



Washington Township Public Schools

Office of Curriculum & Instruction

Curriculum Guide Checklist

Course Title: Exploring The Theater

Submitted By: Jessica Sawyer

Date: March 2015

(Elementary Director or /MS/HS Dept Supervisor please check)

Acceptable	Not Acceptable	N/A		Comments
√			I. Cover Page (Course Description)	
√			II. Demonstrable Proficiencies (MS & HS only)	
		√	III. Scope & Sequence (Elementary only)	
√			IV. List of Major Units of Study	
√			V. (For each unit of study include the following A-E)	
√			A. Unit Overview	
√			B. Unit Graphic Organizer (Web)	
√			C. Unit Plan	
√			1. Topics/Concepts	
√			2. Critical Content (Students Will Know)	
√			3. Skill Objectives (Students Will Be Able To)	
√			4. Instr./Learning Activities and Interdisciplin. Connections	
√			5. Instructional Resources with Title and Page Number	
√			6. Technology and 21 st Century Skills Integration	
√			7. NJCCCS with CPI References	
√			8. Evaluation/Assessment	
		√	D. Lesson Plan Detail (Elementary Only)	
√			E. Cross-Content Standards Analysis Page	
√			F. Curriculum Modification Page Insert	

Approval: Principal: _____

Curriculum Director: _____

Asst. Superintendent: _____

Department Supervisor: _____

Board of Education: _____

PLEASE NOTE: A completed and signed checklist **MUST** accompany each course of study that is submitted for approval.

Washington Township Public Schools

COURSE OF STUDY – CURRICULUM GUIDE

Course: _____ Exploring The Theater

Written By: _____ Jessica Sawyer

Under the Direction of: _____ Robert Frampton

Description: This elective course provides a broad overview of Theater Arts. Students will learn the basics of theater performance with regard to physicality, vocal technique and script analysis in addition to scenic, costume and lighting design. The course will culminate with all students participating in a one act production.

Joseph A. Vandenberg: *Assistant Superintendent for Curriculum & Instruction*
Barbara E. Marciano: *Director of Elementary Education*
Jack McGee: *Director of Secondary Education*

Written: _____ August, 2014
Revised: _____
BOE Approval: _____ AUGUST, 2014

DEMONSTRABLE PROFICIENCIES

COURSE TITLE: Exploring The Theater

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 fundamentals of performance preparation, elements of acting, creating a character, elements of a play, technical theater, theater counterparts and theater history.

B. SKILLS

Students will:

1. Develop a set of criteria for assessing works of theater
2. Demonstrate an understanding of various performance techniques
3. Develop and justify a personal aesthetic with regard to theater design
4. Demonstrate an understanding of the elements of an effective theatrical design
5. Develop and utilize personal strategies for managing performance anxiety
6. Demonstrate an understanding of theater history as it relates to contemporary theater

C. APPRECIATION OF CONCEPTS

Students will:

1. Utilize discipline specific vocabulary in the assessment of theatrical performance
2. Be able to apply principles of theatrical performance and design to a one act production

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: Exploring The Theater

- I. Begin With The Basics**
- II. Elements of Acting**
- III. Creating A Character**
- IV. From Vision To Reality**
- V. Technical Theater**
- VI. Theater and Its Counterparts**
- VII. Exploring Theater History**
- VIII. Putting It Together**

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 1 OVERVIEW

Unit Title: Begin With The Basics

Unit Description and Objectives:

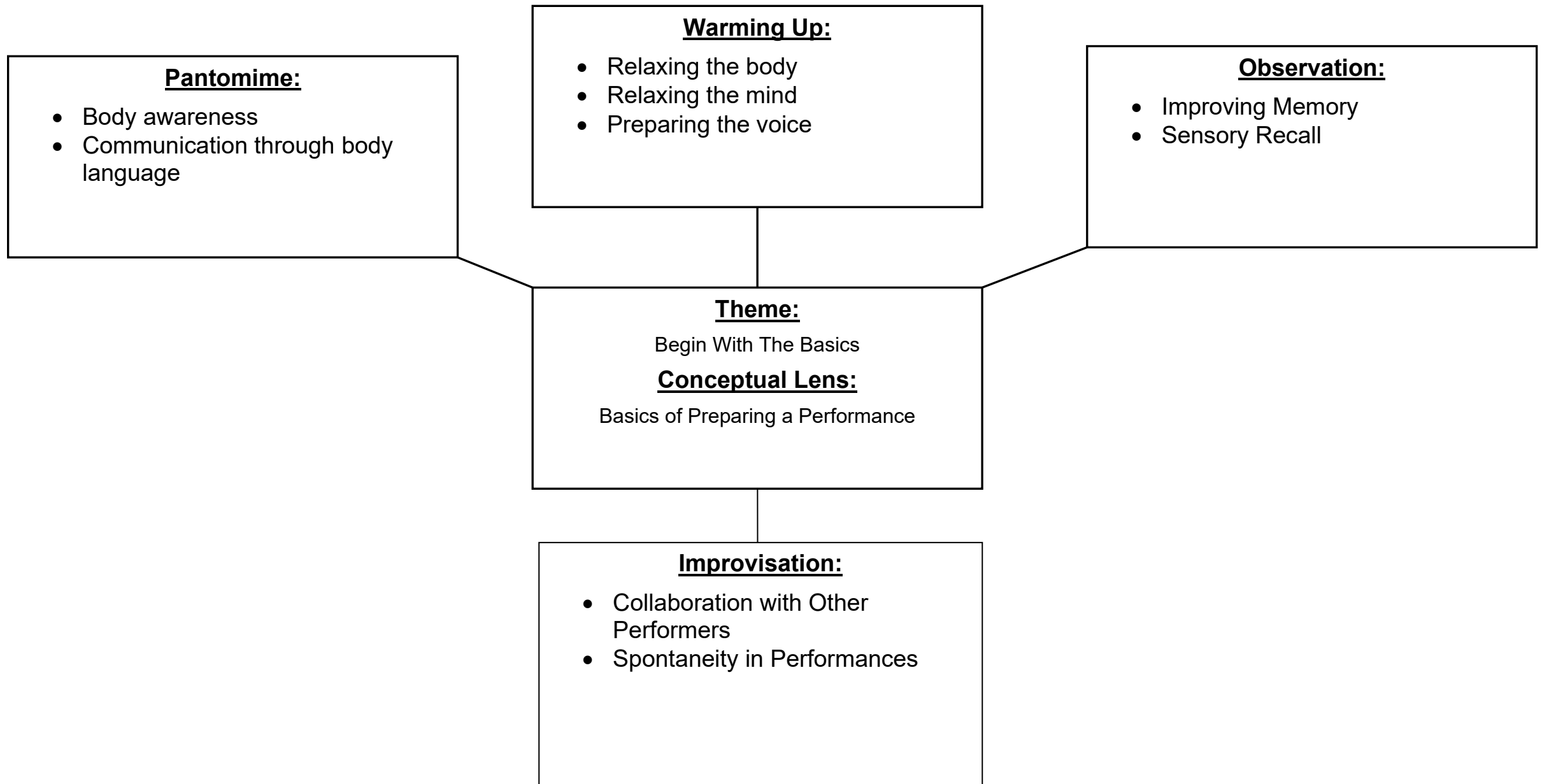
In this unit, students will learn the basics of preparing for a performance. Students will be able to relax their minds and bodies through a warm-up routine, strengthen their powers of observation, use movement and body language as a means of communication, and work collaboratively with others on an improvised 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. How do actors utilize observation in their work?	2. Careful observation allows actors to become aware of how other people feel, move, think, speak and behave as well as helping to strengthen memory.	2.1 What senses do you use to make observations about a person, place or object? 2.2 What differences do you notice in the ways that different people move, speak and behave?
3. How do actors utilize pantomime in their work?	3. The basic principles of pantomime are applicable to all performances, including those that include speech.	3.1 How can pantomime help an actor convey their environment to the audience? 3.2 How can pantomime help an actor convey their character to the audience? 3.3 How can pantomime complement dialogue to create a well-rounded character?

4. How is the study of improvisation relevant to the preparation of scripted performances?	4. In addition to being a theatrical form in and of itself, improvisation allows actors to collaborate with other performers and to improve spontaneity in their scripted performances.	4.1 When do you exercise the principles of improvisation in your everyday life? 4.2 How can an acting troupe use improvisation to build their sense of ensemble? 4.3 How can actors apply the principles of improvisation to their scripted performances?
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UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theater – 9-12
Unit Number/Title: Unit 1 – Begin With Basics
 Students will understand the basics of preparing for a performance
Conceptual Lens:
Appropriate Time Allocation (# of Days): 7 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.1.12.C.2	1.4.12.B.1		
1.2.2.A.2	1.4.12.B.2	1.4.12.A.3	
1.3.12.C.2	1.4.A.12.2		

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:
Warm Up – 5 Days	Students will know that a thorough, structured warm-up routine is essential to establishing focus and to preparing the actor's mind and body for performance.	Students will be able to effectively prepare their minds, bodies and voices for a performance.	<ul style="list-style-type: none"> • Research and practice a variety of physical, mental and vocal warm up techniques • Assess personal triggers for stage fright and develop a coping plan • Develop and lead the class in a well-rounded warm up routine • Critique a classmate's warm up routine based on project specific criteria • In writing, evaluate the importance of a warm up routine • Define discipline specific terms 	Basic Drama Projects, Chapter 1 Internet Resources	Students will utilize online resources to find new warm up exercises Students will collaborate with peers.	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<u>Formative Assessments:</u> 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"> • Original warm-up routine • Critique of a peer's warm up routine • Written assessment based on the concepts covered in the chapter

<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</u> (Specify)	<u>NJCCCS w/ CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Observation – 10 Days	Students will know careful observation allows actors to become aware of how other people feel, move, think, speak and behave as well as helping to strengthen memory.	<p>Students will be able to use sense memory to begin creating fully developed characters.</p> <p>Students will be able to make progress towards improving their memories.</p>	<ul style="list-style-type: none"> • Choose an object and prepare a presentation based on the sense memories associated with that object • Record observations of various people both in and out of the classroom setting • Analyze works of drama to determine what characters have observed about their surroundings/ situations • Utilize sense memory to write an original monologue • Participate in theater games with a particular focus on observation • Critique a peer's original monologue based on project specific criteria • Define discipline specific terms 	Basic Drama Projects, Chapter 2	<ul style="list-style-type: none"> • Students will collaborate with peers. 	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> • Writing and performance of an original monologue • Written critique of a peer's original monologue

<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</u> (Specify)	<u>NJCCCS w/ CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Pantomime – 10 Days	Students will know that the basic principles of pantomime are applicable to all performances, including those with speech.	Students will be able to effectively use body language as a means of communication.	<ul style="list-style-type: none"> • View a variety of pantomime performances and evaluate, in writing, what the performers are attempting to express • Understand and practice appropriate facial expressions and body positions for expressing specific emotions • Participate in theater games that focus on pantomime • Develop and perform an original pantomime that clearly communicates a specific story • Evaluate a peer's pantomime performance based on project specific criteria • Define discipline specific terms 	<p>Basic Drama Projects, Chapter 3</p> <p>Internet Resources</p>	<p>Students will utilize online resources to view pantomime performances.</p> <p>Students will collaborate with peers.</p>	<p>WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10</p>	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> • Original pantomime performance • Evaluation of a peer's pantomime performance • Written evaluation of a professional 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 & Interdisciplinary Connections</u>	<u>Instructional Resources</u>	<u>Technology & 21st C Skills Integration</u> (Specify)	<u>NJCCCS w/ CPI Reference</u>	<u>Evaluation/ Assessment:</u>
Improvisation – 10 Days	Students will know that in addition to being a theatrical form in and of itself, improvisation allows actors to collaborate with other performers and to improve spontaneity in their scripted performances.	Students will be able to collaborate with peers to create an improvised performance.	<ul style="list-style-type: none"> • Understand and practice the basic concepts of an improvised performance • View and critique professional improvised performances • Participate in theater games that focus on improvisation • Learn and lead the class in a new improvisation game • Work with a partner to create an improvised scene • Critique a peer's improvised performance using project specific criteria • Define discipline specific terms 	Basic Drama Projects, Chapter 4 Internet Resources	<p>Students will utilize online resources to find new improvisation games.</p> <p>Students will collaborate with peers.</p>	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> • Lead the class in a new improvisation game • Work with a partner to improvise an original scene • Written critique of a peer's improvised 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</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>

			ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org	

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 2 OVERVIEW

Unit Title: Elements of Acting

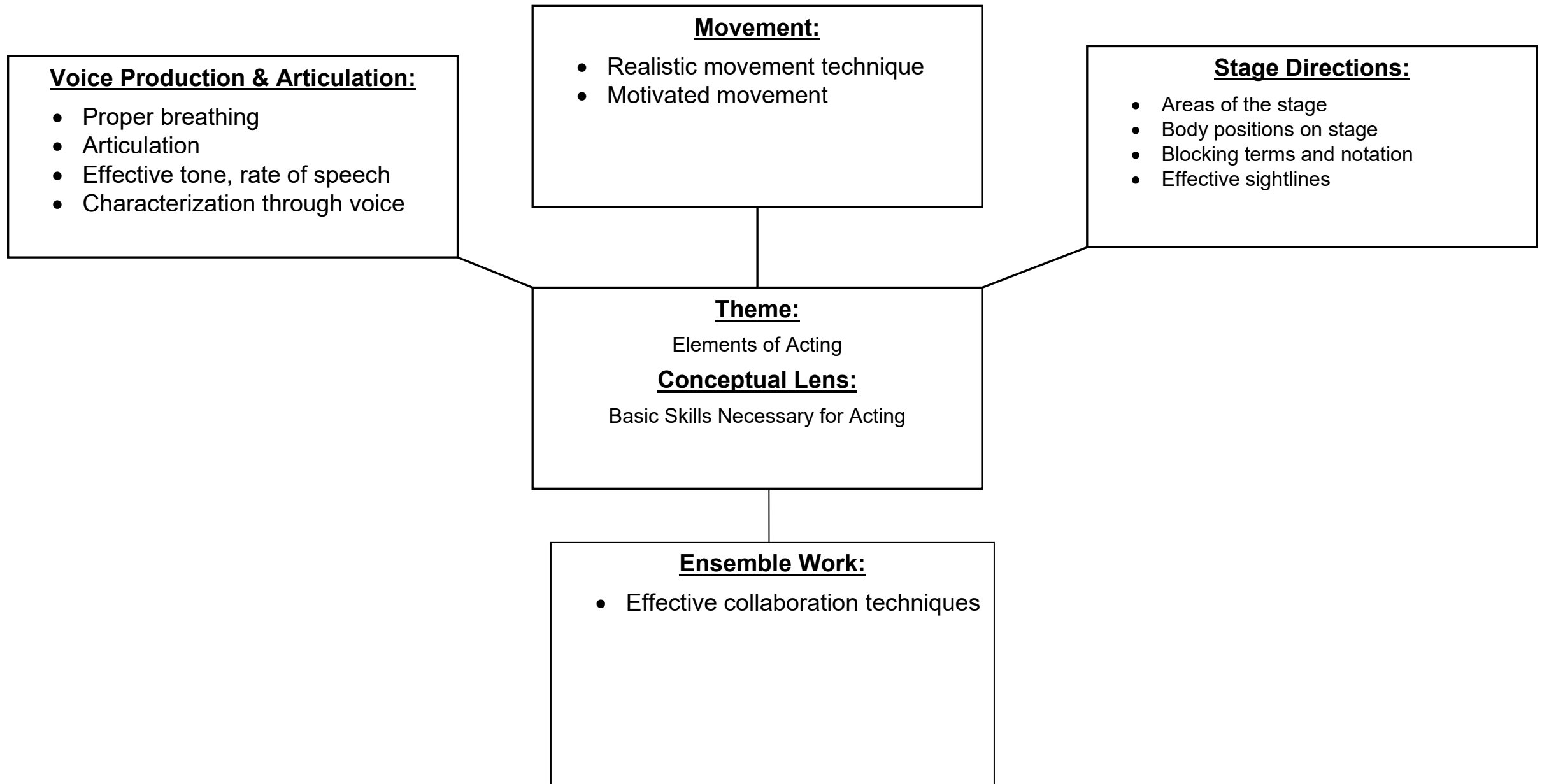
Unit Description and Objectives:

Students will learn the basic skills required for an acting performance. Students will be able to effectively use their bodies and voices on stage, follow and create stage directions and work as part of an ensemble.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. How do natural, believable movements enhance characterization?	1. Natural, believable movements on stage help the audience understand a character's motives and relationship with their surroundings.	1.1 How do your emotions impact the way that you move in various situations? 1.2 What can you tell about a person based on the way that they move? 1.3 What specific elements must you keep in mind when moving on stage as opposed to in your everyday life?
2. How can a director effectively use stage directions to tell a story?	2. Effective stage directions enhance the audience's understanding of the material while also creating effective sightlines.	2.1 What motivates a person to move across space in everyday life? 2.2 What should the audience see/not see during a particular performance?
3. How can an actor use their voice to develop a character?	3. Proper breathing, tone, rate of speech and articulation are the tools that an actor uses to develop a character with their voice.	3.1 How does vocal inflection influence the meaning of a line of dialogue? 3.2 How can you prepare your voice for the demands of a specific character?
4. Why is it important for an actor to be able to function as part of an ensemble?	4. Ensemble acting is a necessary part of nearly any theatrical experience and requires trust, teamwork and courtesy.	4.1 What makes someone easy or difficult to work with in a group setting? 4.2 In what instances might an actor need to cooperate with other performers?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theater – 9-12
Unit Number/Title: Unit 2 – Elements of Acting
Conceptual Lens: Students will acquire the basic skills necessary for acting.
Appropriate Time Allocation (# of Days): 7 weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.1.12.C.2	1.4.12.A.3		
1.3.12.C.2	1.4.12.B.1		
1.4.12.A.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:
Movement – 10 Days	Students will know that natural, believable movements on stage help the audience understand a character's motives and relationship with their surroundings.	<ul style="list-style-type: none"> Execute natural, believable movements that serve to develop specific characters Understand appropriate movements for given situations on stage Understand and demonstrate motivated movement on stage 	<ul style="list-style-type: none"> Define discipline specific terminology Participate in a number of theater games that focus on motivated movement Determine and demonstrate basic movements that are appropriate for various character types Create and perform original, motivated movement for a scripted scene Critique a peer's movement performance using chapter specific criteria 	Basic Drama Projects – Chapter 5	Students will collaborate with peers.	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Creating motivated movement for a scripted scene Written evaluation of a peer's motivated movement scene

<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>
Stage Directions – 10 Days	Students will know that effective stage directions enhance the audience's understanding of the material while also creating effective sightlines.	<ul style="list-style-type: none"> • Use discipline specific terminology to communicate proper blocking of a scene • Create blocking that is motivated by the material and creates appropriate sightlines • Demonstrate an ability to follow stage directions 	<ul style="list-style-type: none"> • Define discipline specific terminology • Identify the areas of the stage and the advantages/disadvantages of each • Identify the standard body positions on stage and the advantages/disadvantages of each • Participate in a number of theater games that focus on stage directions • Develop and perform stage crosses that are appropriate for a specific characters in specific situations • Create and perform blocking for a scripted scene • Evaluate a peer's blocking using chapter specific criteria 	Basic Drama Projects – Chapter 6	Students will collaborate with peers.	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> • Original blocking for a scripted scene • Written evaluation of a peer's blocking for a scripted scene

<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>
Voice Production & Articulation – 10 Days	Students will know that proper breathing, tone, rate of speech and articulation re the tools an actor uses to develop a character with their voice.	<ul style="list-style-type: none"> Determine and demonstrate appropriate vocal technique for specific character types Identify the parts of the body that are involved in vocal production 	<ul style="list-style-type: none"> Define discipline specific terminology Identify and explain the parts of the body that are involved in vocal production Participate in a variety of performance based exercises that deal with breathing, pitch, volume and rate of speech. Participate in a number of theater games that focus on voice and articulation Practice vocal warm ups with a specific emphasis on articulation In writing, practice scanning a monologue for performance Apply vocal production and articulation techniques to a performance of a monologue or a poem In writing, evaluate a peer's vocal production and articulation in their performance of a monologue or poem 	Basic Drama Projects – Chapter 7	Students will collaborate with peers.	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities.</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Apply all new knowledge to a performance of a monologue or poem In writing, critique a peer's performance of a monologue or poem

<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>
Ensemble Acting – 5 Days	Students will know that ensemble acting is a necessary part of any theatrical experience and requires trust, teamwork and courtesy.	Skill Objectives <ul style="list-style-type: none"> • Students will be able to work effectively with their peers to create an original improvised work 	<ul style="list-style-type: none"> • Define discipline specific terminology • Participate in a number of improvisation games that focus on ensemble building • Participate in class discussions regarding the importance of ensemble acting • In writing, analyze a scripted scene and determine how the comedy relies on ensemble work • Collaborate with a group to present an improvised performance • Critique peer's improvised performances using chapter specific criteria 	Basic Drama Projects – Chapter 8	Students will collaborate with their peers.	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	<u>Formative Assessments:</u> 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"> • Collaborate with a group to present an improvised performance • Written critique of a peer group's improvised 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</p> <p>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>

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 3 OVERVIEW

Unit Title: Creating A Character

Unit Description and Objectives:

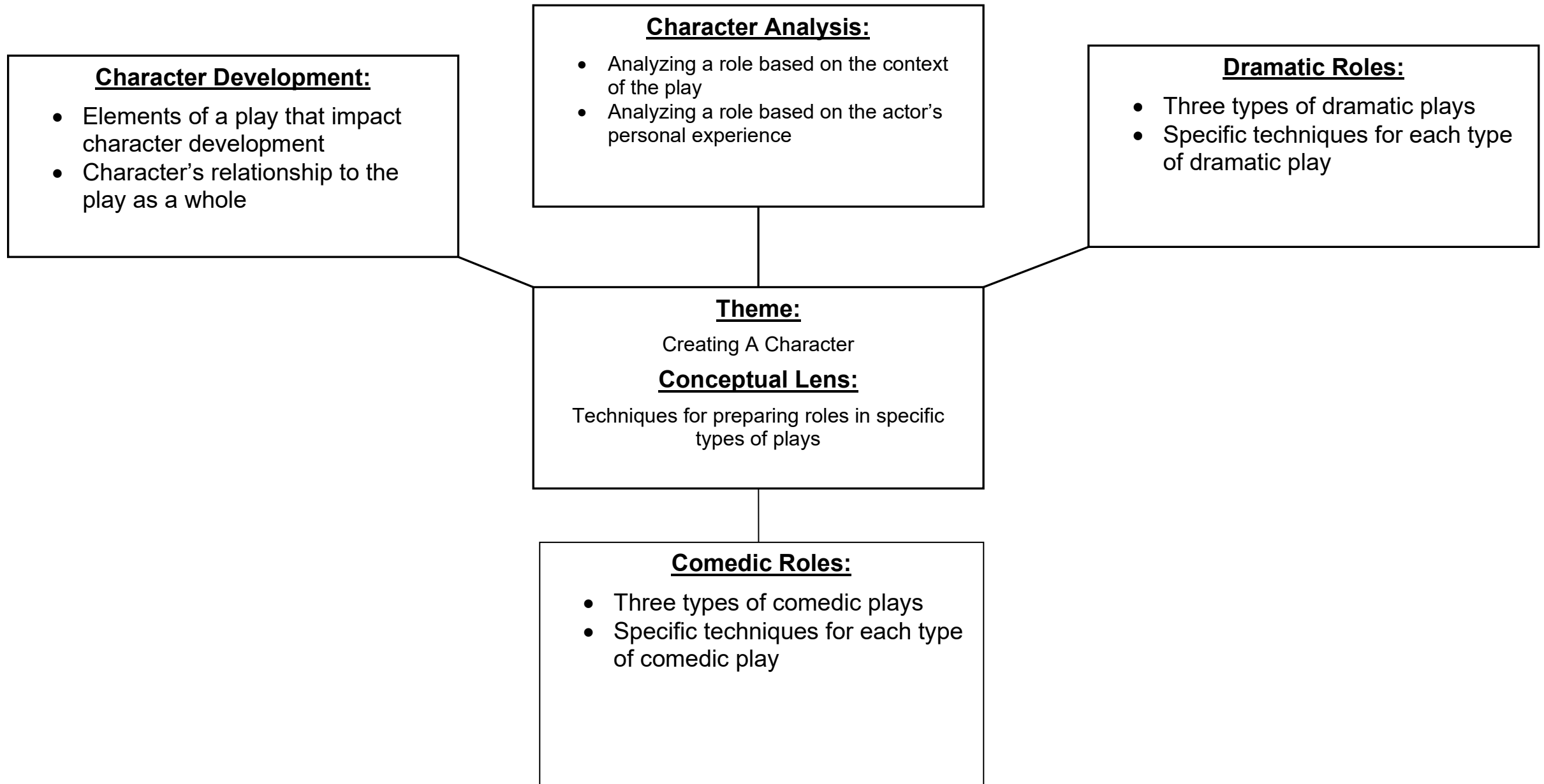
Students will learn how to use the text of a play to find tools for character development. Students will be able to analyze a character based on the playwright’s intent as well as their own experience, understand the elements of a play that impact characterization and to apply specific techniques for dramatic and comedic roles.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. How can the text of a play aide an actor in creating a character?	1. A dramatic text offers a number of clues for character analysis, including physical, emotional, and psychological traits.	1.1 What factors might cause a character to behave in a specific way? 1.2 What factors might cause a character to say a certain thing? 1.3 Based on what a character says, what can you determine that they may be thinking?
2. How can does character analysis translate to a performance?	2. Actors make specific character choices based on the information that they gather during the analysis process.	2.1 How does a specific character relate to the play as a whole? 2.2 How does the style of a play impact character choices? 2.3 How does traditional play structure reveal a character’s journey?

3. How, specifically, does an actor prepare for a dramatic role?	3. Dramatic roles are placed in three broadly defined categories – tragedy, social drama, and melodrama – each requiring specific techniques for preparation.	3.1 How do the three types of dramatic plays differ from each other and how are they similar? 3.2 How can sense memory help stimulate the emotional responses necessary for playing a dramatic scene?
4. How, specifically, does an actor prepare for a comedic role?	4. Comedic roles are placed in three broadly defined categories – low comedy, middlebrow comedy, and high comedy – each requiring specific techniques for preparation.	4.1 How do the three types of comedic plays differ from each other and how are they similar? 4.2 How can an actor balance the emotional truth of a scene with the distance that allows it to be funny?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theater/9-12
Unit Number/Title: Unit 3/Creating A Character
Students will learn the techniques necessary for preparing specific types of roles.
Conceptual Lens:
Appropriate Time Allocation (# of Days): 5 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.1.12.C.2		
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:
Character Analysis – 10 Days	Students will know that A dramatic text offers a number of clues for character analysis, including physical, emotional, and psychological traits.	<ul style="list-style-type: none">Analyze a dramatic text for clues as to why a character behaves as they doAnalyze a dramatic text for clues as to what a character thinks but does not sayClearly articulate a character’s motivation, objective and obstacle	<ul style="list-style-type: none">Define discipline specific terminologyBased on an interview conducted by a classmate, write a character analysis of him/herselfAnalyze classical dramatic texts for character motivation, objective and obstacleParticipate in various improvisation exercises that focus on character analysis	Basic Drama Projects – Chapter 9	<ul style="list-style-type: none">Students will collaborate with their peers.Students will utilize online resources to research the historical context of dramatic texts	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<u>Formative Assessments:</u> 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 a character from a classical dramatic text using discipline specific terminology

<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>
Character Development – 10 Days	Students will understand how a play's structure and style impact an actor's character choices	<ul style="list-style-type: none"> Identify the elements of a play that impact character development Demonstrate understanding of an individual character's relationship to the play as a whole Analyze a play's structure and articulate how it impacts character development 	<ul style="list-style-type: none"> Define discipline specific terminology Participate in various improvisation exercises that focus on character development Analyze a dramatic text in order to identify all elements of the structure Develop a list of essential questions for an actor to consider when developing a character Respond to a classmates' list of essential questions regarding a specific character View a video of a live theatrical performance and write a detailed critique of the actors' portrayal of complex characters 	Basic Drama Projects – Chapter 10	<ul style="list-style-type: none"> Students will collaborate with their peers. 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<p><u>Formative Assessments:</u></p> <p>Formative evaluation will be based on student effort and participation in in-class discussions and activities</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Written critique of a live theatrical performance with regard to character development Well-developed list of essential questions for an actor and corresponding responses

<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>
Dramatic Roles – 5 Days	Students will understand the specific techniques used in playing each type of dramatic role.	<ul style="list-style-type: none"> Identify the three types of dramatic plays Demonstrate an understanding of the techniques used in dramatic scene work 	<ul style="list-style-type: none"> Define Discipline specific terminology Work with a partner to create a fully developed character in a dramatic scene Work with a partner to perform a memorized, blocked dramatic scene 	Basic Drama Projects – Chapter 11	<ul style="list-style-type: none"> Students will collaborate with their peers 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<p><u>Formative Assessments:</u></p> <p>Formative evaluation will be based on student effort and participation in in-class discussions and activities</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Performance of a memorized, blocked dramatic scene Written critique of a classmate's performance in a memorized, blocked dramatic scene
Comedic Roles – 5 Days	Students will understand the specific techniques used in playing each type of comedic role.	<ul style="list-style-type: none"> Identify the three types of comedic plays Demonstrate an understanding of the technique used on comedic scene work 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a partner to create a fully developed character in a comedic scene Work with a partner to perform a memorized, blocked comedic scene 	Basic Drama Projects – Chapter 12	<ul style="list-style-type: none"> Students will collaborate with their peers. 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<p><u>Formative Assessments:</u></p> <p>Formative evaluation will be based on student effort and participation in in-class discussions and activities</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Performance of a memorized, blocked comedic scene Written critique of a classmate's performance in a memorized, blocked comedic scene

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, etc.</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</p> <p>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>

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 4 OVERVIEW

Unit Title: The Play: From Vision To Reality

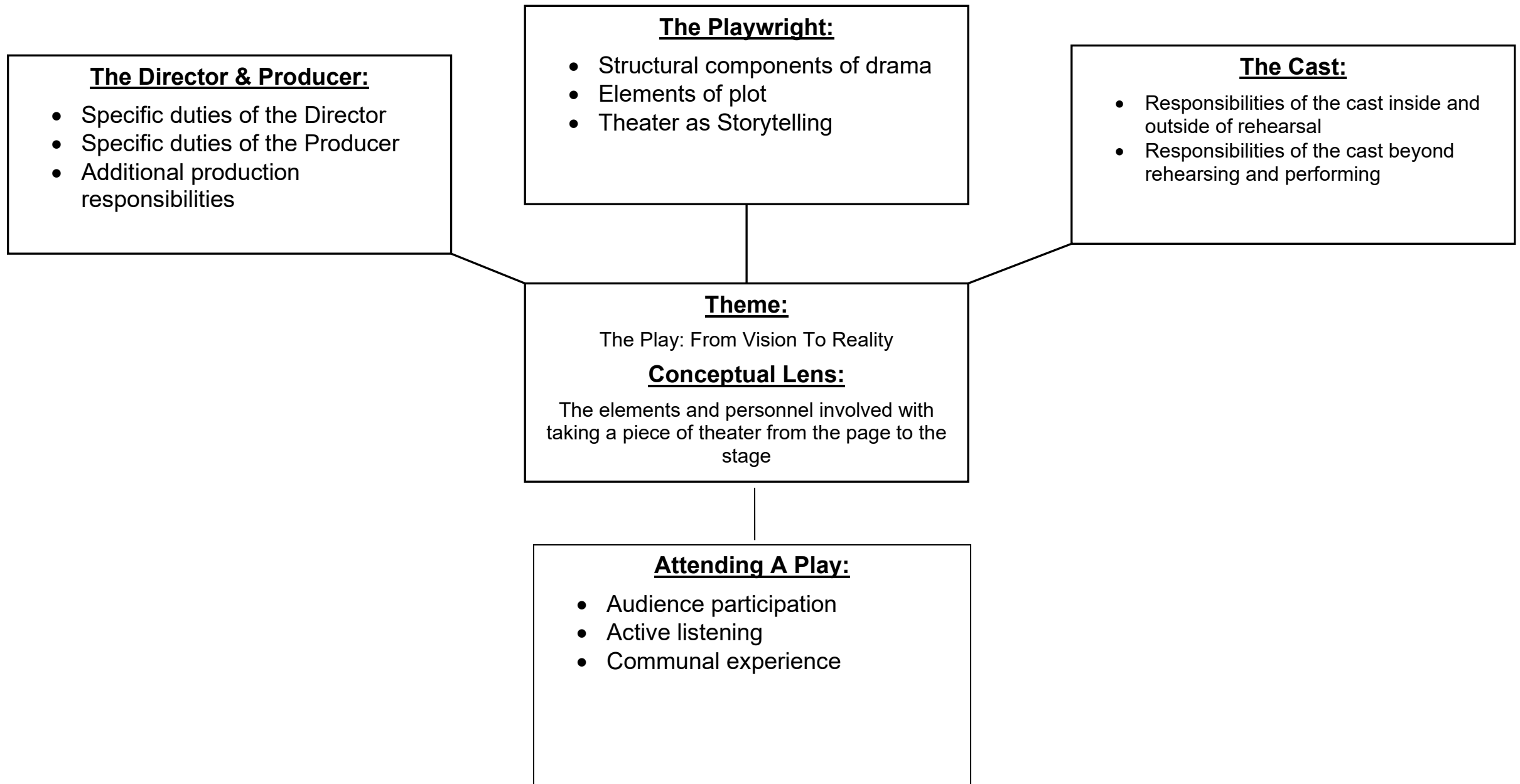
Unit Description and Objectives:

Students will learn what it takes to get a play from the page to the stage. This includes a study of the personnel involved in a production and the experience of actually attending a play.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. What are the structural components of a piece of drama?	1. There are six essential structural components that must be present in order to create complete piece of drama.	1.1 What are the seven elements of a plot? 1.2 What are Aristotle’s four elements of drama? 1.3 In what ways is writing a piece of theater similar to storytelling?
2. Aside from actors, who are the people involved in creating a theatrical production?	2. In order to create a theatrical production, it is necessary to have collaboration among a large team led by the Director and the Producer.	2.1 What are the specific duties of a Director? 2.2 What are the specific duties of a Producer? 2.3 What additional responsibilities must be fulfilled in order to create a theatrical production?
3. In addition to performing, what are the responsibilities of a show’s cast members?	3. In addition to performing, cast members are responsible for participating in the audition process, rehearsals, costume fittings and various other events as needed.	3.1 What are a cast member’s responsibilities during the rehearsal process? 3.2 What promotional events are required of cast members?
4. What is required of an audience member when they attend a theatrical production?	4. Audience members must utilize a combination of critical thinking skills and emotional response when responding to a piece of live theater.	4.1 In what ways can an audience member participate in a theatrical production? 4.2 What is ‘active listening?’ 4.3 Why is attending a play considered a ‘communal experience?’

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theater/9-12
Unit Number/Title: Unit 4: The Play: From Vision To Reality
 The elements and personnel involved with taking a piece of theater from the page to the stage
Conceptual Lens:
Appropriate Time Allocation (# of Days): 7 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.3	1.1.12.C.1		
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:
The Playwright – 10 Days	There are six essential structural elements and seven essential elements of plot that must be present in a piece of drama.	<ul style="list-style-type: none"> Demonstrate an understanding of the six essential structural elements of drama Demonstrate an understanding of the seven essential plot elements in drama Create a dramatic scenario based on standard dramatic play structure 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a partner to create a dramatic scenario based on standard dramatic play structure Read a short play and write a scenario for it Read a current news article and create a scenario based on it Participate in a class reading and analysis of a piece of reader's theater 	Basic Drama Projects – Chapter 13	<p>Students will collaborate with their peers.</p> <p>Students will use online resources to find news articles.</p>	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<p><u>Formative Assessments:</u> Formative evaluation will be based on student effort and participation in in-class discussions and activities</p> <p><u>Summative Assessment(s)</u></p> <ul style="list-style-type: none"> Written scenario based on a short play Written scenario based on a news article Original dramatic scenario Written evaluation of another team's original dramatic scenario

<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>
The Director & Producer – 10 Days	The specific responsibilities of a play's Director and Producer	<ul style="list-style-type: none"> Demonstrate an understanding of the roles of Director and Producer Use analytical skills to make decisions about casting and staging 	<ul style="list-style-type: none"> Define discipline specific terminology Read a short play and prepare a written and oral proposal from the point of view of a producer. Direct a classmate's performance of a monologue or poem. 	Basic Drama Projects – Chapter 14	Students will collaborate with their peers.	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<p><u>Formative Assessments:</u></p> <p>Formative evaluation will be based on student effort and participation in in-class discussions and activities</p> <p><u>Summative Assessments:</u></p> <ul style="list-style-type: none"> Written and oral producer presentation Direction of a classmate's performance Written evaluation of a classmate's directing

<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>
The Cast – 10 Days	Cast members have a number of responsibilities outside of performing in a play.	<ul style="list-style-type: none"> • Demonstrate an understanding of a cast member's responsibilities • Demonstrate an understanding of the audition process • Create a viable rehearsal schedule 	<ul style="list-style-type: none"> • Define discipline specific terminology • Read current casting calls and determine appropriate roles for which they may audition • Read a short play and create a viable rehearsal schedule • View a clip of a theatrical production and evaluate the casting • Participate in a mock audition 	Basic Drama Projects – Chapter 15	Students will use online resources to find casting calls.	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u> <ul style="list-style-type: none"> • Written explanation of appropriate casting calls • Rehearsal schedule • Written evaluation of casting • Mock audition 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>
Attend A Play – 5 Days	How to combine critical thinking and emotional response to evaluate a theatrical performance	<ul style="list-style-type: none"> Clearly articulate thoughts and reactions to a live theatrical performance Demonstrate an understanding of active listening 	<ul style="list-style-type: none"> Define discipline specific terminology Respond in writing to a live theatrical performance Write and deliver an original curtain speech for one of the plays previously read in class Research a local theater organization 	Basic Drama Projects – Chapter 17	Students will use online resources to research a local theater organization.	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> Written evaluation of a live theatrical 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, etc.</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</p> <p>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>

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 5 OVERVIEW

Unit Title: Technical Theater

Unit Description and Objectives:

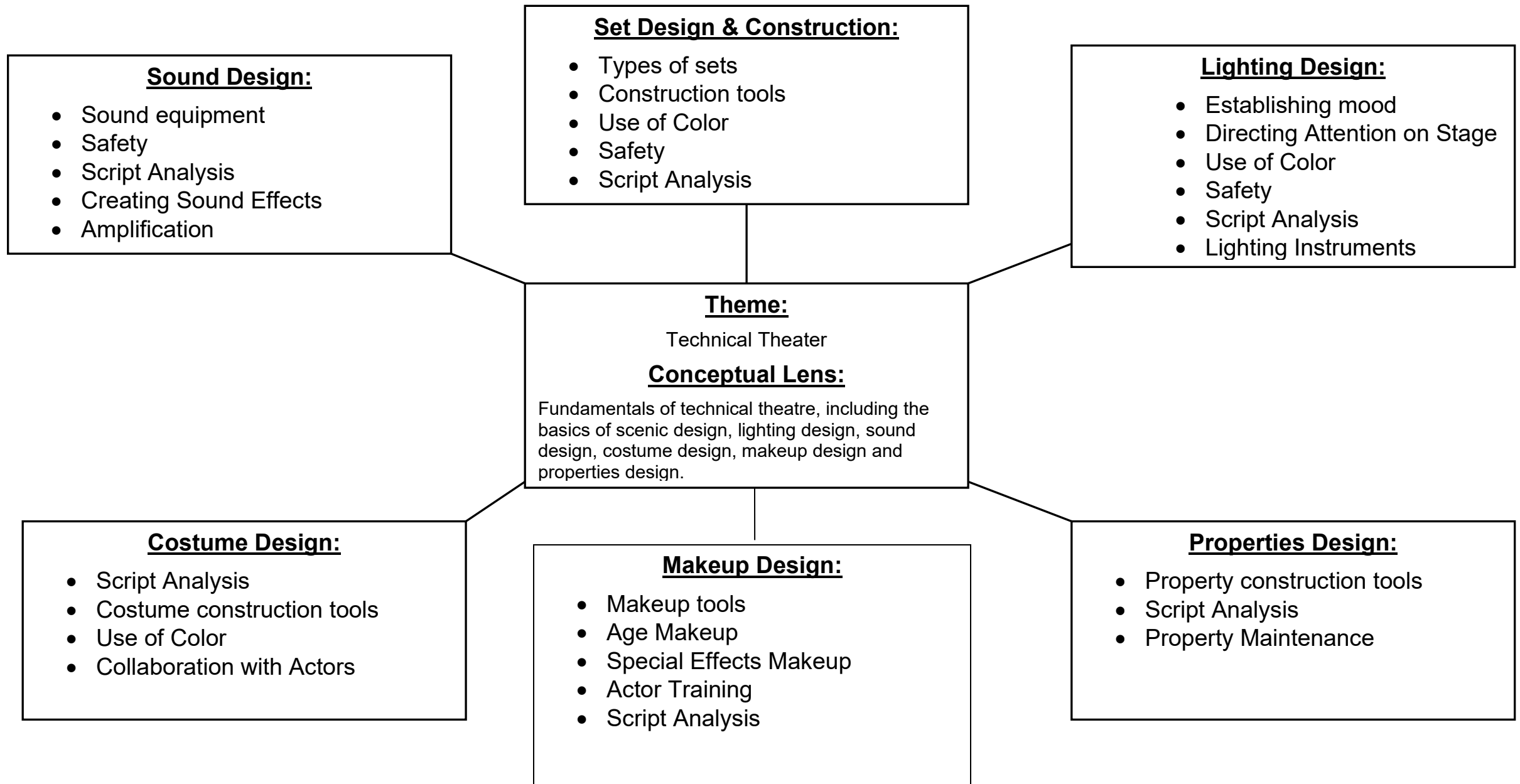
Students will learn the fundamentals of technical theatre, including the basics of scenic design, lighting design, sound design, costume design, makeup design and properties design.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. What are the essential elements of an effective scenic design?	1. Scenic designers must choose from a number of set types based on the needs of each play. 2. An effective scenic design must be functional, safe and aesthetically pleasing.	1.1 What are the various set types available for scenic designers? 1.2 What basic tools are necessary in order to construct most sets? 1.3 Which elements of a play can a scenic designer use to help create an effective scenic design? 1.4 How does use of color impact an audience’s response to a scenic design?
2. What are the essential elements of an effective lighting design?	2. Lighting designers use light to impact the mood of a play and to emphasize specific areas of the stage.	2.1 What are the lighting instruments typically found in a theater? 2.2 What specific safety concerns are related to lighting design? 2.3 Which elements of a play can a lighting designer use to help create an effective lighting design? 2.4 How does use of color impact an audience’s response to a lighting design?

3. What are the essential elements of an effective sound design?	3. Sound designers use sound to define mood, amplify sounds and provide sound effects for a theatrical production.	3.1 What is the sound equipment typically found in a theater? 3.2 What tools can a sound designer use to create original sound effects? 3.3 Which elements of a play can a sound designer use to help create an effective sound design?
4. What are the essential elements of an effective costume design?	4. Costume designers are primarily responsible for communicating the time period of the play as well as a number of external character traits.	4.1 What tools might a costume designer use to design and construct costumes? 4.2 What elements of a play can a costume designer use to help create an effective costume design? 4.3 Why is it necessary for a costume designer to collaborate closely with actors when creating a design?
5. What are the essential elements of effective stage makeup?	5. All actors must know how to effectively apply basic stage makeup. 2. Makeup designers use special makeup effects to help create illusions of age, illness and various other special circumstances.	5.1 What should every actor have in their basic stage makeup kit? 5.2 What are the primary tools that a makeup designer uses for special effects makeup? 5.3 In what situations might special effects makeup be necessary? 5.4 What elements of a play can a makeup designer use to help create an effective makeup design?
6. What are the essential elements of an effective properties design?	6. A properties master must carefully research a play to ensure that all properties are appropriate in context.	6.1 What tools might a properties master use to create original props? 6.2 What elements of a play can a properties master use to help create an effective properties design? 6.3 Who is responsible for the maintenance of all properties once a show has opened?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theater/9-12
Unit Number/Title: Unit 5/Technical Theater
Students will learn the fundamentals of technical theatre, including the basics of scenic design, lighting design, sound design, costume design, makeup design and properties design.

Conceptual Lens:
Appropriate Time Allocation (# of Days): 9 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.4.12.B.1		
1.4.12.A.2	1.1.12.C.3		
1.4.12.A.4			

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:
Scenic Design & Construction – 10 Days	An effective scenic design must be functional, safe and aesthetically pleasing.	<ul style="list-style-type: none">Demonstrate an understanding of various types of sets/stagesDemonstrate an understanding of the tools and safety procedures necessary for scenic constructionDesign an effective, original set for a short play	<ul style="list-style-type: none">Define discipline specific terminologyVisit the auditorium and identify specific parts of the stageResearch professional scenic designs and evaluate their use of colorDesign a backdrop for a play previously read in classWork with a partner to create a scenic design for a short playWork with a partner to create a scale model of original scenic design	Basic Drama Projects – Chapter 18	<ul style="list-style-type: none">Students will use online resources to research professional scenic designsStudents will collaborate with their peers	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	Formative Assessments: <ul style="list-style-type: none">Formative evaluation will be based on student effort and participation in in-class discussions and activities Summative Assessments: <ul style="list-style-type: none">Presentation of an original scenic design with a scale modelWritten evaluation of a classmate’s scenic design and scale model

<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>
Lighting Design – 10 Days	Lighting designers use light to impact the mood of a play and to emphasize specific areas on stage.	<ul style="list-style-type: none"> • Demonstrate an understanding of the effect lighting design has on mood and emphasis • Demonstrate an understanding of the tools and safety procedure necessary for hanging lights • Analyze a short play to determine the lighting requirements • Create an original light plot for a short play 	<ul style="list-style-type: none"> • Define discipline specific terminology • Visit the auditorium and identify specific lighting equipment • Research professional lighting designs and evaluate their impact on mood and emphasis • Work with a partner to determine lighting requirements for a short play • Create an original lighting plot and cue sheet for a short play 	Basic Drama Projects-Chapter 19	<ul style="list-style-type: none"> • Students will use online resources to research professional lighting designs • Students will collaborate with their peers 	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> • Original lighting plot and cue sheet • Written evaluation of a classmate's original lighting plot and cue sheet
Sound Design – 5 Days	Sound designers use sound to define mood, amplify sounds and provide sound effects for a theatrical production.	<ul style="list-style-type: none"> • Create an original sound effects tape and cue sheet for a short play • Demonstrate an understanding of the equipment necessary for creating a sound design. 	<ul style="list-style-type: none"> • Define discipline specific terminology • Visit the auditorium and identify specific sound equipment • Participate in an improvisation game that involves creating original sound effects 	Basic Drama Projects – Chapter 20	<ul style="list-style-type: none"> • Students will collaborate with their peers. 	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p>

<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>
			<ul style="list-style-type: none"> Read a short play and create an original sound design, including a sound effects tape and cue sheet 				<ul style="list-style-type: none"> Original sound effects tape and cue sheet Written evaluation of a classmates' sound effects tape and cue sheet
Costume Design – 10 Days	Costume designers are primarily responsible for communicating the time period of the play as well as a number of external character traits.	<ul style="list-style-type: none"> Analyze a play for time period, style and design Create an original costume design for a character in a short play 	<ul style="list-style-type: none"> Define discipline specific terminology Research professional costume designs and evaluate the impact on the audience's understanding of the characters Work with a group to create an original costume for a character using repurposed materials Create an original costume design with rendering for a character in a previously read short play 	Basic Drama Projects – Chapter 21	<ul style="list-style-type: none"> Students will collaborate with their peers Students will use online resources to research professional costume designs 	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> Original costume design Written evaluation of a classmate's original costume design

<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>
Makeup Design – 5 Days	Makeup designers use special makeup effects to help create illusions of age, illness and various other special circumstances.	<ul style="list-style-type: none"> Properly apply straight stage makeup as well as makeup to create the illusion of age and/or special effects 	<ul style="list-style-type: none"> Define discipline specific terminology Research techniques for special effects and age makeup View and discuss various examples of special effects/old age makeup Self-apply straight stage makeup Apply special effect/old age makeup to a partner 	Basic Drama Projects – Chapter 22	<ul style="list-style-type: none"> Students will collaborate with their peers Students will use online resources to research makeup techniques 	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> Proper application of straight stage makeup and special effect/old age makeup
Properties Design – 5 Days	A properties master must carefully research a play to ensure that all properties are appropriate in context.	<ul style="list-style-type: none"> Analyze and research a play to determine the appropriate props Develop an original prop plot for a short play 	<ul style="list-style-type: none"> Define discipline specific terminology Analyze a short play previously read in class and research appropriate props Participate in an improvisation game dealing with props Create an original properties plot for a short play previously read in class 	Basic Drama Projects – Chapter 23	<ul style="list-style-type: none"> Students will collaborate with their peers Students will use online resources to research appropriate properties 	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> Original properties plot for a short play

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, etc.</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 www.udlguidelines.cast.org	here	

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 6 OVERVIEW

Unit Title: Theatre And Its Counterparts

Unit Description and Objectives:

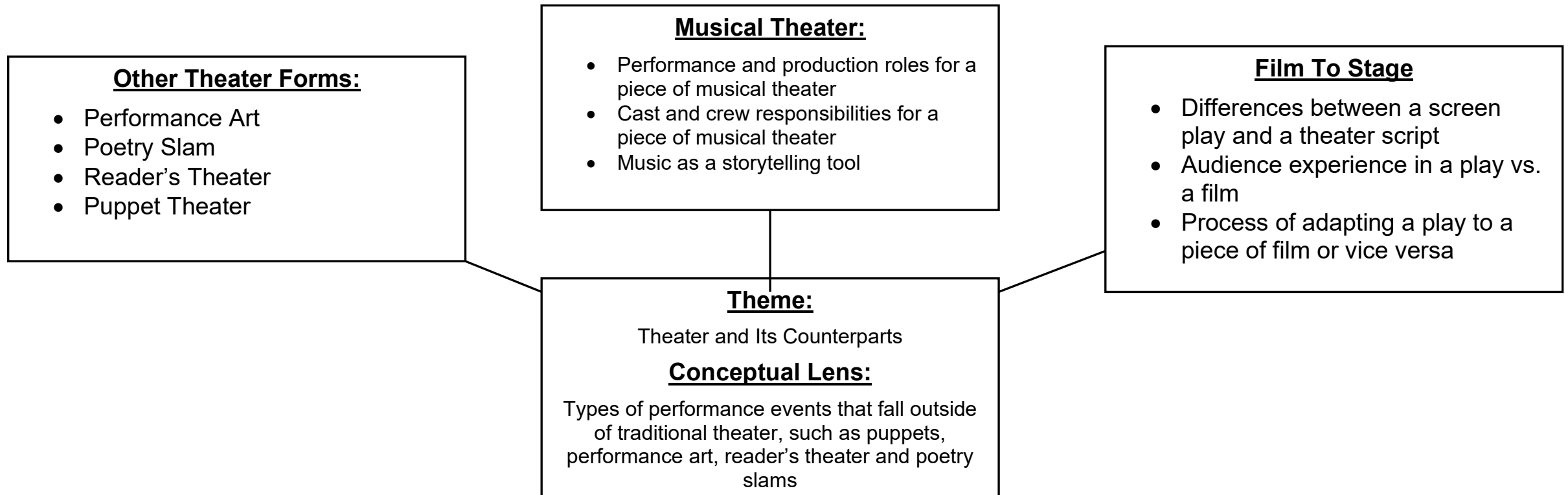
Students will learn about musical theatre and other theatrical forms, including performance art, multimedia, puppet theatre and readers’ theatre. Students will learn how to plan, write and present adaptations of theatrical pieces, films and television shows.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. What are the necessary elements in a musical theater production?	1. In addition to the roles required for the production of a straight play, a musical production requires collaboration with a musical director, orchestra and choreographer. 2. Musical numbers must serve the purpose of moving the story forward and/or exposing new information.	1.1 How is the experience of attending a musical different from attending a straight play? 1.2 What is required of the cast and production team in a musical? 1.3 What specific challenges are associated with writing and producing a musical as opposed to a straight play?
2. What types of performances fall under the umbrella of theater other than straight plays and musicals?	2. In addition to straight plays and musicals, theatrical performances might include performance art, poetry slams, reader’s theater or puppet theater.	2.1 How is reader’s theater similar to the production of a straight play? How is it different? 2.2 Which specific acting skills can a performer apply when they take part in a poetry slam? 2.3 What techniques and/or skills are necessary when telling a story using puppets? 2.4 What type of events might fall under the umbrella of performance art?

3. What are the primary differences between a play script and a screenplay?	3. A theatrical script focuses primarily on dialogue while a screenplay focuses primarily on the technical elements of the project.	3.1 What information can a performer or technician gain from reading a play script? 3.2 What information can a performer or technician gain from reading a screenplay? 3.3 What adjustments must be made when adapting a movie into a play or vice versa? 3.4 How is the experience of watching a play different from the experience of watching a movie or television show?
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UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade:	Exploring The Theater/9-12
Unit Number/Title:	Unit 6/Theatre And Its Counterparts
	Types of performance events that fall outside of traditional theater, such as puppets, performance art, reader's theater and poetry slams
Conceptual Lens:	
Appropriate Time Allocation (# of Days):	4 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.4.12.B.2		
1.4.12.A.3	1.4.12.B.3		
1.4.12.A.4	1.1.12.C.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:
Musical Theater – 5 Days	<ul style="list-style-type: none">In addition to the roles required for the production of a straight play, a musical production requires collaboration with a musical director, orchestra and choreographer.Musical numbers must serve the purpose of moving the story forward and/or exposing new information.	<ul style="list-style-type: none">Develop a proposal for a musical adaptation of a popular play, book or film, including the selection of appropriate songs to move the plot along	<ul style="list-style-type: none">Define discipline specific terminologyResearch musical adaptations of plays, films and pieces of literatureWork with a partner to prepare a musical adaptation of a popular play, book or film, including the selection of appropriate songs for key moments in the plot	Basic Drama Projects – Chapter 24	<ul style="list-style-type: none">Students will collaborate with their peers.Students will use online resources to research musical adaptations	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	Formative Assessments: <ul style="list-style-type: none">Formative evaluation will be based on student effort and participation in in-class discussions and activities Summative Assessments: <ul style="list-style-type: none">Musical adaptation proposalWritten evaluation of a classmate's musical adaptation proposal

<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>
Other Theatre Forms – 10 Days	<ul style="list-style-type: none"> In addition to straight plays and musicals, theatrical performances might include performance art, poetry slams, reader's theater or puppet theater. 	<ul style="list-style-type: none"> Teach a lesson to the class regarding one of the Other Theater Forms Participate in a performance of one of the Other Theater Forms 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a small group to research one of the Other Theater Forms and prepare a lesson with presentation tools and a short quiz Work in a small group to perform either a poetry slam or a piece of reader's theater 	Basic Drama Projects – Chapter 25	<ul style="list-style-type: none"> Students will collaborate with their peers Students will use online resources to research Other Theater Forms Students will use technology resources to create lesson presentations 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u> <ul style="list-style-type: none"> Other Theater Forms lesson presentation
Film To Stage – 5 Days	<ul style="list-style-type: none"> A theatrical script focuses primarily on dialogue while a screenplay focuses primarily on the technical elements of the project. 	<ul style="list-style-type: none"> Adapt a scene from a film or television show into a scene for the stage 	<ul style="list-style-type: none"> Define discipline specific terminology Choose a film or television show and use the Internet to locate a copy of the screenplay and/or video clips of specific scenes. View the video clips and assess the technical document in comparison to the finished product. Analyze a theatrical script and a screenplay to assess similarities and differences Work with a partner to adapt a scene from the film or television show into a script for the stage 	Basic Drama Projects - Chapter 26	<ul style="list-style-type: none"> Students will collaborate with their peers Students will use online resources to find screenplays and video clips 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u> <ul style="list-style-type: none"> Adaptation of a screenplay into a stage script

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, etc.</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 www.udlguidelines.cast.org	here	

UNIT OVERVIEW

Course Title: Exploring The Theater

Unit #: UNIT 7 OVERVIEW

Unit Title: Exploring Theatre History

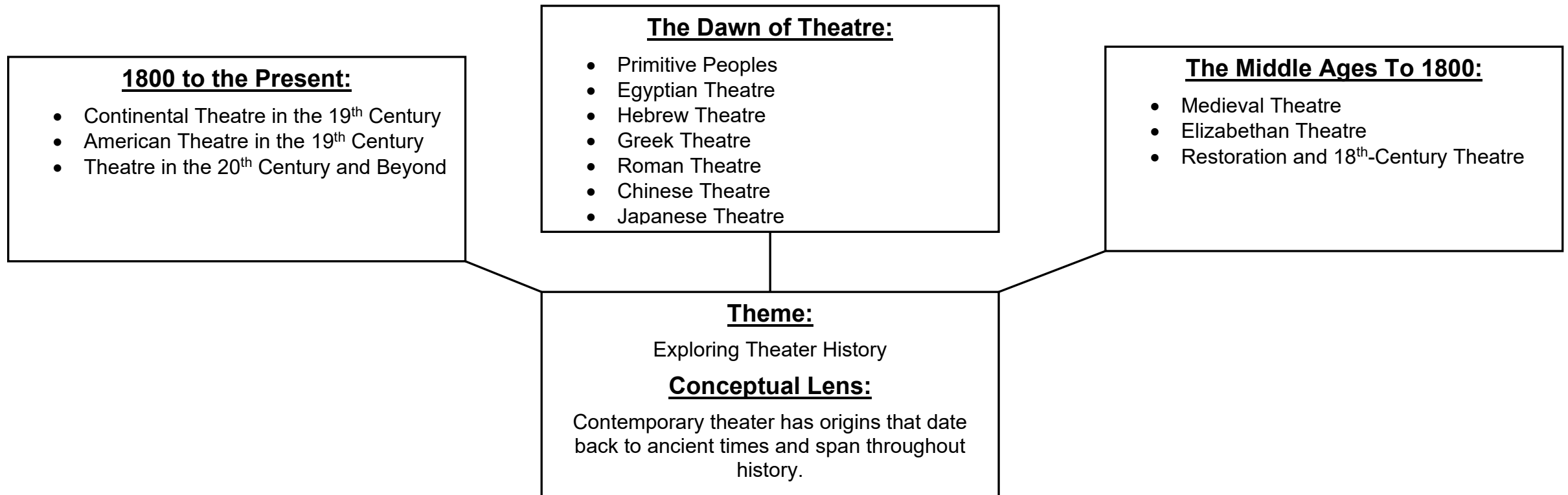
Unit Description and Objectives:
Students will study theatre performance and design techniques across cultures and time periods. They will make connections between theater history and contemporary theater.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. What are the origins of contemporary theater?	1. All contemporary theater pieces are influenced by traditions dating back to primitive people in addition to the ancient performance rituals of Egyptians, Greeks, Romans, Chinese and Japanese.	1.1 How do we use performance art as a form of ritual? 1.2 Which elements of primitive and ancient performances are present in contemporary theater? 1.3 What connections can be made between religion and performance?
2. How does Medieval Theatre reflect the popular beliefs of the time?	2. Because the early church leaders were opposed to theater, Medieval Theatre was less formal and included events such as religious ceremonies, passion plays and street performance.	2.1 Why might church leaders be opposed to theater? 2.2 How could dramatic performances help to advance the mission of the church? 2.3 Which elements of commedia dell’arte are present in contemporary performance art?

3. Who was the intended audience for Elizabethan Theatre?	3. Through the support of Queen Elizabeth I, theatre in the Elizabethan Age became more popular with the upper classes. However, it remained popular among common people and was a primary form of entertainment in its time.	3.1 How did theater spaces and design elements in the Elizabethan Age impact the audience's experience? 3.2 Why has William Shakespeare's work remained so universally enjoyed and respected over the course of hundreds of years? 3.3 How did the experience of attending Elizabethan theater differ according to class?
4. How has theater evolved over the past two hundred years?	4. Between 1800 and the present, there has been a rise in realistic drama as well as the development of more abstract styles, such as Absurdist Theatre, Theatre of Cruelty and Brecht's Alienation Effect.	4.1 In what ways do we continue the tradition of vaudeville in contemporary entertainment? 4.2 Which contemporary pieces, both on stage and screen, have utilized the Alienation Effect? 4.3 How is the audience experience different when attending a piece of realistic theater as opposed to a more abstract form?

UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theatre/9-12
Unit Number/Title: Unit 7 – Exploring Theatre History
 Contemporary theater has origins that date back to ancient times and span throughout history.
Conceptual Lens:
Appropriate Time Allocation (# of Days): 7 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.4.12.B.3		
1.4.12.A.4	1.1.12.C.1		

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:
The Dawn Of Theatre – 10 Days.	<ul style="list-style-type: none"> The contributions of early civilizations to the development of theatre 	<ul style="list-style-type: none"> Teach a lesson on a specific topic regarding The Dawn of Theatre Analyze a play written by a playwright of an early civilization Make connections between the theater of early civilizations and contemporary theatre 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a small group to research and present on a specific topic regarding The Dawn of Theatre. Participate in a reading of <i>Antigone</i> by Sophocles and draw comparisons to contemporary theatre pieces studied earlier in previous units View videos of contemporary puppet theatre pieces and analyze the ways in which they were influenced by ancient theatre from the Far East 	<ul style="list-style-type: none"> Basic Drama Projects Unit 7, Part 1 	<ul style="list-style-type: none"> Students will collaborate with classmates to research and present a lesson on a specific topic regarding The Dawn of Theatre. Students will use online resources to create their presentations. 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.7 WGr11-12.8 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u> <ul style="list-style-type: none"> Presentation on a specific topic regarding The Dawn of Theatre. End of Unit Test

<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 Middle Ages to 1800 – 10 Days	<ul style="list-style-type: none"> The contributions of Medieval, Elizabethan and Restoration artists to the development of theatre 	<ul style="list-style-type: none"> Teach a lesson on a specific topic or playwright regarding The Middle Ages to 1800 Analyze a play written during The Middle Ages to 1800 Make connections between the theater of The Middle Ages to 1800 and contemporary theatre 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a small group to research and present on a specific topic or playwright regarding The Middle Ages to 1800 Read the morality play <i>Everyman</i> and draw comparisons to contemporary theatre pieces studied in previous units Create original costume designs for commedia dell'arte characters Participate in an improvisation activity that is based on the format of commedia dell'arte 	<ul style="list-style-type: none"> Basic Drama Projects Unit 7, Part 2 	<ul style="list-style-type: none"> Students will collaborate with classmates to research and present a lesson on a specific topic or playwright regarding The Middle Ages to 1800 Students will use online resources to create their presentations. 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.7 WGr11-12.8 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u> <ul style="list-style-type: none"> Presentation on a specific topic or playwright regarding The Middle Ages to 1800. End of Unit Test

<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>
1800 to The Present – 15 Days	<ul style="list-style-type: none"> The contributions of 18th, 19th and 20th century artists to the development of theatre The ways in which recent theatrical trends are influenced by theatre history 	<ul style="list-style-type: none"> Teach a lesson on a specific topic or playwright regarding 1800 to The Present Analyze a play written from 1800 to The Present Make connections between theatre history and growing trends in theatre arts 	<ul style="list-style-type: none"> Define discipline specific terminology Work with a small group to research and present on a specific topic or playwright regarding 1800 to The Present Read <i>Six Characters In Search of an Author</i> by Luigi Pirandello and analyze its contributions to contemporary theater Research and provide an analysis of a current theatrical trend and its historical roots Discuss the ways in which contemporary entertainment trends (theatrical and non-theatrical) have roots in vaudeville 	<ul style="list-style-type: none"> Basic Drama Projects Unit 7, Part 3 	<ul style="list-style-type: none"> Students will collaborate with classmates to research and present a lesson on a specific topic or playwright regarding 1800 to The Present Students will use online resources to create their presentations Students will use online resources to research recently growing theatrical trends 	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.7 WGr11-12.8 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	<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 Assessments:</u></p> <ul style="list-style-type: none"> Presentation on a specific topic or playwright regarding The Middle Ages to 1800. Report on a current theatrical trend and its historical roots End of Unit Test

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, etc.</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</p> <p>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>

UNIT OVERVIEW

Course Title: Exploring The Theatre

Unit #: UNIT 8 OVERVIEW

Unit Title: Putting It Together

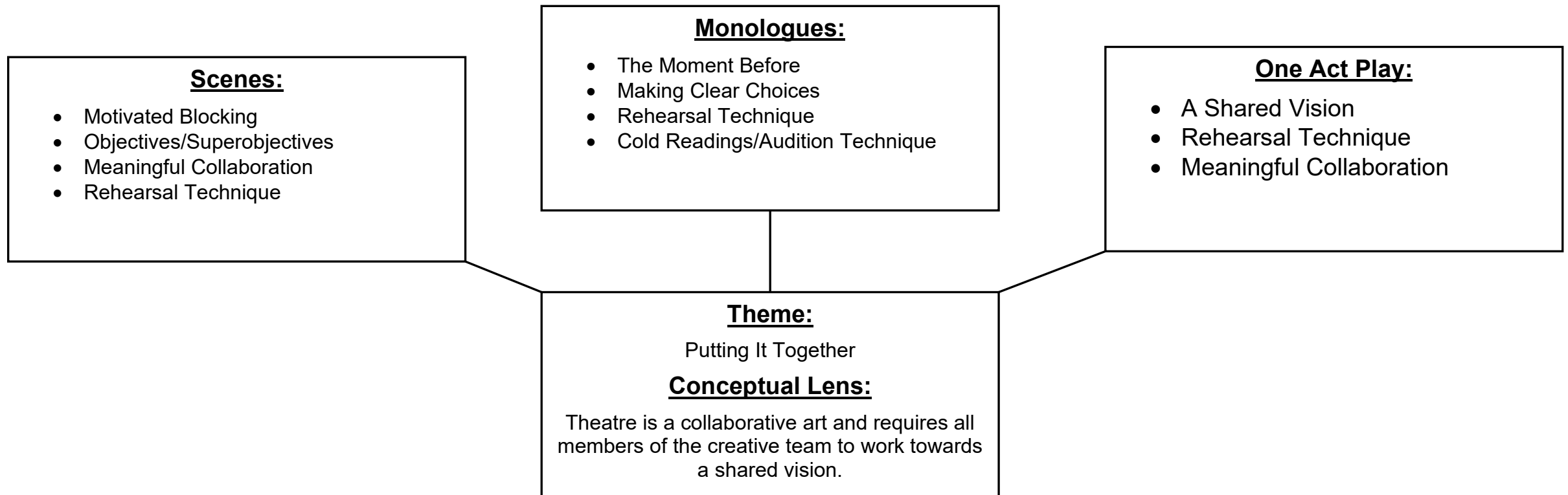
Unit Description and Objectives:
Students will apply all of the practices and techniques that they have learned in previous units to create fully realized performances and designs.

Essential Questions and Enduring Understandings:

Essential Questions:	<u>Enduring Understandings/Generalizations</u> Students will understand that:	Guiding Questions
1. How do actors prepare for an effective performance of a monologue?	1. In order to effectively perform a monologue, it is necessary to understand the piece within the greater context of the play. 2. Effective performance of a monologue requires an actor to make clear and specific character choices.	1.1 What resources do actors have available to help them make realistic and original character choices? 1.2 Why are monologues often used as a casting tool? 1.3 How can an actor portray a character’s background in the context of an isolated monologue? 1.4 What are the most effective methods for rehearsing a monologue?
2. What is required for a successful collaboration between actors in a scripted scene?	1. Successful collaboration between actors in a scripted scene requires a clear understanding of the relationships between characters. 2. Successful collaboration between actors in a scripted scene requires all actors to clearly communicate and commit to their character’s objectives.	2.1 How can actors portray the relationship between characters in their scene work? 2.2 How do blocking and movement help convey the playwright’s intent? 2.3 What are the most effective methods for rehearsing a scene with multiple performers? 2.4 How can improvisation be a useful tool when rehearsing a scripted scene?

3. What is required for successful collaboration between an entire creative team in order to create a full theatrical production?	1. Successful collaboration in creating a full theatrical production requires the director and producer to clearly articulate their overall vision for the production. 2. Successful collaboration in creating a full theatrical production requires all members of the cast and creative team to work towards achieving a shared vision for the production.	3.1 Who is responsible for creating an overall vision for the production? 3.2 How can each member of the cast and creative team contribute to achieving the shared vision for the production? 3.3 What are the most effective methods for rehearsing a full theatrical production? 3.4 Why is it necessary for designers to communicate their designs clearly to the cast and crew throughout the rehearsal process?
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UNIT GRAPHIC ORGANIZER



CURRICULUM UNIT PLAN

Course Title/Grade: Exploring The Theatre/9-12
Unit Number/Title: Unit 8 – Putting It Together
Theatre is a collaborative art and requires all members of the creative team to work towards a shared vision.

Conceptual Lens: _____
Appropriate Time Allocation (# of Days): 6 Weeks

Primary Core Content Standards referenced With Cumulative Progress Indicators			
1.4.12.A.1	1.4.12.B.2	1.1.12.C.3	
1.4.12.A.2	1.1.12.C.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:
Monologues – 5 Days	<ul style="list-style-type: none">A successful monologue performance depends upon clear character choices and an understanding of the greater context of the play.	<ul style="list-style-type: none">Choose an appropriate monologue for an auditionApply various acting and character development techniques to the memorized performance of a monologue	<ul style="list-style-type: none">Analyze personal style and attributes in order to determine individual casting “type”Utilize online and print casting resources to find real casting calls appropriate for individual studentsResearch plays and monologues to choose an appropriate audition monologue for castingRehearse and perform an audition monologueUse discipline specific terminology to evaluate a classmate’s audition monologue	Basic Drama Projects – Unit 8: Monologues	<ul style="list-style-type: none">Students will use online resources to find audition noticesStudents will use online resources to research the context of the plays from which they found their monologues	WGr11-12.10 WGr11-12.9 LGr11-12.4 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2	<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 Assessments:</u> <ul style="list-style-type: none">Audition monologue performanceWritten evaluation of a classmate’s audition monologue

<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>
Scenes – 5 Days	<ul style="list-style-type: none"> Successful collaboration between actors in a scene is dependent upon clear understanding and communication of character relationships and objectives. 	<ul style="list-style-type: none"> Clearly articulate character motivation and objectives within a given scene Clearly articulate character relationships within a given scene Apply various acting and character development techniques to the memorized performance of a scripted scene 	<ul style="list-style-type: none"> Utilize online and print resources to research the context of the play in which a teacher-provided scene was originally found Rehearse and perform a role in a scripted scene Use discipline specific terminology to evaluate a classmate's performance in a scripted scene 		<ul style="list-style-type: none"> Students will collaborate with their peers to perform a scripted scene Students will use online resources to research the context of the plays from which their scenes were found 	WGr11-12.10 WGr11-12.9 LGr11-12.4 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2	<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 Assessments:</u> <ul style="list-style-type: none"> Scripted Scene performance Written evaluation of a classmate's scripted scene performance
One Act Play – 15 Days	<ul style="list-style-type: none"> In order to successfully put on a full play, all members of the creative team must work together to achieve a shared vision. 	<ul style="list-style-type: none"> Effectively fulfill a role as part of the creative team for a one act play Collaborate with peers to create a work that is consistent with the director's vision 	<ul style="list-style-type: none"> Participate in rehearsals and production meetings in preparation for the production of a one act play Create original scenic, costume, lighting, makeup and properties designs for a one act play Participate in a full performance of a one act play Write an evaluation of the individual's contributions to the production of the one act play 	Teacher Selected One Act Play	<ul style="list-style-type: none"> Students will collaborate with peers to put on a cohesive production of a one act play Students will use discipline specific technology as necessary to research and create various design elements for a one act play 	WGr11-12.10 WGr11-12.9 LGr11-12.4 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2	<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 Assessments:</u> <ul style="list-style-type: none"> Completed performance and/or design element for a one act play Self-assessment essay

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, etc.</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 www.udlguidelines.cast.org	here	

CROSS-CONTENT STANDARDS ANALYSIS

Course Title: Exploring The Theater Grade: 9-12

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
Begin With Basics	1.1.12.A.3	2.5.12.A.1 2.5.12.A.3 2.5.12.B.2 2.5.12.A.4	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	N/A	N/A	N/A	N/A	N/A	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.C.5 9.1.12.C.4
Elements of Acting	1.1.12.A.3	2.5.2.A.1 2.5.4.A.2 2.5.4.A.3 2.5.4.A.4 2.5.12.B.2 2.5.12.A.4	WGr11-12.10 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.10	N/A	N/A	N/A	N/A	8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.C.5 9.1.12.C.4
Creating A Character	1.1.12.A.3	2.5.12.A.4 2.5.12.B.2	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.E.1 9.1.12.C.5 9.1.12.C.4
From Vision To Reality	1.1.12.D.1	N/A	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.C.5 9.1.12.C.4
Technical Theater	1.1.12.D.1	N/A	WGr11-12.10 WGr11-12. LGr11-12.4 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.F.2 8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.E.1 9.1.12.C.5 9.1.12.C.4

Theater and Its Counterparts	1.1.12.D.1	N/A	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.C.5 9.1.12.C.4
Exploring Theater History	1.1.12.D.1	N/A	WGr11-12.10 WGr11-12.9 SLGr11-12.1 LGr11-12.4 WGr11-12.7 WGr11-12.8 WGr11-12.4 RIGr11-12.1 RIGr11-12.2 RIGr11-12.10	N/A	N/A	6.2.12.D.2.A 6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.F.2 8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.C.5 9.1.12.C.4
Putting It Together	1.1.12.A.3	2.5.12.B.2 2.5.12.A.4	WGr11-12.10 WGr11-12.9 LGr11-12.4 SLGr11-12.1 LGr11-12.4 WGr11-12.4 RIGr11-12.1 RIGr11-12.2	N/A	N/A	6.1.12.D.14.F	6.2.12.D.4.K	8.1.12.D.2	9.1.12.A.1 9.3.12.C.6 9.3.12.C.3 9.1.12.F.2 9.1.12.E.1 9.1.12.C.5 9.1.12.C.4

***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.

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- 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