Exploring the Theater Use online resources to research group warm-up activities beyond those covered in Exploring The Theater Participate in a number of improvisation games Participate in class demonstrations of new warm-up techniques In writing, articulate the effectiveness of new warm-up techniques and improvisation games 	Acting Onstage & Off – Chapter 2	<ul style="list-style-type: none"> Students will use online resources to research warm-up techniques and improvisation games Students will collaborate with peers to execute group warm-up routines and improvisation games 	WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Written evaluation of warm-up techniques and improvisation games
Meditation – 4 Days	Meditation is an effective method of clearing and focusing the mind prior to a rehearsal or performance	<ul style="list-style-type: none"> Understand the concepts of guided and individual meditation Engage in meaningful reflection upon the impact of meditation on the individual's performance 	<p>Participate in guided meditation activities</p> <p>Participate in in-class performances (improvisation, cold readings, etc.) and discuss how meditation prior to performance impacts the experience</p> <ul style="list-style-type: none"> Engage in individual meditation and keep a journal documenting the experience 	Acting Onstage & Off – Chapter 2	N/A	WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Meditation Journal

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

			opportunities. The framework can be viewed here www.udlguidelines.cast.org	

UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 3 OVERVIEW

Unit Title: Individual Inventory

Unit Description and Objectives:

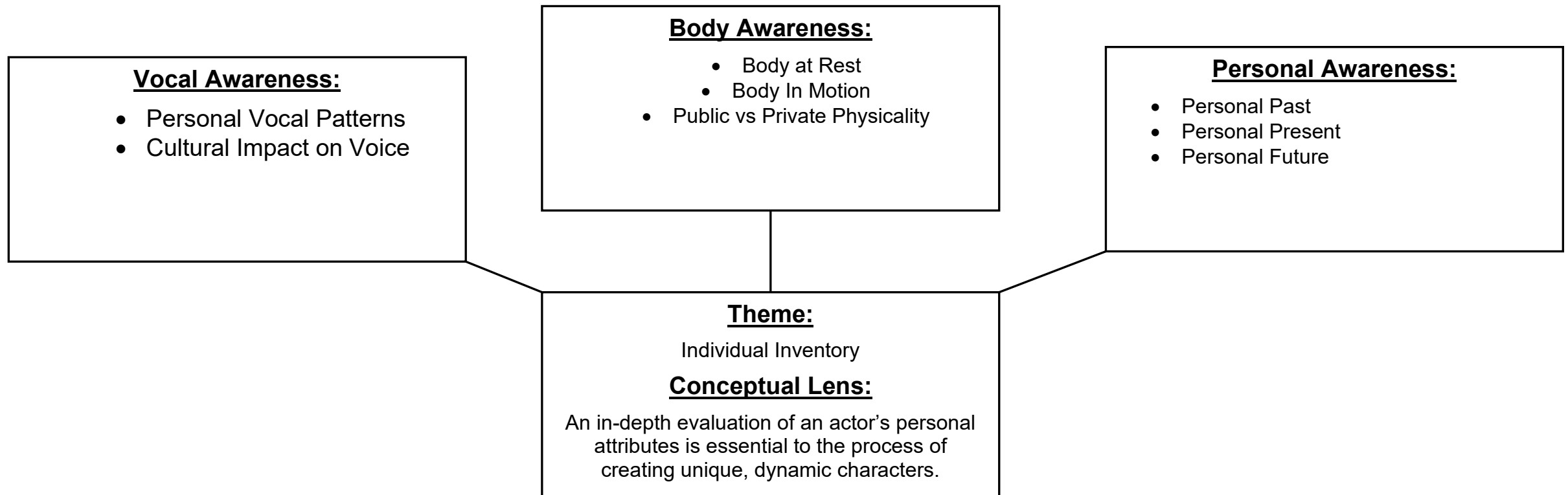
Students will evaluate their personal attributes (physical, emotional, psychological, cultural) and understand how these traits help shape them as performers.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. Why is it important for actors to be aware of their physical habits and tendencies?	1. Actors must be aware of their physical habits and tendencies in order to either apply those attributes or consciously adjust them in order to portray a particular character.	1.1 How do you distribute your weight when you are standing at rest? 1.2 When sitting, do you lean or cross your body in a particular direction? 1.3 Are there any gestures that you regularly use when speaking? 1.4 At what tempo do you generally walk when you are on your own? In a crowd? 1.5 What is the shape of your silhouette when sitting? Standing? 1.6 Does your physicality change when you are in public as opposed to in private?
2. Why is it important for actors to be aware of their vocal habits and tendencies?	2. Actors must be aware of their vocal habits and tendencies in order to either apply those attributes or consciously adjust them in order to portray a particular character.	2.1 Do people often express that they are having trouble understanding you speak? (too soft, too fast, etc.) 2.2 How does the geographical area and culture in which you were raised impact your speech? 2.3 Are there any particular words that you tend to use regularly?

		2.4 To what well known actor would you compare your speaking voice?
3. Why is it important for actors to reflect upon their past experience, personal beliefs and future goals?	3. Self-reflection gives actors a specific lens through which to view and compare the personalities, pasts, aspirations, etc. of particular characters in order to create fully realized performances.	3.1 Which experiences from your childhood do you believe had the most lasting impression on who you are today? 3.2 How would you describe yourself as you are today? How do you think that your friends, family, classmates, etc. would describe you? 3.3 What would you like to accomplish over the course of the next five years? 3.4 What would you most like to be remembered for?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 3 – Individual Inventory
 An in-depth evaluation of an actor's personal attributes is essential to the process of creating unique, dynamic characters.
Conceptual Lens: _____
Appropriate Time Allocation (# of Days): 15 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.4.12.B.2		
1.4.12.A.4			

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities & Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills Integration (Specify)</u>	<u>NJCCCS w/ CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Body Awareness – 5 Days	Actors must be aware of their physical habits and tendencies in order to either apply those attributes or consciously adjust them in order to portray a particular character.	<ul style="list-style-type: none"> Demonstrate an awareness of their own physical habits and tendencies Evaluate a peer's physical habits and tendencies 	<ul style="list-style-type: none"> Define discipline specific terminology Complete a personal assessment of physical habits and tendencies Work with a partner to provide an objective point of view of their physical habits and tendencies Perform a pantomime which demonstrates personal habits and tendencies both at rest and in motion In writing, evaluate a classmate's personal pantomime performance Record observations in a personal inventory journal 	Acting Onstage & Off – Chapter 3	<ul style="list-style-type: none"> Students will collaborate with peers to assess their own physical habits and tendencies 	WGr11-12.4 SLGr11-12.1 WGr11-12.10	<u>Formative Assessments:</u> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <u>Summative Assessment(s)</u> <ul style="list-style-type: none"> Personal Inventory Journal Personal Pantomime Performance Written evaluation of a classmate's personal pantomime performance

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & Interdisciplinary Connections	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> <u>Integration (Specify)</u>	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Vocal Awareness – 5 Days	Actors must be aware of their vocal habits and tendencies in order to either apply those attributes or consciously adjust them in order to portray a particular character.	<ul style="list-style-type: none"> Demonstrate an awareness of their own vocal habits and tendencies Evaluate a peer's vocal habits and tendencies 	<ul style="list-style-type: none"> Define discipline specific terminology Complete a personal assessment of vocal habits and tendencies Work with a partner to provide an objective point of view of their vocal habits and tendencies Perform a short voice over piece in a style that represents an archetypal character In writing, evaluate a classmate's voiceover performance Record observations in a personal inventory journal 	Acting Onstage & Off – Chapter 3	<ul style="list-style-type: none"> Students will collaborate with peers to assess their own vocal habits and tendencies 	WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Personal Inventory Journal Voiceover Performance Written evaluation of a classmate's voiceover performance
Personal Awareness – 5 Days	Self-reflection gives actors a specific lens through which to view and compare the personalities, pasts, aspirations, etc. of particular characters in order to create fully realized performances.	<ul style="list-style-type: none"> Demonstrate an awareness of their personal history, personality traits, aspirations, etc. Evaluate the ways in which these traits impact performances 	<ul style="list-style-type: none"> Complete a personal assessment of past, present, future goals, personality traits Participate in a number of in-class performances (improvisation, cold readings, etc.) and evaluate how personal traits impact performances Record observations in personal inventory journal 	Acting Onstage & Off – Chapter 3	<ul style="list-style-type: none"> 	WGr11-12.4 SLGr11-12.1 WGr11-12.10	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Personal Inventory Journal

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

			viewed here www.udlguidelines.cast.org	

UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 4 OVERVIEW

Unit Title: Stanislavski System

Unit Description and Objectives:
Students will understand the Stanislavski Method of character development and apply it to a performance in a scripted piece of theater.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. Who was Constantin Stanislavski?	1. Constantin Stanislavski was a Russian actor, director and teacher who co-founded the Moscow Art Theatre and created the most commonly used method of character development.	1.1 What is the history of the Moscow Art Theatre? 1.2 What theatrical experiences helped Stanislavski shape The Method?
2. What is the Stanislavski Method?	2. The Stanislavski Method places emphasis on first making a psychological connection to the character and allowing the physicality to follow.	2.1 How can an actor apply the Stanislavski method during the rehearsal process? 2.2 What questions must an actor ask themselves in order to make a psychological connection with their character? 2.3 Why are some theater artists opposed to the Stanislavski Method?

UNIT GRAPHIC ORGANIZER

Constantin Stanislavski:

- Life & Career
- Moscow Art Theatre

The Stanislavski Method:

- Text vs Subtext
- Objective and Super-objective
- Empathy
- Application in Rehearsal
- Support and Opposition

Theme:

Stanislavski's System

Conceptual Lens:

Russian actor, director and teacher Constantin Stanislavski developed The Stanislavski Method, one of the most popular methods of character development.

CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 4 – Stanislavski System
 Russian actor, director and teacher Constantin Stanislavski developed The Stanislavski Method, one of the most popular methods of character development.

Conceptual Lens: _____
Appropriate Time Allocation (# of Days): 40 Days

<u>Primary Core Content Standards referenced With Cumulative Progress Indicators</u>			
<u>1.1.12.C.1</u>	<u>1.4.12.A.1</u>	<u>1.4.12.B.2</u>	
<u>1.1.12.C.2</u>	<u>1.4.12.A.</u>		

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & Interdisciplinary Connections	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> Integration (Specify)	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Constantin Stanislavski – 5 Days	Constantin Stanislavski was a Russian actor, director and teacher who co-founded the Moscow Art Theatre and created the most commonly used method of character development.	<ul style="list-style-type: none"> Demonstrate a working knowledge of Constantin Stanislavski's career and the Moscow Art Theatre 	<ul style="list-style-type: none"> View and discuss a video about the life and career of Constantin Stanislavski Use online resources to research recent projects completed at The Moscow Art Theatre In writing, report on the Moscow Art Theatre and evaluate the ways in which current projects reflect its roots in The Stanislavski System 	Acting On Stage & Off – Chapters 4 & 5	<ul style="list-style-type: none"> Students will use online resources to research the Moscow Art Theatre 	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<u>Formative Assessments:</u> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <u>Summative Assessment(s)</u> <ul style="list-style-type: none"> Moscow Art Theatre Report

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & <u>Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> <u>Integration (Specify)</u>	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
The Stanislavski Method – 35 Days	The Stanislavski Method places emphasis on first making a psychological connection to the character and allowing the physicality to follow.	<ul style="list-style-type: none"> Demonstrate an understanding of the Stanislavski Method by applying its principles to a fully realized performance in front of an audience 	<ul style="list-style-type: none"> Define discipline specific terminology Use online resources to research support and opposition for The Stanislavski Method from professional actors and directors Apply the principles of the Stanislavski Method in rehearsal for and performance of a scripted piece of theatre Reflect on the application of The Stanislavski Method in an acting journal 	Acting Onstage & Off – Chapters 4 & 5 Instructor Selected Play	<ul style="list-style-type: none"> Students will collaborate with their peers to create a fully realized piece of theatre to be performed in front of an audience Students will use online resources to research support and opposition for the Stanislavski Method 	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<u>Formative Assessments:</u> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <u>Summative Assessment(s)</u> <ul style="list-style-type: none"> Acting Journal Final performance in front of an audience

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

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UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 5 OVERVIEW

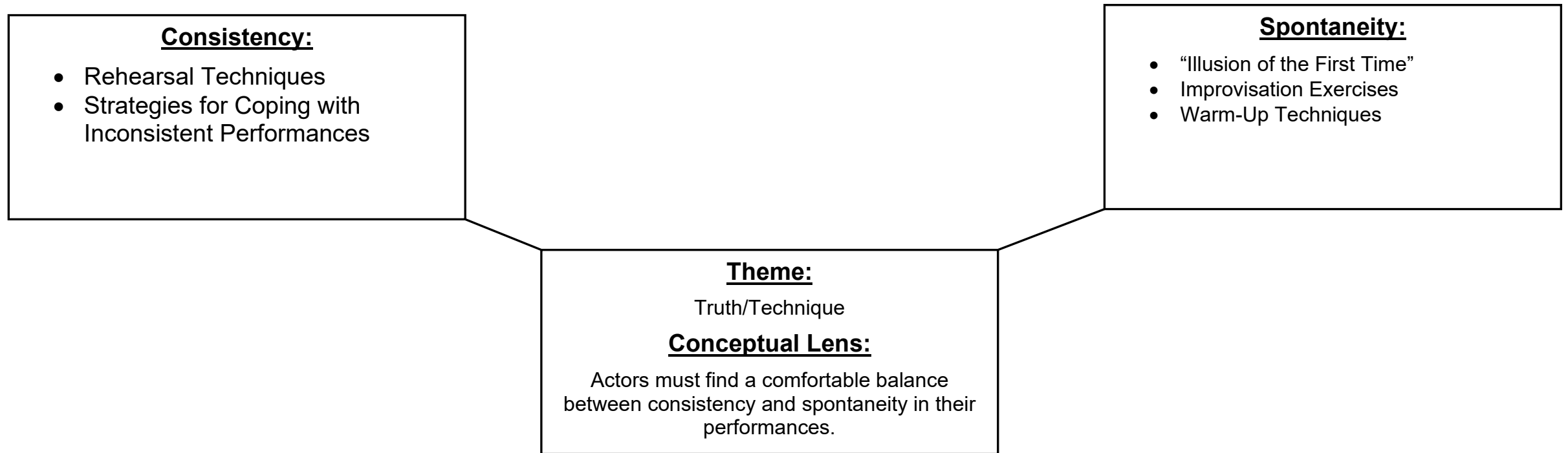
Unit Title: Truth/Technique

Unit Description and Objectives:
Students will learn specific acting techniques that will allow them to balance spontaneity with consistency in their performances.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. Why is it important for an actor to be consistent in their performances?	1. Actors must achieve consistency because their performances are part of a large, shared vision. Many other elements of the production depend upon certain consistencies in each performer.	1.1 Other than actors, who is involved in the actual performance of a play? 1.2 How are the other members of a production team impacted when an actor is inconsistent in their performance? .
2. How can actors achieve the “illusion of the first time” in their performances?	2. Actors can apply improvisation techniques as well as careful, specific preparation in order to achieve the “illusion of the first time.”	2.1 Why is it important for both the actor and the audience that each performance feel as though it is happening for the first time? 2.2 Which improvisation games focus on skills that can be applied to the rehearsal and performance process? 2.3 What physical and mental exercises can actors do to help their performances feel and appear fresh each time?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 5 – Truth/Technique
Conceptual Lens: Actors must find a comfortable balance between consistency and spontaneity in their performances.
Appropriate Time Allocation (# of Days): 40 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.1.12.C.2	1.4.12.A.4		
1.4.12.A.2	1.4.12.B.2		

Topics/Concepts (Incl. time / # days per topic)	Critical Content (Students Will Know:)	Skill Objectives (Students Will Be Able To:)	Instructional/Learning Activities & Interdisciplinary Connections	Instructional Resources	Technology & 21 st C Skills Integration (Specify)	NJCCCS w/ CPI Reference	Evaluation/ Assessment:
Spontaneity & Consistency – 40 Days	<ul style="list-style-type: none"> It is vital to the success of a production that actors have elements of consistency in their performances In order to give an entertaining and honest performance, actors must be able to create the illusion of experiencing the action of the play for the first time during each performance. 	<ul style="list-style-type: none"> Assess warm-up, improvisation and rehearsal techniques to determine effectiveness in achieving spontaneity and/or consistency Apply new knowledge to the process of rehearsing and performing a piece of theater for an audience In writing, evaluate the effectiveness of spontaneity/consistency techniques as they relate to the student's experience in the class performance piece 	<ul style="list-style-type: none"> Define discipline specific terminology Review warm-up routines, improvisation activities and rehearsal techniques to determine whether or not the would be effective in achieving spontaneity and/or consistency in performance Read and discuss selections from Stop The Show! highlighting the impact of inconsistent performances on the overall production Apply new knowledge to the process of rehearsing for and performing a fully realized scripted play Record personal reflections and observations in an acting journal 	<ul style="list-style-type: none"> Acting Onstage & Off – Chapter 6 Stop The Show! By Brad Schreiber Instructor Selected Play 	<ul style="list-style-type: none"> Students will collaborate with their peers to create a fully realized theatrical performance in front of an audience 	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Acting Journal Final performance in front of an audience

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

			opportunities. The framework can be viewed here www.udlguidelines.cast.org	

UNIT OVERVIEW

Course Title: Actors' Studio

Unit #: UNIT 6 OVERVIEW

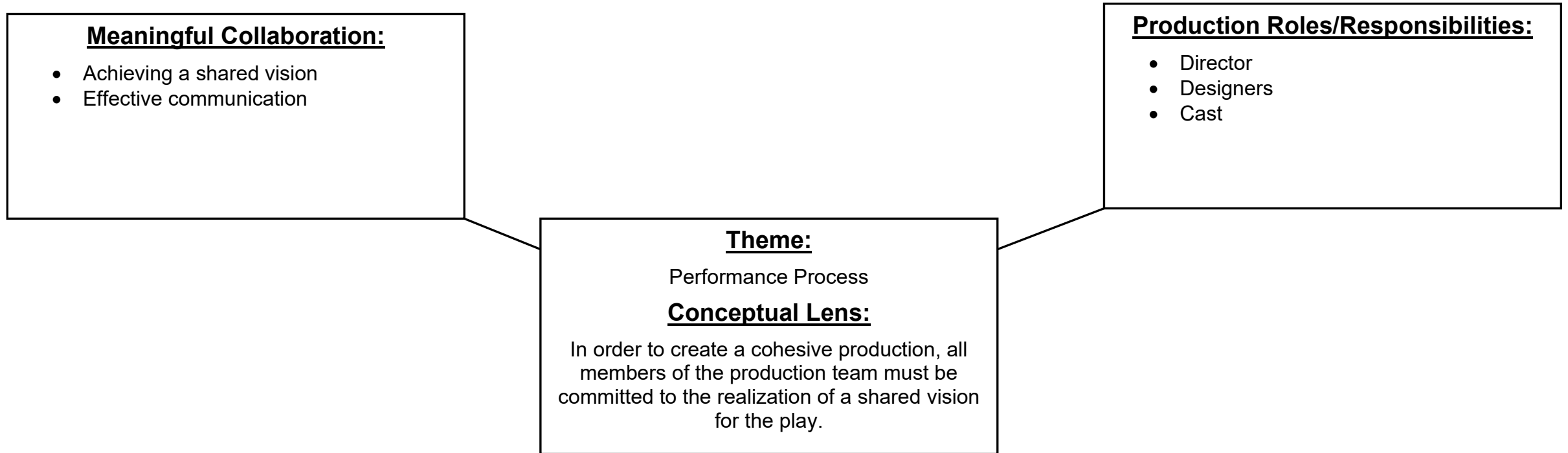
Unit Title: Performance Process

Unit Description and Objectives:
Students will develop a deeper understanding of what is required for a meaningful collaboration between the cast, director and design team.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand <u>that</u> :	Guiding Questions
1. Who must be involved in the successful production of a play?	1. The successful production of a play requires meaningful collaboration between the actors, director and designers.	1.1 What are the responsibilities of the director throughout the production process? 1.2 What are the responsibilities of the cast throughout the production process? 1.3 What are the responsibilities of the designers throughout the production process?
2. What elements are required in order to achieve successful collaboration between the cast, director and design team?	2. Successful collaboration is dependent upon clear communication and commitment to a shared vision.	2.1 Who is responsible for establishing the overall vision of the play? 2.2 Who is responsible for realizing each element of the overall vision of the play? 2.3 What are the most effective means of establishing open communication between all members of the production team?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12

Unit Number/Title: Unit 6/ Performance Process

In order to create a cohesive production, all members of the production team must be committed to the realization of a shared vision for the play.

Conceptual Lens: _____

Appropriate Time Allocation (# of Days): 40 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators

<u>1.1.12.C.2</u>	<u>1.4.12.A.1</u>	<u>1.4.12.A.4</u>	
<u>1.1.12.C.3</u>	<u>1.4.12.A.2</u>	<u>1.4.12.B.3</u>	

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & Interdisciplinary Connections	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> Integration (Specify)	<u>NJCCCS w/</u> CPI Reference	<u>Evaluation/ Assessment:</u>
Production Roles/Responsibilities & Meaningful Collaboration – 40 Days	<ul style="list-style-type: none"> The successful production of a play requires meaningful collaboration between the actors, director and designers. Successful collaboration is dependent upon clear communication and commitment to a shared vision. 	<ul style="list-style-type: none"> Demonstrate an understanding of the many responsibilities associated with a full theatrical production Work effectively as part of a production team to produce a fully realized, scripted theatrical production Engage in meaningful reflection upon collaboration with peers to produce a theatrical production 	<ul style="list-style-type: none"> Define discipline specific terminology Research and discuss the responsibilities of each member of the production team Effectively collaborate with a director, designers and cast members to produce a fully realized, scripted theatrical performance Reflect upon new experiences and collaboration in an acting journal 	<ul style="list-style-type: none"> Acting Onstage & Off – Chapter 8 Instructor Selected Script 	<ul style="list-style-type: none"> Students will use online resources to research production team responsibilities Students will collaborate with their peers to produce a fully realized theatrical production 	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Acting Journal Final performance in front of an audience

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

			viewed here www.udlguidelines.cast.org	

UNIT OVERVIEW

Course Title: Actors Studio

Unit #: UNIT 7 OVERVIEW

Unit Title: Acting Anticipated

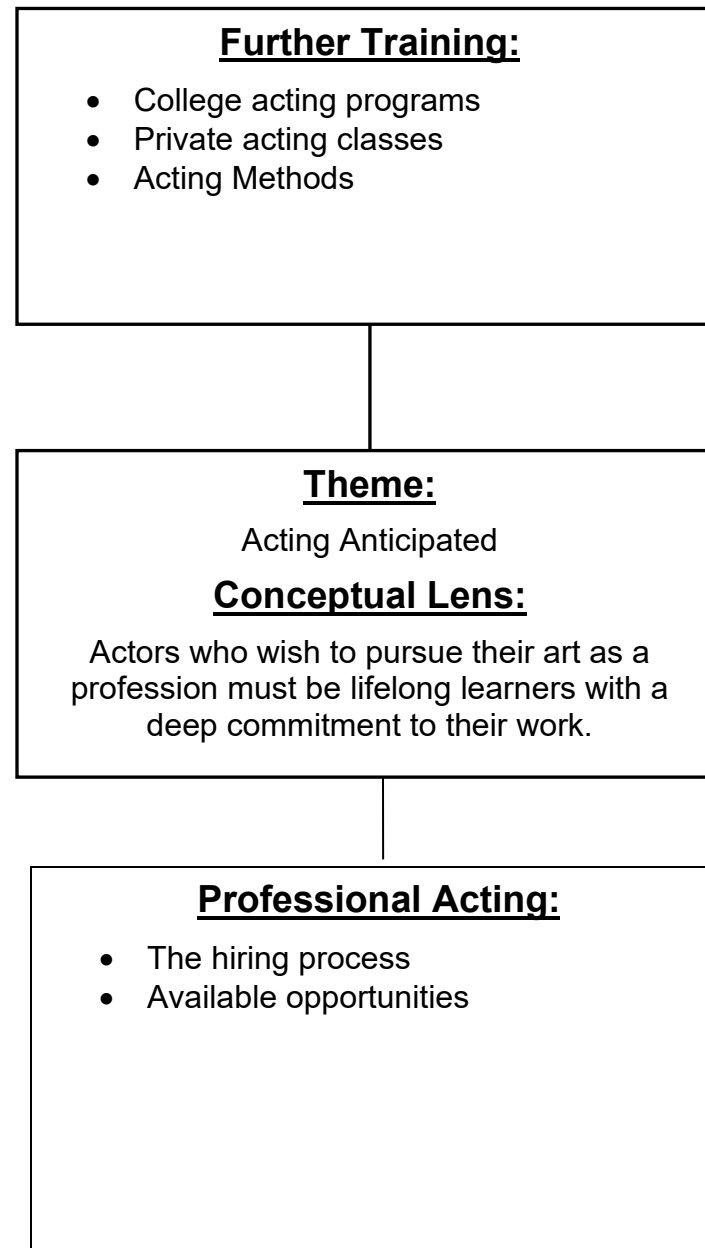
Unit Description and Objectives:

Students will develop a deeper understanding of the career options available to actors and will begin setting personal goals moving forward in their study of theater performance.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. Why is it important for actors to continue training as they move forward with their careers?	1. Actors must continue training in order to become familiar with evolving techniques and to stay in the practice of collaborating with other artists.	1.1 Which methods do actors study outside of The Stanislavski Method? 1.2 After college, where can actors go to find valuable training opportunities? 1.3 What are the benefits of pursuing a college degree in performance?
2. What is required of an actor in order to pursue their art professionally?	2. Professional actors must be willing and able to perform a wide variety of roles in a wide variety of venues.	2.1 What process must an actor go through in order to be hired for a job? 2.2 What resources are available to help actors find jobs? 2.3 Outside of traditional theater, what type of employment opportunities are available to trained actors?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Actors' Studio/10-12
Unit Number/Title: Unit 7 – Acting Anticipated
Actors who wish to pursue their art as a profession must be lifelong learners with a deep commitment to their work.
Conceptual Lens: _____
Appropriate Time Allocation (# of Days): 10 Days

Primary Core Content Standards referenced With Cumulative Progress Indicators

1.4.12.B.2	1.1.12.C.2		
1.4.12.A.2			

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & Interdisciplinary Connections	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> Integration (Specify)	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Further Training – 5 Days	Actors must continue training in order to become familiar with evolving techniques and to stay in the practice of collaborating with other artists.	<ul style="list-style-type: none">Assess the potential value of further acting training based on specific researchIdentify topics in acting for further study	<ul style="list-style-type: none">Research and report on the theater performance program at an accredited college or universityResearch and discuss alternative methods of acting and local classes that focus on each	<ul style="list-style-type: none">Acting Onstage & Off – Chapter 9	<ul style="list-style-type: none">Students will use online resources to research opportunities for further acting study	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none">Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none">Acting Program Presentation

<u>Topics/Concepts</u> (Incl. time / # days per topic)	<u>Critical Content</u> (Students Will Know:)	<u>Skill Objectives</u> (Students Will Be Able To:)	<u>Instructional/Learning Activities</u> & <u>Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills</u> <u>Integration (Specify)</u>	<u>NJCCCS w/</u> <u>CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Professional Acting – 5 Days	Professional actors must be willing and able to perform a wide variety of roles in a wide variety of venues.	<ul style="list-style-type: none"> Perform an appropriate audition monologue modeling standard audition procedure Identify potential career options for trained actors Demonstrate an understanding of the requirements of a professional actor 	<ul style="list-style-type: none"> Use online and print resources to research potential career options for trained actors Interview a working actor and report on their experiences, training, etc. Perform an appropriate audition monologue modeling standard audition procedure In writing, evaluate a classmate's audition performance 	<ul style="list-style-type: none"> Acting Onstage & Off – Chapter 9 Various casting/career publications 	<ul style="list-style-type: none"> Students will use online resources to research career options for trained actors 	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> Formative evaluation will be based on student effort and participation in in-class discussions and activities. <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Audition Monologue Performance Written evaluation of a classmate's audition performance

Unit Modifications for Special Population Students:

Struggling Learners	Gifted and Talented Students (Challenge Activities)	English Language Learners	Learners with an IEP	Learners with a 504
<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p>	<p>Students may be paired with struggling learners to work as a mentor/guide.</p>	<p>Students may be paired with a more advanced classmate for group work.</p> <p>Textbook may be photocopied to allow for highlighting, note taking.</p> <p>Students may use notes, bi-lingual dictionary for formal assessments.</p>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

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CROSS-CONTENT STANDARDS ANALYSIS

Course Title: Actors' Studio Grade: 10-12

Unit Title:	Visual and Performing Arts	Comp. Health & Physical Ed.	English Language Arts	Mathematics	Science	Social Studies	World Languages	Technology	21 st Century Life & Careers
Acting Acknowledged	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2	WGr11-12.4 SLGr11-12.1 WGr11-12.10	N/A	N/A	N/A	N/A	9.1.12.A.1	9.1.12.C.4 9.3.12.C.3 9.1.12.F.2
Relaxed Readiness	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10	N/A	N/A	N/A	N/A	8.1.12.A.3 9.1.12.A.1 8.1.8.A.5	9.1.12.C.4 9.3.12.C.3 9.1.12.F.2
Individual Inventory	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	WGr11-12.4 SLGr11-12.1 WGr11-12.10	N/A	N/A	6.1.12.D.14.F	N/A	9.1.12.A.1	9.1.12.C.4 9.3.12.C.3 9.1.12.F.2
Stanislavski System	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.A.3 9.1.12.A.1 8.1.8.A.5	9.1.12.C.4 9.1.12.C.5 9.3.12.C.3 9.1.12.F.2
Truth/Technique	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	N/A	N/A	N/A	6.2.12.D.4.K	8.1.12.A.3 9.1.12.A.1 8.1.8.A.5	9.1.12.C.4 9.1.12.C.5 9.3.12.C.3 9.1.12.F.2
Performance Process	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	N/A	N/A	N/A	6.2.12.D.4.K	8.1.12.A.3 9.1.12.A.1 8.1.8.A.5	9.1.12.C.4 9.1.12.C.5 9.3.12.C.3 9.1.12.F.2

Acting Anticipated	1.1.12.A.3	2.5.12.B.3 2.5.12.B.2 2.5.12.A.4	RIGr11-12.1 RIGr11-12.2 WGr11-12.7 WGr11-12.8 WGr11-12.4 SLGr11-12.1 WGr11-12.10 WGr11-12.9	N/A	N/A	N/A	N/A	8.1.12.A.3 8.1.8.A.5	9.1.12.C.4 9.3.12.C.3 9.3.12.C.6 9.3.12.C.3 9.2.12.A.1 9.1.12.F.2
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*All core content areas may not be applicable in a particular course.

Washington Township Public Schools

Department of Student Personnel Services

CURRICULUM MODIFICATION

The regular curriculum is modified for Special Education students enrolled in both self-contained and resource center classes.

Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:

- Variation of time: adapting the time allotted for learning, task completion, or testing
- Variation of input: adapting the way instruction is delivered
- Variation of output: adapting how a student can respond to instruction
- Variation of size: adapting the number of items the student is expected to complete
- Modifying the content, process or product

Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed [here](#).

Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org