

Orange Public Schools
Drama Grades K-12



OBE Approval Date: **October 13, 2015**

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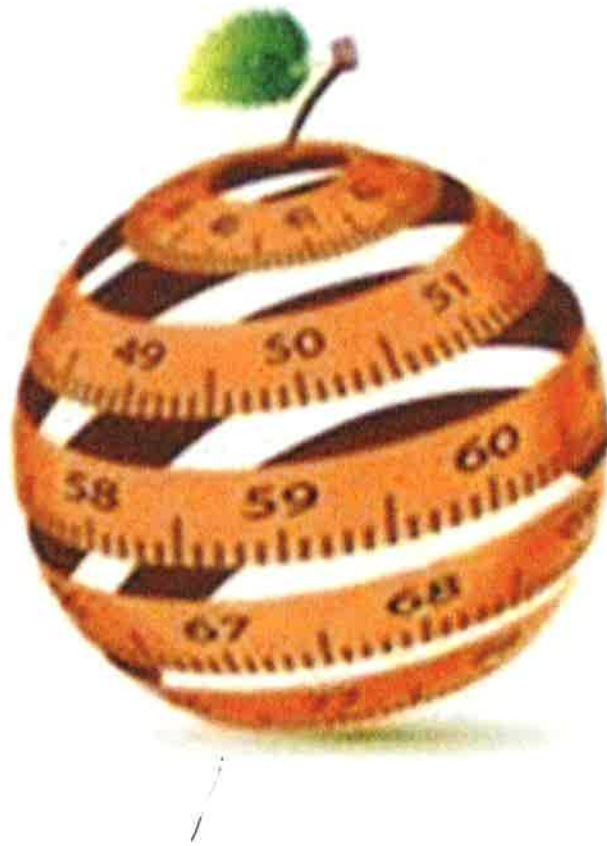
Dr. Terri B. Russo, Curriculum & Testing

Michael Seidel

Dana Levin

Drama Teacher

Orange Public Schools
Drama
Grades K-4



OBE Approval Date: _____

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	K
Unit Plan Title:	1. Body, Voice, Imagination! The Actor's Tools.		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.2			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.W.2			
Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.L.1			
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
<p>The focus of this unit is to allow students the opportunity to discover and develop their extra/intrapersonal skills. Students will develop body awareness as they analyze and imitate physical movement. By nurturing students' spatial perception, they will express a multitude of moods and concepts. Students will develop sensory awareness as they imitate and analyze sounds. They will be able to incorporate this sensory information into story. As they develop personal creativity, they will create original, pantomime/statue/dynamic performances. Creating story and character through the performance concept of pantomime will allow student to develop interpersonal skills and awareness. Students will join with and respond to others in group dramatic activities. They will discover and utilize key dramatic terminology, i.e. cast, actor, cooperation, gesture, etc., as they improvise group scenes and dialogue. Students will cooperate in teams to solve problems in interactive dramatizations that assess their ability to work individually and as a team. Students will ultimately discover how to place self in other contexts, i.e. "walk in someone else's shoes". They will be able to draw parallels between drama activities and real life.</p>			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.3.P.C.6 Participate in and listen to stories and dramatic performances from a variety of cultures and times.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.4.A.1 Demonstrate effective input of text and		<ul style="list-style-type: none">RL.K.2 With prompting and support, retell	

data using an input device.

- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.

stories, including key details.

- RI.K.10 ; RL.K.10; SL.K.2 Listen and respond to questions about literature and informational text.
- SL.K.4 Name and describe familiar people, places or things and, with prompting and support, provide additional details.
- RI.K.10 Actively engage in group reading activities with purpose and understanding.
- SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

Essential Question(s)

- What facial expressions indicate different emotions, such as sad, happy, mad?
- What body movements indicate different emotions, such as sad, happy, mad?
- How does the usage of pantomime allow us to explore creativity with our gestures?
- How can we work with our cooperative cat mates to perform scripted/unscripted action?

Enduring Understandings

- Facial expressions and body movement often illustrate personal emotions.
- A character's vocal variation reveals emotions.
- Different body movements that communicate emotions
- Different attributes and mannerisms assist in identifying character roles.
- Observations of roles in life help build an understanding of cultures and traditions.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes

- | | | |
|-------------------------------------|---|---|
| <input checked="" type="checkbox"/> | T | Global Awareness |
| <input type="checkbox"/> | | Environmental Literacy |
| <input type="checkbox"/> | | Health Literacy |
| <input checked="" type="checkbox"/> | E | Civic Literacy |
| <input type="checkbox"/> | | Financial, Economic, Business, and Entrepreneurial Literacy |

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

- | | | |
|-------------------------------------|---|---------------------------------------|
| <input checked="" type="checkbox"/> | A | Creativity and Innovation |
| <input type="checkbox"/> | A | Critical Thinking and Problem Solving |
| <input type="checkbox"/> | A | Communication |
| <input type="checkbox"/> | A | Collaboration |

Student Learning Targets/Objectives

- Demonstrate a variety of emotions through facial expressions.

- Demonstrate a variety of emotions through body movements.
- Demonstrate a variety of emotions through vocal inflections.
- Identify different characters from everyday life.
- Use body and voice to demonstrate knowledge of holidays and other cultural events.
- Follow a simple set of steps in a dramatic task.

Assessments

- **Pre and Formative:** Character Illustration • Classroom monitoring • Creative drama activities • Full class discussion
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
- **Summative:**
 - Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through facial expressions. Students may use wordless picture books listed in teacher resources as bases for practicing/demonstrating these expressions
 - **Documentation Portfolio:** This type of portfolio is often called a “working” portfolio. This is a collection of work over time showing growth and improvement. It reflect the student’s learning of specific and identified objectives and outcomes. The documentation portfolio may include brainstorming activities, rough drafts and final products. The collection only becomes meaningful when specific items are selected to focus on a particular goal. This portfolio will contain multiple levels of student work, from the weakest to the strongest, thus showing growth.
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
 - Recreate a scene from a book for an audience of your peers/fellow actors!

Teaching and Learning Actions

Instructional Strategies D

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Tic Tac Toe/Choice Board Assignments

	Several activities that are designed around specific skills that relate to the unit are placed on a board for students to choose from. Students may choose an activity of their choice.
D <i>Activities</i>	<p>Lesson One Ideas: Intro to Acting Tools</p> <ul style="list-style-type: none"> • <i>Imagination & Voice:</i> Name game: in circle, students replace their last names with the name of an animal they like. Each says real first name and then name of their chosen animal; each does the sound and movement of the animal. Class copies. • <i>Walkabout in the space:</i> No talking, no touching. Practice freeze, neutral, movement. From "favorite activity" sharing from previous lesson and "favorite place to go" from above, students move through imaginary settings, performing activities suggested. <p>Lesson Two Ideas: Facial Expression Brainstorming</p> <ul style="list-style-type: none"> • Facial expressions and body movement often illustrate personal emotions. Students will watch a short video of a familiar story, fairytale or cartoon. (Suggested stories: Little Red Riding Hood or Goldilocks and the Three Bears) Then students will draw a picture of their favorite character and their facial expressions. • <i>Improvisation:</i> respond/react to problems that occur in various settings while they are doing their fun activities from above. Use chosen animal from above to complicate problems. They solve problems. React to situations in one of the stories. <ul style="list-style-type: none"> ○ Draw a picture of you doing the walkabout in a setting and doing your fun activity with your chosen animal. Show the problem and how you solved it. <p>Lesson Three Ideas: Realistic Characters</p> <ul style="list-style-type: none"> • <i>Play the game "Yes, let's use a":</i> Students identify objects in the room and respond vocally and with their bodies ("use" the objects such as flag, chairs, desks, white board, ipod, etc.) Pantomime using the objects. • <i>Sound collage</i> of various locations in school environment (cafeteria area; library, computer lab, classroom, playground, bus/car loading area). • <i>Pantomime:</i> actions of various school personnel in different settings around school. Use books above for situations and specific settings. <ul style="list-style-type: none"> ○ Journal: Draw a picture of the character(s) in the setting with the problem. <p>Lesson Four Ideas: Communicating with Voice and Body</p> <ul style="list-style-type: none"> • "The Machine" and other sequence of action activities (e.g., energy and vocal transfer exercises in groups). • Participate in teacher-guided imaginative journeys through various settings and situations. • Freeze an improvisation in a static tableau. Discuss the action preceding the frozen moment and how that moment might be resolved. <p>Lesson Five Ideas: Expressing Emotions</p> <ul style="list-style-type: none"> • <i>Mood Sharing</i> - In pairs, students will come up with 2-4 moods or emotions and share these with the class. Have students identify a time when they felt one of

	<p>these emotions.</p> <ul style="list-style-type: none"> • <i>Mood Coloring</i> - Students will color the emotions coloring sheet to represent the mood or emotion expressed by the picture with color. Then, in pairs, students will make faces at each other. Each will name the emotion expressed by the "face" made. • <i>Mood Matching</i> - Then students will suggest words that also express the emotions previously identified. Act out the different emotions with a partner or small group using both face and word. <p>Lesson Six Ideas: Characters in Settings</p> <ul style="list-style-type: none"> • Create characters in settings and respond to various situations. • <i>Imagination: Statues</i>: various characters in specific situations with feelings. Come alive, add sound and motion. <ul style="list-style-type: none"> ○ (example: Chef making meal, feeling proud, frustrated with not enough time, upset because meal was ruined; or Firefighter saving child from burning building, feeling proud, or brave or frightened; mail carrier delivering mail, frightened by dog, excited to give you special package, etc.)
<p><i>Experiences</i></p> <p><i>D</i></p>	<ul style="list-style-type: none"> • These dramatic activities build upon a presumed (student) working knowledge of moving in a given space safely and respectfully. • Practicing and role playing the dos and don'ts of space use is recommended. • Favorite stories, books, songs, or the events of a class trip are all sources for elaboration and dramatization. • Children can cooperate with their peers to negotiate who will play which role in dramatic play. • Children can work in small groups to dramatize a familiar story. • Children can see an appropriate dramatic performance or puppet show, discuss the characters, the setting, what happened, and how different parts of the story made them feel. • Children can listen to a story, identify the setting, mark classroom spaces to distinguish acting space from audience space, and act out the story, first discussing entrances, exits, and placement, with some children being actors and others being the audience. • Children can discuss a play they have seen and give some descriptions of details or scenes they particularly liked, including visuals, sound, and/or actions.
<p>Resources</p>	
<ul style="list-style-type: none"> • Books: <ul style="list-style-type: none"> ○ Bany-Winters, Lisa <i>SHOW TIME!: MUSIC, DANCE, AND DRAMA ACTIVITIES FOR KIDS</i>, Chicago, Chicago Review Press, 2000. ○ <i>101 Drama Games for Children: Fun and Learning with Acting and Make-Believe</i> (SmartFun Activity Books)-Paul Rooyackers and Cecilia Bowman ○ <i>101 Drama Games and Activities and 101 MORE Drama Games and Activities</i> -David Farmer 	

- Bailey, Debbie LET'S PRETEND, Willowdale, Ont., Annick Press, 1999.
- Bryant-Mole, Karen PRETEND YOU'RE A COMMUNITY HELPER, Des Plaines, Heinemann Interactive Library, 1998.
- Cauley, Lorinda Bryan CLAP YOUR HANDS, New York, Putnam, 1992
- Malka, Lucy FUN WITH HATS, Greenvale, New York, Mondo Pub. 1995.
- Swanson-Natsues, Lyn DAYS OF ADVENTURE, New York, Mondo, 1996.
- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996.
- Marx, Pamela TAKE A QUICK BOW!, Glenview, Goodyear Books, 1997.
- Sierra, Judy NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996
- Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991.

• **Websites:**

- Story Theater - www.paulsills.com
- New Plays for Children - www.newplaysforchildren.com
- Storytelling & Creative Dramatics - <http://falcon.jmu.edu/~ramseyil/drama.htm>
- <http://www.childdrama.com/picturebook.html> (Ideas for using picture books for drama)
- <http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)

Suggested Time Frame:

6-7 Lessons/6-7Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	K
Unit Plan Title:	2 Oh the Places You'll Go: Creating Environment with Pantomime		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
CCSS.ELA-LITERACY.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
Knowing where we are helps us understand who we are! Character role-play, Pantomime allows students to identify character, place and setting in stories. Students will listen to and create improvised stories, myths and fairy tales from various time periods and cultures. It is important for students of this educational level to understand that voice and body placement create environments that emphasize setting in communities. Basic theater terminology such as setting, plot, tableau is introduced as students begin to collaboratively develop a cohesive performance. Students take ownership of role as they use variations in movement and voice for different characters and setting periods.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.3.P.C.4 Differentiate between fantasy/pretend play and real events.1.3.P.C.6 Participate in and listen to stories and dramatic performances from a variety of cultures and times.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.4.A.1 Demonstrate effective input of text and data using an input device.8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.		<ul style="list-style-type: none">RL.K.10 Actively engage in group reading activities with purpose and understanding.RL.K.2 With prompting and support, retell familiar stories, including key details.W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which	

	<p>they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).</p> <ul style="list-style-type: none"> RI.K.1 With prompting and support, ask and answer questions about key details in a text.
Essential Question(s)	
<ul style="list-style-type: none"> What set pieces are essential to creating an environment? What props are essential to creating an environment? What sounds or vocalizations are found in an environment? What are the building blocks to an environment? How can you use your body to make set and props in environments? How can you alter your movement or voice to alter the feeling in the environment? 	
Enduring Understandings	
<ul style="list-style-type: none"> Objects that exist in the environment often dictate how an environment is perceived Voice and body placement create environments through dramatic improvisation to emphasize importance of setting in communities. Composition of an environment is often directly linked to cultural events and holidays. 	

In this unit plan, the following 21 st Century themes and skills are addressed.			
<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input checked="" type="checkbox"/> E	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> T	Communication
<input checked="" type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> T	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> Use body movements and facial expressions to portray different set elements in an environment. Use body movements and facial expressions to portray different props in an environment. Identify different elements (props and sets) in different cultural events through viewing of videos or pictures. Change the mood of an environment through their portrayal of environmental objects. 			
Assessments			

- **Pre and Formative:** • Student discussion • Create a list (tell me the names of the characters, settings, etc.) • Participation with voice creation, visual drawings • Re-enacting with teacher sidecoaching
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
- **Summative:** Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions.
 - **Documentation Portfolio:** The documentation portfolio may include brainstorming activities, rough drafts and final products. The collection only becomes meaningful when specific items are selected to focus on a particular goal. This portfolio will contain multiple levels of student work, from the weakest to the strongest, thus showing growth.
- **Other assessment measures :**
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Tic Tac Toe/Choice Board Assignments</u></p> <p>Several activities that are designed around specific skills that relate to the unit are placed on a board for students to choose from. Students may choose an activity of their choice.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Lesson One: Moving Your Body Through Space</p> <ul style="list-style-type: none"> • Practice body control and moving through performance space. • <i>Imagination & Body: "Jump and Jiggle":</i> Students perform various types of movements as suggested in poem. Reinforce "space bubbles" and control of bodies. Use variety of levels and directions of movements. • <i>Directional Words:</i> Set up series of movements using directional words such as

under, around, through, over; add verbs such as creep, slither, crawl, leap, twirl, twist. May want to set up like an obstacle course.

Lesson Two: Pantomime Your World

- Practice pantomiming the use of imaginary objects around you.
- *Body & Imagination:* Ask students to communicate simple settings without speaking such as hot, cold, lost, having a secret.
- Explore use of objects in *Goodnight Moon*. Objects include: telephone, balloon, mittens, kittens, toy house, mouse, comb, brush, bowl of cereal, knitting.
- *Journal:* Draw a picture of the setting around you removed from the magic box or bag. Describe and illustrate your world.

Lesson Three: Pantomime with Partners

- **Body & Imagination: Mirror exercise:** Demo. work in pairs, switch who leads, who is mirror.
- **Explore** the five senses, using existing environment. (What do you smell, see, etc.)
- **Voice: Pair Share** discoveries.
- **Pantomime** activities from stories with partner (such as playing with teddy bear; playing catch, hiding under covers and getting found; purchasing toy; losing and finding buttons (various kinds in different settings—large grass, black button with two holds—dark forest, small button, square button—muddy river, thin button); sewing buttons on jacket. Trying on hats (too big, too small) and having difficulties. (or difficulties with kite)
- **Reflective question:** The characters in our stories had problems with objects, real ones. When have you had problems with objects like those or with other things?
- **Journal:** Draw a picture of one of the problems you and your partner pantomimed today. Tell what the object is and who the characters are.

Lesson Four: Group Pantomime in Setting

- **Body & Imagination: Whole group in circle:** Pantomime actions of nursery rhyme songs, following teacher leader.
- **Train Trip:** tickets, seats, train setting, travel up hill, down valleys, over bridge, through tunnel. Instructions: safety, souvenir gathering.
 - Exit train to first nursery rhyme setting: country-side with hill and well (Jack and Jill), fall into bucket to next setting: big tree, spider web, tuffet (Little Miss Muffet), climb up spider web to next setting: room in a castle with big clock and mice (Hickory Dickory Dock), go through door of clock to next setting: outside castle in garden with wall (Humpty Dumpty), climb on horse and ride to next setting: school with girl with lamb (Mary Had a...), open a book and climb into next setting: park at night with full moon (Hey Diddle, Diddle), dish and spoon run into a dark house and have to light a candle (Jack Be Nimble), jump to train setting.

	<ul style="list-style-type: none"> • Pair Share: Show each other the souvenirs you collected. Where will you keep them? Will you give any of them to a special person? • Journal: Draw a picture of your favorite nursery rhyme setting with characters in action. Write a descriptive sentence. <p>Lesson Five: Story Setting Pantomime</p> <ul style="list-style-type: none"> • Body: Character Statues: Working alone and simultaneously, become statues of: child, night wind, mockingbird, cricket, frog, moth, moon, cloud. • Voice: Character Voices: Working as a group with leader as conductor, make sounds of night wind, mockingbird, cricket, frog, moth, moon, cloud. Conduct them to become louder and softer. • Imagination: Go/Stop: Working alone and simultaneously, perform activities from story such as: child trying to sleep, mockingbird singing, cricket playing violin, frog strumming a bass, moth dancing, moon shining, night wind blowing, cloud floating. Begin when the leader says <i>go</i>; freeze when the leader says <i>stop</i>. • Wind Says Good Night: Read/storytell story. <ul style="list-style-type: none"> ○ Story Dramatization: Cast everyone using multiples for each character (e.g. 5 moths, 3 frogs, 4 mockingbirds). Place each group of characters in a setting (area). Retell story pausing for improvisation and pantomime from students. Switch parts and enact it again. Use music and scarves (optional). • Discuss: What keeps you awake at night? Can you demonstrate it with acting? • Journal: Draw a picture of some of the animals in the night setting.
<p><i>D</i></p> <p><i>Experiences</i></p>	<ul style="list-style-type: none"> • These dramatic activities build upon a presumed (student) working knowledge of moving in a given space safely and respectfully. • Practicing and role playing the dos and don'ts of space use is recommended. • Favorite stories, books, songs, or the events of a class trip are all sources for elaboration and dramatization. • Children can cooperate with their peers to negotiate who will play which role in dramatic play. • Children can work in small groups to dramatize a familiar story. • Children can see an appropriate dramatic performance or puppet show, discuss the characters, the setting, what happened, and how different parts of the story made them feel. • Children can listen to a story, identify the setting, mark classroom spaces to distinguish acting space from audience space, and act out the story, first discussing entrances, exits, and placement, with some children being actors and others being the audience.

- Children can discuss a play they have seen and give some descriptions of details or scenes they particularly liked, including visuals, sound, and/or actions.

Resources

• Books:

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• Websites:

- Story Theater - www.paulsills.com
- New Plays for Children - www.newplaysforchildren.com
- Storytelling & Creative Dramatics - <http://falcon.jmu.edu/~ramseyil/drama.htm>
- <http://www.childdrama.com/picturebook.html> (Ideas for using picture books for drama)
- <http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)

Suggested Time Frame:

5 Lessons/5 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	K
Unit Plan Title:	3. Perfecting the Puppet Performance		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.2			
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.W.2			
Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.L.1			
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
It is important to begin the process of introducing students to the idea of living “in someone else’s shoes.” Utilizing puppets allows students who are hesitant towards expressing emotion in front of crowds, to feel more at ease. Analyzing the history of the puppet medium introduces our young actors to a world of rich history and tradition that continues to this day. Establishing that connection impresses upon our students that theater comes in many different forms. Focus will be on puppet creation, performance and reflection in which students will actively develop character archetypes for their puppets. This unit intends to grant ownership to the students so that they feel a greater sense of personal achievement.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.3.P.C.4 Differentiate between fantasy/pretend play and real events.1.3.P.C.6 Participate in and listen to stories and dramatic performances from a variety of cultures and times.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.		<ul style="list-style-type: none">RL.K.3 With prompting and support, identify characters, settings, and major events in a story.RF.K.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes).	

	<ul style="list-style-type: none"> • RI.K.10 Actively engage in group reading activities with purpose and understanding • SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups. • SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.
Essential Question(s)	
<ul style="list-style-type: none"> • Puppets are an extension of our own attitudes, experiences and desires. • Using puppets allows a stronger sense of relationship. • Vocal variations and fictional backstory bring character to our otherwise lifeless puppets. • Cultural tradition greatly influences the types of puppets seen throughout history. 	
Enduring Understandings	
<ul style="list-style-type: none"> • Fictional and human characters, through movements and actions, help construct environments. • The difference between a theatrical setting and a real-life setting after viewing a performance. • Students can identify examples of effectively using character relationships within a scene. • Puppet Theater is a world-wide performance type practiced over the centuries. 	

In this unit plan, the following 21 st Century themes and skills are addressed.			
<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	<input checked="" type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input checked="" type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> • Use sound or voice to create an original character archetype. • Change the mood of an environment through their portrayal of fictional character. • Follow a simple set of steps in a dramatic task, i.e. puppet creation to puppet manipulation. • Voice variations such as pace, speed and volume can add dimension to a puppet character. • Act out a character's feelings that come from family stories and respond to verbal prompts to 			

demonstrate feeling such as happy or sad.

Assessments

- **Pre and Formative:** Classroom monitoring • Creative drama activities • Full class discussion /Open discussion
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
- **Summative:** Journal/Puppet Journal Drawings and Writings
 - **Documentation Portfolio:** The documentation portfolio may include brainstorming activities, rough drafts and final products. The collection only becomes meaningful when specific items are selected to focus on a particular goal. This portfolio will contain multiple levels of student work, from the weakest to the strongest, thus showing growth.
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
 - **Written response**
 - The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Other assessment measures :** Puppet Performances, The ABCs of Puppetry Rubrics
 - Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Teaching and Learning Actions

Instructional Strategies D

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

<p><i>Activities</i></p> <p>D</p>	<p>Lesson One: How Do Puppets Move Us?</p> <ul style="list-style-type: none"> • <u>Puppets Around the World Powerpoint Presentation</u> <ul style="list-style-type: none"> ○ History, Traditions, Implementation, Construction • Finger Puppet Modeling: Teacher will model how the fingers can move like a puppet to retell the story with each hand playing a character- to show action, feeling, and a voice. Students sit with a partner and tell the same small moment like last session but this time adding puppet fingers to the storytelling, one is ACTOR, the other AUDIENCE. Teacher observes for possible partnerships. • Puppet Partners Warm up with mirror game. Tell your story to your story partner using puppet hands. Draw the beginning, middle and end moments. Students may write words if they can on their own. This is their "script". If time, practice with your script narrating the story to your story partner. Switch. <p>Lesson Two: Puppets – Developing the Character</p> <p>Fourth graders are introduced to role-play and the foundations of character development by utilizing the art of puppetry.</p> <ul style="list-style-type: none"> • Making the Puppet: Students will make either a sock / glove / rod puppet in which to begin developing improvised character. <ul style="list-style-type: none"> ○ Students initiate improvised dialogue and the action of a story line through the puppets. ○ <i>Simple sets</i> for puppet stages as puppet productions become more elaborate. • Puppet Autodramas: Students will work individually and in small groups by diagraming a life background for the created puppet. <ul style="list-style-type: none"> ○ Students will focus on... <ul style="list-style-type: none"> ▪ <i>Family History</i> ▪ <i>Hobbies/Likes/Dislikes</i> ▪ <i>Personality/Physical Attributes</i> ○ Students will describe and discuss ways dramatic problems in their "puppet life" story line are resolved through the action and dialogue. ○ Discussion: Discussing ways to creating substantial, realized character, students develop critical and creative thinking skills, form judgments, and provide rationales for their opinions. • Shadow Play Presentations: Shadow play and shadow puppetry are new media for creative thought and action. <ul style="list-style-type: none"> ○ Shadow puppets are flat and two-dimensional and cast a shadow or form a silhouette against a white screen. ○ Students recreate a famous fairy tales of their groups choosing. <ul style="list-style-type: none"> ▪ The presentation should include at least one prop, two developed characters, and a musical introduction. ▪ The dialogue should sound like the dialogue in the version being re-created.
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Lesson Three: Character Development

- Discuss and define the words character and characteristics. What are the traits that make us who we are? Make a distinction between physical characteristics and personality traits. Discuss how one might affect the other.
- **Create a "TV Studio"** in your classroom and host a talk show. With younger grades, the teacher will be the host and interview the puppets.
 - Use a "microphone" (a fat marker will do) and focus your attention on the puppet, not the child. Try to tease out as many details as possible. Take questions from your "studio audience" (the class), have the puppet elaborate as much as possible.
 - Find out about their likes and dislikes, families, and their opinions. Each character should have a big dream, and one serious problem, this makes for a more interesting and lifelike character.

Lesson Four: Mapping Story with Puppet Characters

- **Story Share:** With the class as a read-aloud. (Suggested Story: The Little Red Hen <http://www.enchantedlearning.com/stories/fairytale/littleredhen/story/>)
- Students will use their "puppet" voices to communicate and retell the story.
 - Share the stories with the class (audience) and ask the audience to identify the beginning, middle and end. Storytellers should have the opportunity to retell their story so that these elements are clearer.
- **Journal:** Have your puppet journal his/her experiences telling and acting out the story.

Lesson Five: Puppet Storytelling

- **Introduce or review story form.**
 - If students are already familiar with the template that your curriculum suggests, then use the same one. If not, I like to use a recipe with the following ingredients:
 - Situation = Who or what, where, and when.
 - Conflict = Problem
 - Transformation = Change (where the magic happens)
 - Resolution = Tie up loose ends into The End.
- **Develop a group story with your class.**
 - Use a brainstorming format and follow the "recipe". Begin with the phrase "once upon a time there was a..." then add details, tease out a setting, etc. As the moderator, choose the most interesting and/or workable ideas and re-tell the story at each new phase of the process (as each new ingredient is added and mixed in).
- **Discuss and demonstrate the difference between narrative and dialogue.**
 - How could you get the puppets to speak to explain the group story? What might a character say? What would they sound like? Reference any storybook with quotation marks.
- **What is a script and how is it used?**
 - Using the group story, develop a script for the characters. This can be done either as individual writers (for more writing practice) or as a group, brainstorming and writing on the board (for a more engaging script).

	<p>Lesson Six: Improv Puppet Performances</p> <ul style="list-style-type: none"> ○ Divide students into small groups. Have each group decide on a single problem to serve as the basis for a brief puppet play. ○ Students are guided to producing a simple conflict with a solution. <ul style="list-style-type: none"> ○ ABC's OF PUPPET PERFORMANCE <ul style="list-style-type: none"> ▪ Keep your eyes on your puppet ▪ Use your normal voice (for now) and speak loudly and clearly ▪ Move your puppet deliberately, pausing in between movements ▪ You don't have to hide to be invisible, you just have to really FOCUS on your puppet. If you believe you can bring it to life, your audience will too! ○ Class Reflection and Discussion
<p><i>Experiences</i></p> <p>D</p>	<ul style="list-style-type: none"> • These dramatic activities build upon a presumed (student) working knowledge of moving in a given space safely and respectfully. • Practicing and role playing the dos and don'ts of space use is recommended. • Favorite stories, books, songs, or the events of a class trip are all sources for elaboration and dramatization. • Children can cooperate with their peers to negotiate who will play which role in dramatic play. • Children can work in small groups to dramatize a familiar story. • Children can see an appropriate dramatic performance or puppet show, discuss the characters, the setting, what happened, and how different parts of the story made them feel. • Children can listen to a story , identify the setting, mark classroom spaces to distinguish acting space from audience space, and act out the story, first discussing entrances, exits, and placement, with some children being actors and others being the audience. • Children can discuss a play they have seen and give some descriptions of details or scenes they particularly liked, including visuals, sound, and/or actions.
<p>Resources</p>	
<ul style="list-style-type: none"> ○ Books: <ul style="list-style-type: none"> ○ Jim Gamble (Master Puppeteer) DVD's available at www.jimgamble.com (excellent for examples of performance) ○ Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. ○ Young, Ed and Hilary Beckett THE ROOSTER'S HORNS: A CHINESE PUPPET PLAY TO MAKE AND PERFORM, A UNICEF Storycraft book. ○ Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. ○ Currell, David PUPPETS AND PUPPET THEATRE, Wiltshire, Crowood Press, 1999. 	

- Sivin, Carole MASKMAKING, Worcester, Davis Publishing, 1986.
- Bany-Winters, Lisa SHOW TIME!: MUSIC, DANCE, AND DRAMA ACTIVITIES FOR KIDS, Chicago, Chicago Review Press, 2000.
- Take a Bow: Lesson Plans for PreK-2nd Grade Drama by Nina Czitram
- 101 Hand Puppets: A Beginner's Guide to Puppeteering by Richard Cummings Hand Shadows and More Hand Shadows by Henry Bursill
- Finger Puppet Mania: 64 Pages Includes Patterns by Karen H. Whiting
- Puppets Around the World by Meryl Doney Puppet Playhouse by Ellen Florian
- 101 Drama Games for Children by Paul Rooyackers and Cecilia Bowman (Mirror Game)
- Children Tell Stories: A Teaching Guide by Martha Hamilton
- The Way of the Storyteller by Ruth Sawyer

○ **Websites:**

- Story Theater - www.paulsills.com
- New Plays for Children - www.newplaysforchildren.com
- Storytelling & Creative Dramatics - <http://falcon.jmu.edu/~ramseyil/drama.htm>
- <http://www.childdrama.com/picturebook.html> (Ideas for using picture books for drama)
- <http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)

Suggested Time Frame:

5-6 Lesson / 5-6 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	K
Unit Plan Title:	4. Connecting Your World with the World of Theater!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
The goal of this unit is to allow students to have a broader idea of how theater can be created from any source, i.e. cultural, personal, and social, etc. Students will develop their understanding of basic theater terminology and how it relates to the framework of what encapsulates the Theater Arts. Students will have the opportunity to view and discuss live theater performances. They will analyze and discuss the aspects of other arts disciplines such as visual art, music, and dance that exist in live theater. Theater will be created based on themes from other areas of learning disciplines. Allowing students the opportunity to demonstrate drama skills of taking turns, listening, reacting and audience behavior fosters not only theater design, but life-long behavioral design as well. Theatrical creation is highlighted in this final unit as a means to foster the ideal that Theater is an all-encompassing area of continuous exploration.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.3.P.C.4 Differentiate between fantasy/pretend play and real events.1.3.P.C.6 Participate in and listen to stories and dramatic performances from a variety of cultures and times.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.4.A.1 Demonstrate effective input of text and data using an input device.8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.		<ul style="list-style-type: none">SL.K.4 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail.	

- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.

- W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).
- SL.K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.
- RL.K.3 With prompting and support, identify characters, settings, and major events in a story.
- RL.K.10 Actively engage in group reading activities with purpose and understanding.

Essential Question(s)

- What places can people visit to see a variety of characters and cultures?
- When listening to another culture, how are vocal variations the same or different?
- How do clothes/costumes help show culture?
- How can you alter your movement or voice to alter the feeling in the environment? (example: create a lonely forest, a scary house, a happy school)
- How can the speed, pitch, and volume of your environment sounds change the feeling?

Enduring Understandings

- Artistic creation is all connected through art, media, history, etc.
- Community uses tradition to create works of connected art.
- Voice and body placement create environments through dramatic improvisation to emphasize importance of setting in communities.
- Observations of roles in life help build an understanding of cultures and traditions.
- A character's vocal variation reveals emotions.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes

- | | |
|-------------------------------------|------------------------|
| <input checked="" type="checkbox"/> | Global Awareness |
| <input type="checkbox"/> | Environmental Literacy |
| <input type="checkbox"/> | Health Literacy |

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Skills

- | | |
|--------------------------|---------------------------------------|
| <input type="checkbox"/> | Creativity and Innovation |
| <input type="checkbox"/> | Critical Thinking and Problem Solving |
| <input type="checkbox"/> | Communication |

E

Civic Literacy

Financial, Economic, Business, and
Entrepreneurial Literacy

T

Collaboration

Student Learning Targets/Objectives

- The theatrical elements that make an environment different during a cultural celebration or holiday.
- Students can identify examples of objects and sound from environments that affect mood.
- Students can employ different attributes and mannerisms that assist in identifying character roles.
- Demonstrate a variety of emotions through vocal inflections/body movements/facial expressions.

Assessments

- **Pre and Formative:** Classroom monitoring • Creative drama activities • Full class discussion /Open discussion
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
- **Summative:** Students will work in small groups to use their Venn diagrams from the previous learning experiences to construct their own short skits documenting either family roles or a family tradition. Students will use verbal and nonverbal forms of communication in the skits.
 - **Documentation Portfolio:** The documentation portfolio may include brainstorming activities, rough drafts and final products. The collection only becomes meaningful when specific items are selected to focus on a particular goal. This portfolio will contain multiple levels of student work, from the weakest to the strongest, thus showing growth.
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
- **Other assessment measures** – Performance reflections and group cooperation assessments.
 - **Written response**
 - The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.

Teaching and Learning Actions*Instructional Strategies*

D

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

	<p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Tic Tac Toe/Choice Board Assignments</u></p> <p>Several activities that are designed around specific skills that relate to the unit are placed on a board for students to choose from. Students may choose an activity of their choice.</p>
<p>D</p> <p>Activities</p>	<p>Lesson One: Stories From Around the World</p> <p>Experience similar games, music, traditions from various cultures and understand that they influence stories.</p> <ul style="list-style-type: none"> • Imagination, voice & Body: Jump Rope Games (pantomime): <i>Teddy Bear</i>, <i>Teddy Bear</i> with music (USA), <i>A Little Ball</i> (China), <i>Fire! Fire! Said Obediah</i> from England, <i>Red, White and Blue</i> (double-dutch-USA), <i>Kookaburra sits in the old oak tree</i> (Australia), <i>Reloj</i> (clock-Peru) <ul style="list-style-type: none"> ○ Context: Different cultures have similar activities and stories, but they are influenced by traditions, geography, climate, etc. • Circle Games: <i>Zui zui zukkorobashi</i> with music (Japan), <i>Circle, little circle</i> (Brazil), <i>Around the round path</i> (Greece), <i>Los elefantes-The elephant song</i> (Argentina), <i>Los pollitos-The baby chicks</i> (Cuba), <i>Poison</i> (Zimbabwe), <i>The cat and the mouse</i> (Puerto Rico), <i>Loo k'bah zee</i> (Burma). Choose several from the list; some are more active than others. • Journal: Draw a picture of your favorite game. What did you like about it? <p>Lesson Two: Our Stories</p> <ul style="list-style-type: none"> • Storytell <i>The Magic Porridge Pot</i> <ul style="list-style-type: none"> ○ Voice: Identify the elements of the story. Which character wanted to share? Which character did not want to share? What is the story teaching us? ○ Body & Imagination: Working in partners, pantomime: sharing a ball, sharing a yo-yo, sharing a kite, sharing a swing. • Stories: Using stories listed above, identify sharing activities. Compare to examples from personal experience. <ul style="list-style-type: none"> ○ Partners: Choose a moment personal experience and dramatize it. • Journal: Draw /write a description of a personal experience. How can we place it in our stories?

Lesson Three: Theater, The Lorax, and You

- Students will gain an appreciation of how literature/theater can influence society through a shared reading of a story about the environment. (Suggested story: "The Lorax" by Dr. Suess).
 - Students will identify the characters from the story and determine the outlook on the environment that each character exhibited.
 - Students will discuss and create a list of the changes in the environment shown in the story.
 - In small groups, students will create and perform a creative theatre presentation of the selected children's story by assuming and acting out the roles previously identified.
- Discussion Reflection: After a shared reading experience of a children's story of a societal issue, students will identify and discuss the issue and how it relates to our world.

Experiences

D

- These dramatic activities build upon a presumed (student) working knowledge of moving in a given space safely and respectfully.
- Practicing and role playing the dos and don'ts of space use is recommended.
- Favorite stories, books, songs, or the events of a class trip are all sources for elaboration and dramatization.
- Children can cooperate with their peers to negotiate who will play which role in dramatic play.
- Children can work in small groups to dramatize a familiar story.
- Children can see an appropriate dramatic performance or puppet show, discuss the characters, the setting, what happened, and how different parts of the story made them feel.
- Children can listen to a story, identify the setting, mark classroom spaces to distinguish acting space from audience space, and act out the story, first discussing entrances, exits, and placement, with some children being actors and others being the audience.
- Children can discuss a play they have seen and give some descriptions of details or scenes they particularly liked, including visuals, sound, and/or actions.

Resources

- **Books:**
 - Bany-Winters, Lisa SHOW TIME!: MUSIC, DANCE, AND DRAMA ACTIVITIES FOR KIDS, Chicago, Chicago Review Press, 2000.
 - 101 Drama Games for Children: Fun and Learning with Acting and Make-Believe (SmartFun Activity Books)-Paul Rooyackers and Cecilia Bowman
 - 101 Drama Games and Activities and 101 MORE Drama Games and Activities -David Farmer
 - Bailey, Debbie LET'S PRETEND, Willowdale, Ont., Annick Press, 1999.
 - Bryant-Mole, Karen PRETEND YOU'RE A COMMUNITY HELPER, Des Plaines, Heinemann Interactive

Library, 1998.

- Music: *Teddy Bear, Teddy Bear* with music (USA), *A Little Ball* (China), *Fire! Fire! Said Obediah* from England, *Red, White and Blue* (double-dutch-USA), *Kookaburra sits in the old oak tree* (Australia), *Reloj* (clock-Peru)
- Book: *The Magic Porridge Pot Stone Soup*, Pictures of characters from 18th century European village, food pyramid , *The Lorax* (Dr. Seuss)
- Cauley, Lorinda Bryan *CLAP YOUR HANDS*, New York, Putnam, 1992
- Malka, Lucy *FUN WITH HATS*, Greenvale, New York, Mondo Pub. 1995.
- Swanson-Natsues, Lyn *DAYS OF ADVENTURE*, New York, Mondo, 1996.
- Gerke, Pamela *MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3*, Lyme, 1996.
- Marx, Pamela *TAKE A QUICK BOW!*, Glenview, Goodyear Books, 1997.
- Sierra, Judy *NURSERY TALES AROUND THE WORLD*, New York, Clarion Books, 1996
- Sierra, Judy *FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES*, Bronx, H. W. Wilson Co., 1991.

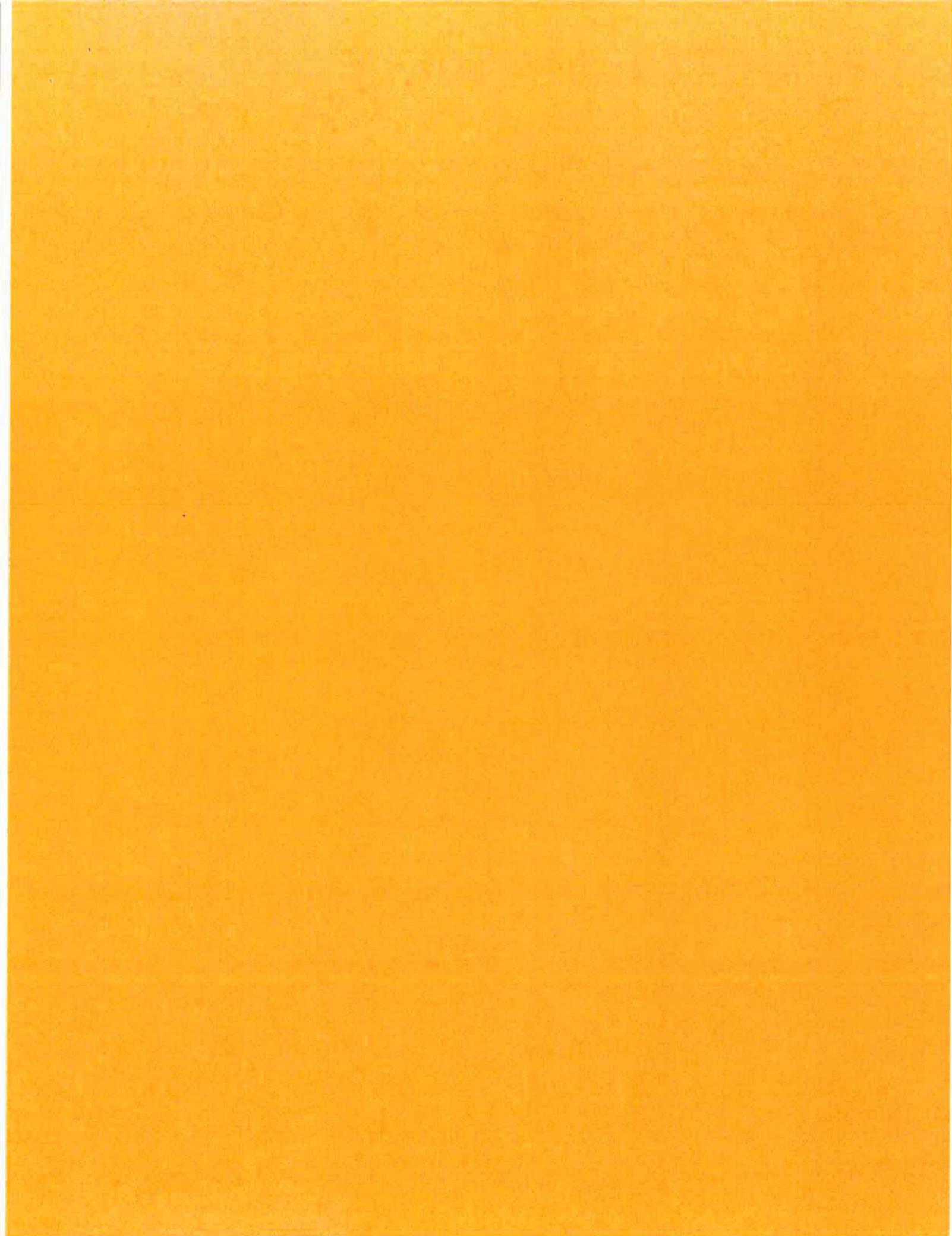
• **Websites:**

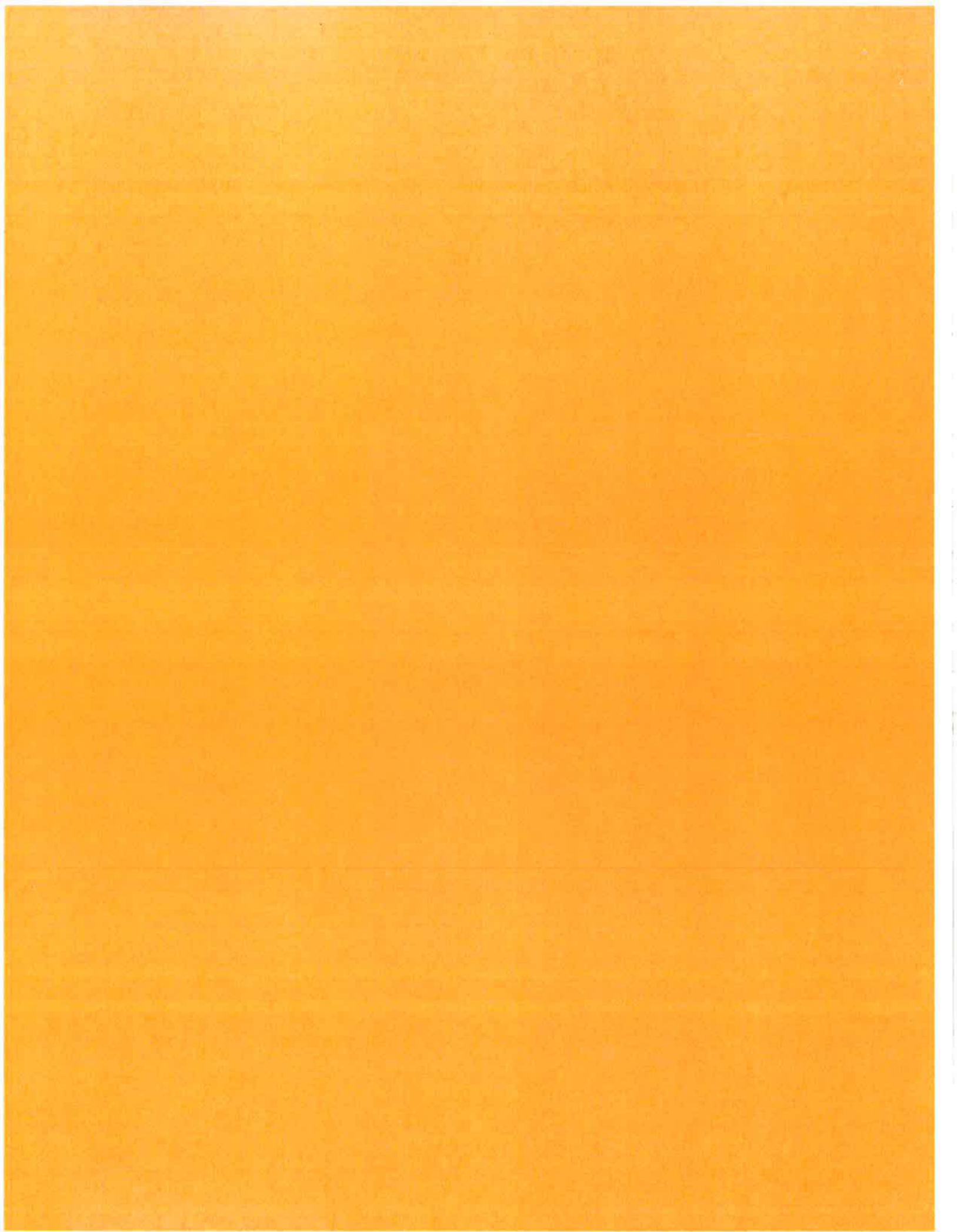
- Story Theater - www.paulsills.com
- New Plays for Children - www.newplaysforchildren.com
- Storytelling & Creative Dramatics - <http://falcon.jmu.edu/~ramseyil/drama.htm>
- <http://www.childdrama.com/picturebook.html> (Ideas for using picture books for drama)
- <http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)

Suggested Time Frame:

4-5 Lessons/4-5 Hours

D- Indicates differentiation at the Lesson Level.





Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	1
Unit Plan Title:	1. Creating Drama through Pantomime!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.3</u> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
The goal of this unit is to let students engage in dramatic play and role play, with a focus on exploring a variety of sources from diverse communities, times, and places. Gesture, pantomime, statue/tableau, emotional recall will be reviewed and enhanced throughout this unit. Student will demonstrate an understanding of the elements of character by adopting thoughts, feelings, and gestures relevant to the role being played. Students will be introduced to the concept of story structure, while gaining the knowledge to identify beginning, middle and end. Students will utilize ELA cross-curricular methods to journal their improvisational story creations as a vehicle to foster a development of script production.			
Standard(s)			
<ul style="list-style-type: none">• 1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).• 1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.• 1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.• 1.3.P.C.4 Differentiate between fantasy/pretend play and real events.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.• 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">• 8.1.2.A.2 Use technology terms in daily practice.		<ul style="list-style-type: none">• RL.1.1 Ask and answer questions about key details in a text.	

- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results

- RL.1.3 Describe characters, settings, and major events in a story, using key details.
- RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events.
- SL.1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

Essential Question(s)

- What facial expressions indicate different emotions, such as sad, happy, mad?
- What body movements indicate different emotions, such as sad, happy, mad?
- Why do people move differently?
- What types of characters are easier to play, everyday real family characters or imaginary characters?
- How do animals and human characters interact with their environment?

Enduring Understandings

- The difference between a theatrical setting and a real-life setting after viewing a performance.
- Specific characters, through movements and actions, help construct environments.
- Pantomime encourages us to use our bodies actively and with specific meaning.
- Animal characters are personified through informed actions within their environments.

In this unit plan, the following 21st Century themes and skills are addressed.

<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input type="checkbox"/>	E Global Awareness	<input type="checkbox"/>	T Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	A Communication
<input type="checkbox"/>	E Civic Literacy	<input type="checkbox"/>	T Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			

- Retell short stories or scenes for use with an audience through movement and music.
- Act out a character's feelings that come from family stories and respond to verbal prompts to demonstrate feeling such as happy or sad.
- Identify examples of effectively using character relationships within a scene.
- Respond with gestures and movements in a dramatic portrayal.
- Move respectfully throughout an acting space.

Assessments

- **Pre and Formative:** • Student discussion • Create a list (tell me the names of the characters, settings, etc.) • Participation with voice creation, visual drawings • Re-enacting with teacher sidecoaching
- **Summative:** Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions.
- **Other assessment measures – Journal Entries**
 - **Selected response**
 - In selected response assessments, students must choose the most appropriate response for the matter being assessed. Examples of selected responses include multiple-choice, matching, and true-false items.
 - **Conversations**
 - Conversations may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

Instructional Strategies D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose

	<p>assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Tic Tac Toe/Choice Board Assignments</u></p> <p>Several activities that are designed around specific skills that relate to the unit are placed on a board for students to choose from. Students may choose an activity of their choice.</p>
<p><i>D</i></p> <p><i>Activities</i></p>	<p>Section One: Moving Your Body Through Space</p> <ul style="list-style-type: none"> • Practice body control and moving through performance space. • <i>Imagination & Body: "Jump and Jiggle"</i>: Students perform various types of movements as suggested in poem. Reinforce "space bubbles" and control of bodies. Use variety of levels and directions of movements. • <i>Directional Words</i>: Set up series of movements using directional words such as under, around, through, over; add verbs such as creep, slither, crawl, leap, twirl, twist. May want to set up like an obstacle course. <p>Section Two: Pantomime Your World</p> <ul style="list-style-type: none"> • Practice pantomiming the use of imaginary objects around you. • <i>Body & Imagination</i>: Ask students to communicate simple settings without speaking such as hot, cold, lost, having a secret. • Explore use of objects in <i>Goodnight Moon</i>. Objects include: telephone, balloon, mittens, kittens, toy house, mouse, comb, brush, bowl of cereal, knitting. • <i>Journal</i>: Draw a picture of the setting around you removed from the magic box or bag. Describe and illustrate your world. <p>Section Three: Pantomime with Partners</p> <ul style="list-style-type: none"> • Body & Imagination: Mirror exercise: Demo. work in pairs, switch who leads, who is mirror. • Explore the five senses, using existing environment. (What do you smell, see, etc.) • Voice: Pair Share discoveries. • Pantomime activities from stories with partner (such as playing with teddy bear; playing catch, hiding under covers and getting found; purchasing toy; losing and finding buttons (various kinds in different settings—large grass, black button with two holes—dark forest, small button, square button—muddy river, thin button); sewing buttons on jacket. Trying on hats (too big, too small) and having difficulties. (or difficulties with kite) • Reflective question: The characters in our stories had problems with objects, real ones. When have you had problems with objects like those or with other things? • Journal: Draw a picture of one of the problems you and your partner pantomimed today. Tell what the object is and who the characters are. <p>Section Four: Group Pantomime in Setting</p> <ul style="list-style-type: none"> • Body & Imagination: Whole group in circle: Pantomime actions of nursery rhyme songs, following teacher leader. • Train Trip: tickets, seats, train setting, travel up hill, down valleys, over bridge, through tunnel. Instructions: safety, souvenir gathering. <ul style="list-style-type: none"> ○ Exit train to first nursery rhyme setting: country-side with hill and well

(Jack and Jill), fall into bucket to next setting: big tree, spider web, tuffet (Little Miss Muffet), climb up spider web to next setting: room in a castle with big clock and mice (Hickory Dickory Dock), go through door of clock to next setting: outside castle in garden with wall (Humpty Dumpty), climb on horse and ride to next setting: school with girl with lamb (Mary Had a...), open a book and climb into next setting: park at night with full moon (Hey Diddle, Diddle), dish and spoon run into a dark house and have to light a candle (Jack Be Nimble), jump to train setting.

- **Pair Share:** Show each other the souvenirs you collected. Where will you keep them? Will you give any of them to a special person?
- **Journal:** Draw a picture of your favorite nursery rhyme setting with characters in action. Write a descriptive sentence.

Section Five: Story Setting Pantomime

- **Body: Character Statues:** Working alone and simultaneously, become statues of: child, night wind, mockingbird, cricket, frog, moth, moon, cloud.
- **Voice: Character Voices:** Working as a group with leader as conductor, make sounds of night wind, mockingbird, cricket, frog, moth, moon, cloud. Conduct them to become louder and softer.
- **Imagination: Go/Stop:** Working alone and simultaneously, perform activities from story such as: child trying to sleep, mockingbird singing, cricket playing violin, frog strumming a bass, moth dancing, moon shining, night wind blowing, cloud floating. Begin when the leader says *go*; freeze when the leader says *stop*.
- **Wind Says Good Night:** Read/storytell story.
 - **Story Dramatization:** Cast everyone using multiples for each character (e.g. 5 moths, 3 frogs, 4 mockingbirds). Place each group of characters in a setting (area). Retell story pausing for improvisation and pantomime from students. Switch parts and enact it again. Use music and scarves (optional).
- **Discuss:** What keeps you awake at night? Can you demonstrate it with acting?

Journal: Draw a picture of some of the animals in the night setting.

Experiences

D

- <http://sites.uci.edu/class/kindergarten/theater-kindergarten/kindergarten-theater-lesson-5/> (Warm up lesson for building focus and increasing vocabulary while learning to speak audibly and clearly)
- Students may participate in a guided movement exercise <http://dramaresource.com/games/mime-and-movement> (Good ideas for working with students and guided movement)
- Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a

	<p>professional theater company.</p> <ul style="list-style-type: none"> • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.
Resources	
<ul style="list-style-type: none"> • 101 Drama Games for Children: Fun and Learning with Acting and Make-Believe (SmartFun Activity Books)- Paul Rooyackers and Cecilia Bowman • Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998 • Sierra, Judy NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996. • Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. • 101 Drama Games and Activities and 101 MORE Drama Games and Activities -David Farmer • Take a Bow!: Lesson Plans for Pre-School Drama (Young Actors Series)- Nina Czitrom • <i>Goodnight Moon</i> by Margaret Wise Brown • Nursery Rhymes, Nursery Rhyme posters, train hat & whistle, train tickets 	
Suggested Time Frame:	5 Lessons/5 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	1
Unit Plan Title:	2. Dramatic Story Creation and Sequencing		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
Students will benefit from cross-curricular instruction in this hallmark unit. Story sequencing allows students to analyze and interpret parts of the story. Students learn how and why stories have beginning, middles and ends, and what relationship they have with scripted and non-scripted theater. Students will plan and shape dramatic play by building on the ideas of others, both in and out of role. Originality is paramount in this unit as students are encouraged to illustrate, write and perform their fantasy/myth/story creations in a sequential format. Concepts of plot, story design, locale, and mood are introduced to assist in the story building process. Students will apply the theatrical concept of story sequencing and plot to other content areas which highlight certain cultural, geographic and personal situations. Historical Theme, Oral tradition and Tall Tales are utilized as reading/performing resources to learn from. Concepts of Non-Fiction/Fiction are introduced as a cross-curricular device to foster the ideals of real and imaginary storytelling and play wrighting. Group performances will communicate these feelings and emotions as truly unique, student inspired productions.			
Standard(s)			
<ul style="list-style-type: none">• 1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).• 1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.• 1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.• 1.3.P.C.4 Differentiate between fantasy/pretend play and real events.• 1.4.P.A.1 Describe feelings and reactions in response to a creative movement/dance performance.• 1.4.P.A.5 Begin to demonstrate appropriate audience skills during creative movement and dance performances.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent,			

demonstrating logical story sequence and informed character choices.

- 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisation.

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.1.1 Ask and answer questions about key details in a text.
- RL.1.3 Describe characters, settings, and major events in a story, using key details.
- RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events.
- SL.1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
- SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

Essential Question(s)

- Why are character, setting, and plot important in dramatization?
- What are the setting elements of a play?
- What are the standard components of a play? (Such as: Beginning, Middle, End)
- What are the main events of the story?
- Who are the main characters?

Enduring Understandings

- Story sequencing and plot structure.
- Community culture influences the traditions or stories over long periods of change.
- Story expresses long standing traditions and values.
- Story telling communicates in many different forms, myth, tall tale, fairy tale, etc.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

☒ **E** Global Awareness

Indicate whether these skills are **E-Encouraged**, **T-Taught**, or **A-Assessed** in this unit by marking **E**, **T**, **A** on the line before the appropriate skill.

21st Century Skills

☒ **T** Creativity and Innovation

	Environmental Literacy
	Health Literacy
E	Civic Literacy
	Financial, Economic, Business, and Entrepreneurial Literacy

T	Critical Thinking and Problem Solving
A	Communication
A	Collaboration

Student Learning Targets/Objectives

- Identify a scene where sequenced action takes place, then recreate and retell it through drama.
- Act out a character's feelings that come from a sequenced story and respond to verbal prompts to demonstrate feeling such as happy or sad.
- Create environments, where characters interact through movement with their setting.
- Act out key elements of a short story.
- Respond with gestures and movements in a dramatic portrayal.

Assessments

- **Pre and Formative:** Discuss types of relationships. Pre-assess prior knowledge of the story before reading. (Who are the characters in this story? What are the locations and settings?) • Student discussion • Create a list (tell me the names of the characters, settings, etc.) • Participation with voice creation, visual drawings • Re-enacting with teacher sidecoaching
- **Summative:** Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions. Drawings, journals, prop and costume organization and dramatic play
- **Other assessment measures** – Journal Entries, Spiral Learning Map. Have students color in content objectives on their personal Learning Map.

Teaching and Learning Actions

Instructional Strategies D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The

	<p>teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Tic Tac Toe/Choice Board Assignments</u></p> <p>Several activities that are designed around specific skills that relate to the unit are placed on a board for students to choose from. Students may choose an activity of their choice.</p>
<p><i>D</i></p> <p><i>Activities</i></p>	<p>Lesson One: Elements of a Script</p> <p>The student can identify story elements and retell a story about a favorite character.</p> <ul style="list-style-type: none"> • Story Time Mime: Before you read a story, look through the book and assign students to play all of the roles. Not all students need roles for each story time, but if you want to increase the number of active children, assign some children to be inanimate things such as wind or a table in the story. As you read, have the children act out the story in mime. Choose more bashful children to be the inanimate objects, so they can work up to being more active mimes. <ul style="list-style-type: none"> ○ Identify story elements of characters, setting and events • Story Modeling: Retell the story changing the characters, setting, or events in the story. <ul style="list-style-type: none"> ○ Engage in retelling this changed story through pretending to be the characters and acting out the story. ○ Students will help teacher identify characters and the relationships among them in the selected story or script. • Identify the main events and organize them in story sequence using prepared or student-created cards. Categorize each event as to beginning, middle or end of the story. • Journal: Students will write or illustrate their understanding of the story each session of the assignment. <p>Lesson Two: Set the Setting</p> <p>Use the five senses to create and experience various settings.</p> <ul style="list-style-type: none"> • Imagination: Guided Transformations in different settings: Using the Go/Stop technique, students pantomime an activity in a setting; leader transforms setting keeping same activity. Then ask students what was different. Continue the pattern. Examples: playing with a ball on playground, in a pool, in the snow; reading a book in a library, at the beach, in a noisy classroom; eating a snack at home, in the cafeteria, etc. • Body, Voice, Imagination: Setting Exploration: Pantomime some activities in settings such as picnicking at the park, playing at the beach, building a snowman in the mountains and incorporate the five senses. Do a pair share to describe one of the settings in detail and tell how you included the five senses. Share some details with the group. • Bats at the Beach: Read/Storytell. Students improvise story. Pair share: Describe setting. Set up improvisation with people at the beach doing chosen activities, bats arrive, react. <ul style="list-style-type: none"> ○ Discuss: What happened when the bats arrived at the beach? What did

you do?

- **Journal:** Draw/describe the beach before and after the bats arrived.

Lesson Three: Beginning, Middle, End

Practice improvisation and establish beginning, middle and end

- **Read/Storytell: The Boy Who Cried Wolf.**
- **Beginning:** Establish setting with sheep and shepherd safely grazing and getting bored. Establish townspeople doing jobs such as shearing sheep, knitting sweaters, selling sweaters, buying sweaters to stay warm.
- **Middle:** Boy cries out, townspeople are interrupted and come to help; he laughs and they leave grumbling. Boy cries out again; townspeople again arrive and get angry and tell him to stop making things up. He cries again when he sees a real wolf; they ignore the cries. Worried when he didn't return with the sheep.
- **Ending:** Find him crying with sheep scattered; old man comforts.
 - Groups: In small groups students enact either the beginning, middle or end. Choose, cast, rehearse, share.
- **Discussion:** What can help after two big whopping lies? Apologies, Forgiveness, Trust, Time. What are the consequences of his actions? Missing sheep so sheep owners have less wool, less yarn for fewer sweaters, less money to buy food. Cold and hungry winter. Did the boy think about any of that?
 - **Journal:** If you could change the ending of the story, what would it be?

Lesson Four: Plot and Conflict

Begin to understand plot (beginning, middle, end) and the importance of *conflict* in a story.

- **Read/Storytell story:** *Anansi and the Moss-covered Rock*
- **Improvisations:**
 - **Beginning:** Anansi in jungle & meeting Lion
 - **Middle:** Playing tricks on each animal (A/B Improvisation) - conflict
 - **Biggest Conflict:** Anansi wants coconuts/Bush Deer wants to get food back
 - **Ending:** Animals with food, Anansi ready for another adventure
 - Groups share complete stories with each other.
- **Journal:** Describe the conflict (problem) in one of the stories presented. How did they solve it?

Lesson Five: Story Dramatization

Perform a story and identify the beginning, middle and end.

- **Scripting to class.** Suggested texts: A fairy tale such as "Cinderella" or "Snow White".

	<ul style="list-style-type: none"> ○ Discuss the meaning of setting. Students will then help the teacher list the settings in the story or play on chart paper. ○ Students will draw pictures and/or color prepared illustrations of the different settings for the story. ○ Identify the main events and organize them in story sequence using prepared or student-created cards. Categorize each event as to beginning, middle or end of the story. ○ List scenes and identify characters involved in each scene. Using previously drawn illustrations of settings, students will add characters for each time and location. Organize these into story sequence (creating an elementary "story board"). ○ After briefly reviewing the plot of the show, students act out the scenes represented by the Play Center using the props and costume pieces to help create character. ○ Flow Map: Make a Flow Map of the story points and mark the beginning, middle and end. ○ Tableau: In partners, make a tableau of the beginning of the story. Observe and note positive qualities: frozen, clear expression, obvious activity, able to be seen ○ Journal: Write or draw in a journal to express understanding of story, events, character, and relationship
D Experiences	<ul style="list-style-type: none"> • Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company. • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters. • Students may participate in a guided movement exercise http://dramaresource.com/games/mime-and-movement (Good ideas for working with students and guided movement)
Resources	
<ul style="list-style-type: none"> • 101 Drama Games for Children: Fun and Learning with Acting and Make-Believe (SmartFun Activity Books)- Paul Rooyackers and Cecilia Bowman • 101 Drama Games and Activities and 101 MORE Drama Games and Activities -David Farmer • Take a Bow!: Lesson Plans for Pre-School Drama (Young Actors Series)- Nina Czitrom • Music, Numbered tickets, hot air balloon models, • Lit: <i>All Around Us</i> by Eric Carle, <i>Rain</i> by Robert Louis Stevenson, <i>The Boy Who Cried Wolf</i>. • Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. • Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. • Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. 	
Suggested Time Frame:	5-7 Lessons/5-7 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	1
Unit Plan Title:	3. Reader's Theater		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
Students will be introduced to Reader's Theater or comparable literature based plays to eventually perform. Bridging family or societal ideals with literature based plays allows students to invest emotionally, mentally and physically with Non-Fiction/Fictional character or stories. Small, group performances and/or pantomimes will communicate these feelings and emotions as truly unique, student inspired production. By doing so, students will demonstrate an awareness of a variety of roles, themes, and subjects in dramas and stories from different communities around the World. Story varieties which will be covered include: Fables, Morality, Universal, Tall Tales, etc... Students will also be introduced to technical theatrical conventions, such as costuming, set pieces, props and makeup. This unit takes what we love about our own stories and places them in the spotlight for all to analyze and critique.			
Standard(s)			
<ul style="list-style-type: none">• 1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).• 1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.• 1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.• 1.3.P.C.4 Differentiate between fantasy/pretend play and real events.• 1.4.P.A.1 Describe feelings and reactions in response to a creative movement/dance performance.• 1.4.P.A.5 Begin to demonstrate appropriate audience skills during creative movement and dance performances.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent,			

demonstrating logical story sequence and informed character choices.

- 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisation.

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.1.1 Ask and answer questions about key details in a text.
- RL.1.3 Describe characters, settings, and major events in a story, using key details.
- RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events.
- SL.1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
- SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

Essential Question(s)

- What are some of the primary character traits of the main character, supporting characters?
- How do characters' relationships change from the beginning to the end of the play?
- What are the ways that the ensemble must work together to solve a problem?
- How does our reading ability help us to become better performers/students?
- What types of characters are easier to play, everyday real family characters or imaginary characters?

Enduring Understandings

- **Reader's Theater communicates story in related, updated means of understanding.**
- **Cultural tradition is exhibited in fable, myth and legend.**
- **Ensemble participation assists in the creation of a production.**
- **Fictional/Non-Fictional stories can act as historical lessons.**

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Skills

E	Global Awareness	T	Creativity and Innovation
	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	A	Communication
E	Civic Literacy	T	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Identify a scene where sequenced action takes place, then recreate and retell it through drama.
- Students can describe how acting is different from a real life story.
- Theater is rooted in cultural tradition expressed through fictional/nonfictional means.
- Students can work as an ensemble to perform a guided performance of a choice Reader's Theater production.

Assessments

- **Pre and Formative:** Discuss types of stories. Pre-assess prior knowledge of the story before reading. (Who are the characters in this story? What are the locations and settings?) • Student discussion • Create a list (tell me the names of the characters, settings, etc.) • Participation with voice creation, visual drawings • Re-enacting with teacher sidecoaching
- **Summative:** Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions. Drawings, journals, prop and costume organization and dramatic play
- **Other assessment measures** – Throughout the unit, students will compare and contrast folk tale similarities and differences in and between cultures. Students will utilize a reflection journal throughout the unit for analyzing and discussing how to bring folktales alive through drama.

Teaching and Learning Actions

Instructional Strategies D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will

	allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.
D Activities	<p>Lesson One: Characters In Fables</p> <p>Practice developing and staying in character while dramatizing a story.</p> <ul style="list-style-type: none"> • Body: From a drama seed, grow into characters of turtle and rabbit. Run in place slowly and quickly and on cue with various speeds of music. • Imagination: Walkabouts in Character: Hare making challenge and showing off, turtle determined to win, both getting ready for the race, both running, rabbit showing he has plenty of time, rabbit surprised to see turtle win, turtle pleased to win • Read/storytell Stories: <i>The Rabbit and the Turtle, The Tortoise and the Hare, The Tortoise and the Jackrabbit.</i> Talk about similarities and differences. • A/B Improvisations: <ul style="list-style-type: none"> ○ Challenge to race: Hare wants to mock the turtle, Turtle wants to win ○ End of the race: Hare wants to be left alone, Turtle wants to celebrate victory • Journal: Choose one of the characters and describe it. • Brainstorm: List other characters that could be in a fable. <p>Lesson Two: Setting in Tall Tales</p> <p>Practice establishing and relating to an imaginary setting.</p> <ul style="list-style-type: none"> ○ Read/storytell Story: <i>The Monkey and the Fox</i> <ul style="list-style-type: none"> ○ Settings: Jungle: create the characters (including objects), sounds and activities using the five senses; transform into Zoo setting and create characters (including objects), sounds and activities using the five senses ○ A/B Improvisation: Fox and Monkey at the Zoo: Monkey wants to blame Fox for his capture; Fox wants Monkey to understand it was his own fault <ul style="list-style-type: none"> ○ Dramatize story in one group. Divide tasks: sound collage, parts of the settings, and characters ○ Journal: Draw both settings. Write a sentence describing each of them. ○ Brainstorm: Make list of settings that could be used to create a fable. <p>Lesson Three: Plot in Fables/Tall Tales</p> <p>Divide a plot into beginning, middle, and end and dramatize each section.</p> <ul style="list-style-type: none"> ○ Body and Imagination: In groups of three create one tableau for each suggestion that shows the beginning, middle and end of: acorn to oak tree, eating a meal, tying a shoe, learning to ride a bike, having a balloon on a string.

- Read/storytell Story (beginning,middle,end)
- Dramatize story in partners working simultaneously. Rehearse. Share if ready.
 - **Journal:** The moral is: "Treat others as you want to be treated." What does that mean to you personally?
 - **Brainstorm:** Make a list of possible plot situations for an original fable.

Lesson Four: Morals in Fables/Tall Tales

Practice identifying the moral of a fable.

- **Voice and Imagination:** Using the moral "Do not try to be something you are not," work with a partner and pair share something true about yourself.
- **Imagination:** Using the moral "Treat others as you want to be treated," work with a partner, and each one takes a turn doing something nice for the other.
 - **Groups dramatize** story working simultaneously. Rehearse.
 - **Discussion:** What is the moral of the fable?
 - **Journal:** Describe something about yourself that makes you feel proud.

Lesson Five: Blocking in Reader's Theater

Practice following basic blocking directions with audience awareness.

- Blocking Powerpoint
- **Read/Storytell:** *The Grasshopper and the Ants.*
 - Establish the "**set.**"
 - **Block** the movements.
 - **Journal:** Draw the character you played. Show the character onstage, in the setting, facing the audience.

Lesson Six: Using Costume and Props in Theater

- Read a simple fairytale to the class, for example "Jack and the Bean Stalk". Prompted by the teacher, make a list of all of the characters. Once the list is complete, have the students brainstorm (with guidance) and think about what kind of clothes each character might wear. After diligent discussion, have students decide on a "look" for each character and draw a color representation. Using large paper grocery bags, transform the bags into costumes for the story.

	<ul style="list-style-type: none"> ○ Have student wear their paper bag costumes to act out the story of "Jack and the Bean Stalk." ○ Groups use fabric and scarves to costume a ragged wolf and a fancy dog. Create a park setting. ○ Journal: How do props and costumes help you tell a story?
D Experiences	<p>Watch Disney animated film of the selected story • Create puppets and develop a puppet show of story, tying into puppetry unit • Create a map of the land of the story</p> <ul style="list-style-type: none"> • Analyze a character that supports the overall mood, period, and content of the play selected • Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company. • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.
Resources	
<ul style="list-style-type: none"> • http://www.kidsinco.com/2008/08/the-hare-and-the-tortoise/ (Tortoise and Hare script) • 12 Fabulously Funny Folktale Plays -Justin Mccory Martin http://www.aaronshp.com/stories/folk.html (Site with several FolkTale renditions) <ul style="list-style-type: none"> ○ Paul Bunyan (610L Lexile level) ○ Johnny Appleseed (AD480L Lexile level) ○ John Henry (320L Lexile level) ○ Pecos Bill (AD540L Lexile level) • The Rabbit and the Turtle by Eric Carle, The Tortoise and the Hare by Aesop, The Tortoise and the Jackrabbit by Susan Lowell • Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. • Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. • Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. • Sierra, Judy NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996. 	
Suggested Time Frame:	7 Lesson/7 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	1
Unit Plan Title:	4. Performance Reflections		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
This unit focuses on the student's ability to identify and give examples of their strengths, interests, and areas for improvement as drama participants and audience members. Student will express feelings and ideas about a drama experience or performance in a variety of ways, making personal connections to the characters and themes in the story. By focusing on the metacognitive, students will be able to improve not only their own, but their classmates Theater making after careful and intuitive reflection. Students will witness live performances and view performances via electronic media. Concepts of audience etiquette, creative critiquing and respect will help students understand the vast differences that an audience experiences during live/taped theater. Theater experiences help students develop basic physical skills in self-control, and understanding of the relationship between their body and the space around them, and appropriate use of voices.			
Standard(s)			
<ul style="list-style-type: none">• 1.4.P.A.1 Describe feelings and reactions in response to a creative movement/dance performance.• 1.4.P.A.3 Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.• 1.4.P.A.4 Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.• 1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).• 1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">• 8.1.2.A.2 Use technology terms in daily		<ul style="list-style-type: none">• RL.1.1 Ask and answer questions about key	

<p>practice.</p> <ul style="list-style-type: none"> 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments. 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results. 	<p>details in a text.</p> <ul style="list-style-type: none"> RL.1.3 Describe characters, settings, and major events in a story, using key details. RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson. RL.1.7 Use illustrations and details in a story to describe its characters, setting, or events. SL.1.1 Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups. SL.1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
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Essential Question(s)

- How do people cooperate while in a performance setting?
- How is an ensemble like an environment?
- How must an acting ensemble cooperate to build a scene?
- How does constructive feedback help performers convey meaning?
- How can members of an audience react to a theatrical presentation differently?
- How can choices in movement, voice and gesture affect how the audience feels?

Enduring Understandings

- Cooperative collaboration will improve our relationships and skill.
- Audience etiquette/respect helps us become better theater going individuals.
- Theater helps us control our bodies, voices, and relationships with one another.
- How feedback from an audience can affect a performers performance.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/> E	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/> T	Critical Thinking and Problem Solving

E

Health Literacy
Civic Literacy
Financial, Economic, Business, and Entrepreneurial Literacy

A
T

Communication
Collaboration

Student Learning Targets/Objectives

- Students can move respectfully throughout an acting space.
- How to successfully collaborate within an acting ensemble.
- Identify relationships within a stage community.
- Analyze and critique character movement within a short story based on the characters traits and emotions.

Assessments

- **Pre and Formative:** Discuss types of stories. Pre-assess prior knowledge of the story before reading. (Who are the characters in this story? What are the locations and settings?) • Student discussion • Create a list (tell me the names of the characters, settings, etc.) • Participation with voice creation, visual drawings • Re-enacting with teacher sidecoaching
- **Summative:** Students will keep an expressions journal wherein they will document the multiple opportunities they will have to create facial expressions, body language, and short phrases to express emotions. Drawings, journals, prop and costume organization and dramatic play
- **Other assessment measures:** Throughout the unit, students will compare and contrast folk tale similarities and differences in and between cultures. Students will utilize a reflection journal throughout the unit for analyzing and discussing how to bring folktales alive through drama.

Teaching and Learning Actions

Instructional Strategies
D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

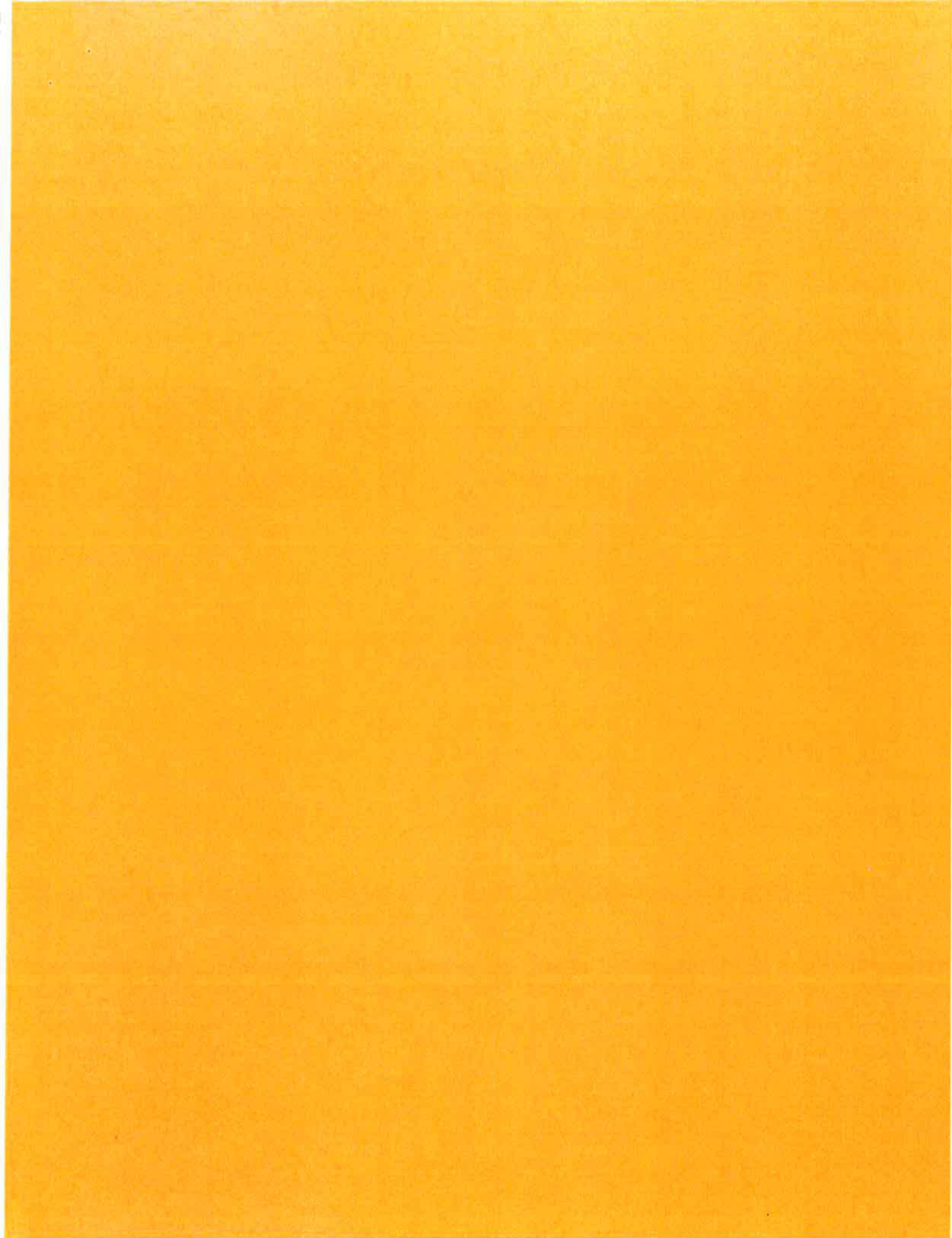
Differentiation/Leveled Instruction

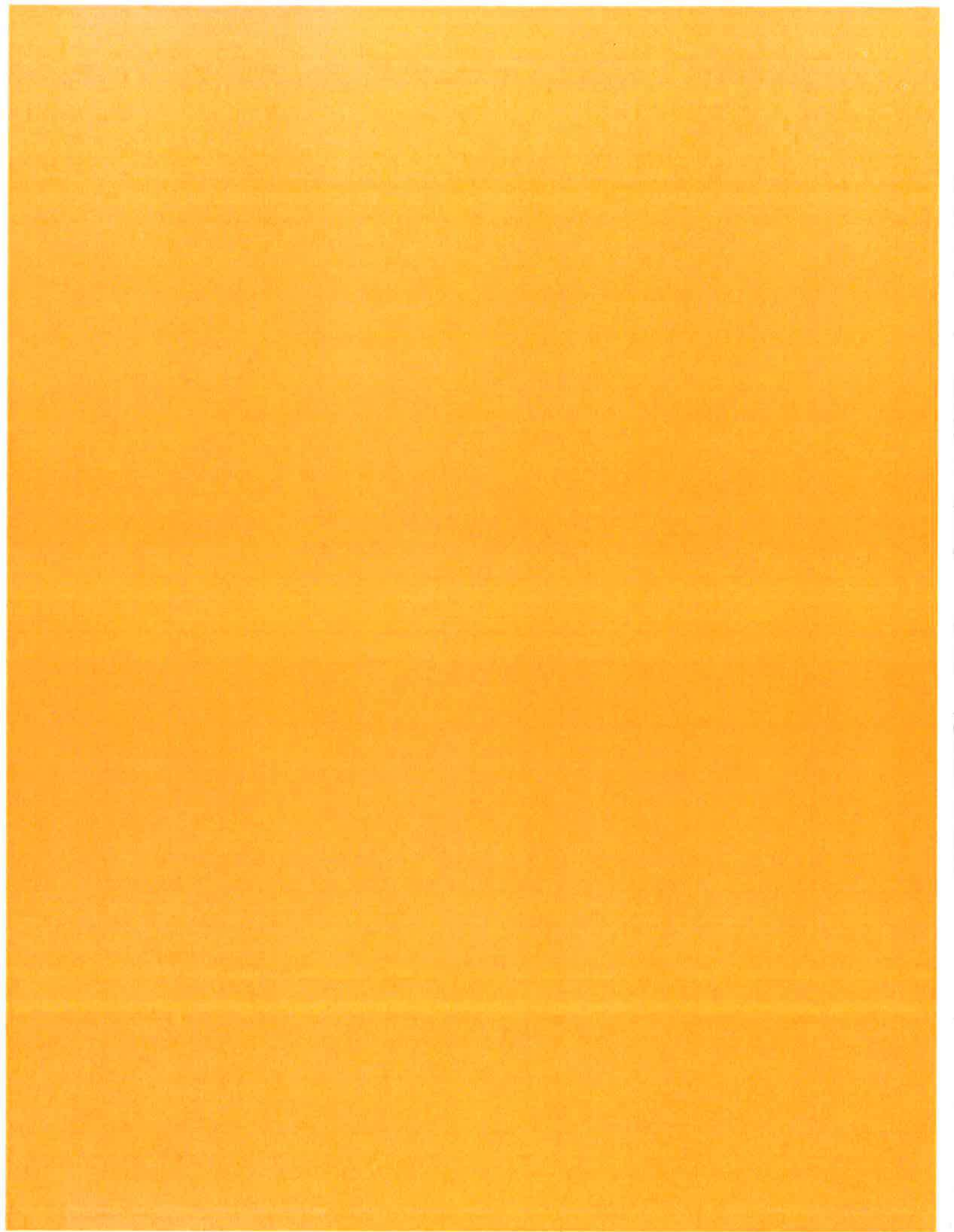
Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

<p><i>Activities</i></p> <p>D</p>	<p>Lesson One: Theater Etiquette</p> <ul style="list-style-type: none"> • Discuss the different jobs and roles of both the Audience and the Performers on stage using a tree map. • Explore the rules of Audience Etiquette for attending a performance using personal experiences. • Act It Out <ul style="list-style-type: none"> ○ Ask students to describe places where they were members of an audience. Answers might include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the chalkboard. ○ Discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a golf tournament be different from a football game? How would the audience behave at a rock concert compared with a classical concert or a recital by a single person? ○ Choose students to act as performers in at least three of the settings listed above. For example, they may pretend to be playing golf or tennis; or they could pretend to be playing instruments in an orchestra or a rock band. Allow the students to perform while the rest of the class is the audience. • Reflect: Point out that some behaviors that are fine in one setting are inappropriate in another. Ask performers if they felt that the audience's behavior was appropriate for their performance, and why. <p>Lesson Two: Developing Theater Appreciation</p> <ul style="list-style-type: none"> • Exploration <ul style="list-style-type: none"> ○ Discuss personal stories related to theme of a play ○ Look at images of characters and settings • Improvisation <ul style="list-style-type: none"> ○ Become character statues showing emotions ○ Pantomime activities from play ○ Dramatize conflict of play • Audience Reaction <ul style="list-style-type: none"> ○ What worked? What didn't work? ○ Constructive Criticism between peers is key to developing an aura of respect and rapport. <p>Lesson Three: Audience Response</p> <ul style="list-style-type: none"> • Attend a live theatre performance. Draw a picture of your favorite part of the play and tell why you liked it. Explain how you felt about the play. <ul style="list-style-type: none"> ○ Use detail to illustrate favorite part of the play and coherently y explains why they liked it. ○ Write a reflection. ○ Story board the play or production. <ul style="list-style-type: none"> ▪ Strengths and weaknesses, high and lows.
<p><i>Experiences</i></p> <p>D</p>	<p>SKYPE connections through school wide productions.</p> <ul style="list-style-type: none"> • Analyze a character that supports the overall mood, period, and content of the play selected

	<ul style="list-style-type: none"> • Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company. • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.
Resources	
<ul style="list-style-type: none"> • Basic Audience Etiquette Rule Sheet; Basic Actor Etiquette Rule Sheet; Clips of various types of theatre (musical, stage play, movie clip), "Audience Etiquette" Note Cards for "Do's and Don'ts" Improv Game • Local Theater Companies • http://www.kidsinco.com/2008/08/the-hare-and-the-tortoise/ (Tortoise and Hare script) • 12 Fabulously Funny Folktale Plays -Justin Mccory Martin http://www.aaronshep.com/stories/folk.html (Site with several FolkTale renditions) <ul style="list-style-type: none"> ○ Paul Bunyan (610L Lexile level) ○ Johnny Appleseed (AD480L Lexile level) ○ John Henry (320L Lexile level) ○ Pecos Bill (AD540L Lexile level) • The Rabbit and the Turtle by Eric Carle, The Tortoise and the Hare by Aesop, The Tortoise and the Jackrabbit by Susan Lowell • Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. • Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. • Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. • Sierra, Judy NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996. 	
Suggested Time Frame:	3-4 Lessons/ 4 Hours

D- Indicates differentiation at the Lesson Level.





Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	2
Unit Plan Title:	1. Exploring the World around You: The Ensemble!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
<p>The focus of this unit is to allow students the opportunity to discover and develop their understanding of the world around them. Students will develop body awareness as they analyze different levels of body positioning that convey environment. Students will be introduced to stage directions (upstage, downstage, down stage, etc) for a collaborative ensemble. By nurturing students' spatial perception, they will express a multitude of moods and concepts. Students will actively participate in ensemble centered performances with they will learn the foundation of the following elements of drama; role/character, plot, setting. Establishing the ideals of "community" and "relationships" in the theater is an important lesson to instill in our budding thespians.</p>			
Standard(s)			
<ul style="list-style-type: none">1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes			

and props.

- 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
- 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.2.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- RL.2.3 Describe how characters in a story respond to major events and challenges.
- RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Essential Question(s)

- How does cooperation build relationships?
- How does a performer's movement and collaboration convey a message about the character and the environment?
- When would the audience be considered a member of an acting ensemble?
- How are acting ensembles similar to a neighborhood environment?
- How is an ensemble like an environment?
- How must an acting ensemble cooperate to build a scene?

Enduring Understandings

- Communities on and off the stage must cooperate to build relationships.
- Body shapes and physical movements can convey setting elements in order to communicate context.
- Ensemble work can often exhibit the same interrelationships that are found in communities.
- Fundamental stage/body position design on stage.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

Indicate whether these skills are **E-Encouraged**, **T-Taught**, or **A-Assessed** in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

E

Global Awareness

Environmental Literacy

Health Literacy

E

Civic Literacy

Financial, Economic, Business, and Entrepreneurial Literacy

T

Creativity and Innovation

T

Critical Thinking and Problem Solving

T

Communication

T

Collaboration

Student Learning Targets/Objectives

- How to successfully collaborate within an acting ensemble.
- Use body positioning to create different setting elements.
- Move respectfully throughout an acting space.
- Identify relationships within an ensemble, acting community.

Assessments

- **Pre and Formative:** Written response The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
 - **Observations:** Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
- **Summative:**
 - Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
 - **Portfolios**
 - Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these.
- **Other assessment measures:**
 - Conversations may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

Instructional Strategies

Powerpoint/SMART Guided Learning

<p>D</p>	<p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p>D</p> <p><i>Activities</i></p>	<p>Section One: The Machine Ensemble</p> <p>Understand ensemble movement and sound.</p> <ul style="list-style-type: none"> ○ Body: Isolations: Follow leader to do isolations; pass leadership around circle continuing isolation movements. Break into circle of 5-7 and continue with isolations using Follow the Changing Leader game. ○ Walkabout: Students individually and simultaneously move through space and freeze as signaled using various shapes and levels based on identified machines. Add sound and repetitive movement in place as directed. ○ Small Groups: Working in groups of 4-5, students select a machine from the list and create it as a group. <ul style="list-style-type: none"> ○ Performance: Groups share machines created. ○ Discuss: What makes a theatre machine interesting? ○ Journal: What are some important things to remember when working together to create a machine? ○ Partners: Begin with emotional statues in different shapes and levels. Turn choices into a machine with the chosen feeling. <ul style="list-style-type: none"> ○ Discuss: What are some themes you are studying? What feelings do you get from thinking about them? Chart one theme with adjectives on a Bubble Map. Create a sample machine. ○ Journal: Explain why using emotion when creating a machine makes it more theatrical? <p>Section Two: Rhythm and Repetition</p> <p>Explore rhythm and repetition as they work with others.</p> <ul style="list-style-type: none"> ○ Enter Theatre Space: Classroom teacher brings students into room and creates one large emotion machine.

- **Body:** Energy clap around circle; then concentric circles.
- **Voice:** Produce repetitive sounds. Different students lead.

Imagination: Who Started the Movement?

Rhythms: Leader begins rhythmic movement in place. Others imitate. Add sound. New leader. Repeat.

Perfect Circle: Actors work together and form a perfect circle. Once it's formed, they must break away, run touch the wall, and then come back to form the perfect circle again. Do the exercise again, (form the circle, break away and return) – this time without speaking.

Clap Wave: The goal of this exercise is to send a continuous clap wave around the circle. The first person turns to the actor on their right, makes eye contact and tries to clap in unison with that person. The second person turns to the actor on their right, makes eye contact and tries to clap in unison with that person. Everyone has to be ready to make eye contact, and clap, keeping the rhythm of the clap going. How quickly can the group send the wave around the circle?

Lesson Three: Ensemble in Space

Understand ensemble movement and sound.

- **The Ensemble** – Students will develop their skills and learn how to perform movements in the style of an ensemble
 - **What is an ensemble?**
 - Instead of one actor telling a story a group of actors known as an ensemble/*chorus* worked together in movement and voice so that stories could be heard and movements seen.
 - **Mirror Exercises:** Teacher faces class and students have to mirror movements.
 - If appropriate a couple of students could try taking the lead.
 - Mirroring in pairs.
 - **Discuss:** What skills did you have to use to successfully mirror someone?
 - Focus, control of movement, patience
 - **Group Animals** - In groups students should create four movements or actions to show the following:
 - *Tail of snake*
 - *Body of a Lion*
 - *Wings of an eagle*
 - *Head of a woman*
 - The four movements/actions can be in any order but students should aim to move fluently from one to the other.
 - **The Mask** – Students discover the importance of the mask and its use

in Greek Theater and beyond

- *Mask Archetypes* – Powerpoint (Greek Mask Origins)
 - Fool, King, Warrior, Everyman, Old Man, Scholar
- *Hot and Cold Auras*
 - Students carefully observe each other as they make stage entrances wearing simply a blank mask.
 - Other students try to determine whether or not the students presents a COLD or HOT aura
 - *Cold = Calm, Relaxed, Tired, Slow, Calculated, etc...*
 - *Hot = Excited, Frenetic, Motivated, Figety, etc...*
 - Afterwards, discuss which pantomimes were the most successful and why.
- *Making the Mask* - Working alone, students create a mask of a character using a variety of materials.
 - Then they collaborate with other students to perform a Greek Chorus Show.
 - For example, each student designs a separate character from The Wizard of Oz.
 - Then the teacher can direct them in using the Ensemble Style to performing the story.

Section Four: Ensemble Pantomimes

Students will take part in cooperative role-playing through recorded improvisation, where they will demonstrate the ability to utilize the body and voice (e.g., breath control, diction, concentration, and isolation) for creative self-expression in thought, feeling, and character.

- **Making the Machine! (or animal)**
 - Students are divided into groups.
 - Each group has fifteen seconds to agree on how to present a pantomime of a machine in action
 - Telephone, a car, a blender, a clock
 - Each student has to participate in some part of the machine.
 - Groups who fail to have their machines ready on time fail to gain points in this game.
 - Rather than machines, the object might be to put together any system of interrelated parts.
 - Solar System, the Water Cycle, the process of photosynthesis, the continents.
- **Scenes from our Past!**
 - Students are divided into groups with one “director” in charge of each group’s performance.
 - Each group is assigned a scene from history to dramatize.
 - *Columbus’s audience with Ferdinand and Isabella*
 - *Signing of the Declaration of Independence*
 - *Apollo Moon Landing to dramatize.*
 - They plan collaboratively on how to present it, but the “director”

	<p>makes all final decisions.</p> <ul style="list-style-type: none"> ▪ Discussion: Students observe the dramatic skit and list two positive comments and two suggestions for improvement. <ul style="list-style-type: none"> • They must justify their comments, explaining why they liked certain elements.
<p><i>D Experiences</i></p>	<ul style="list-style-type: none"> • Share student presentations (puppet theater, storytelling, choral scene work, mini-plays) with peers, other classes, younger students and families. • Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories). • Use diverse images from a photo resource such as the New York Public Library Photo Collection, the Library of Congress or the National Archives to gather a group of images to demonstrate the historical and cultural aspects of storytelling. • Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students. • Performing a student developed structured improvisation • Reflecting on process and product of self and peers.
Resources	
<ul style="list-style-type: none"> • Books: <ul style="list-style-type: none"> ○ Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. ○ Sivin, Carole MASKMAKING, Worcester, Davis Publishing, 1986. Instructions for making masks from various materials progress from simple to complex techniques. ○ Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. ○ Sierra, Judy FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. 	
Suggested Time Frame:	5 weeks/7 classes

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	2
Unit Plan Title:	2. Creating Plays through Improvisation!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
<p>The focus of this unit is to use improvise characters, setting and conflict to build an understanding of how to create stories. Ensemble cooperative will bolster the natural, creative energies of students as they will observe, analyze and critique various design structures, i.e. Plot, Technical, Character, Setting. In other words, students will begin to formulate the rudimentary skills that are associated skills with playwrighting, acting, designing, and directing. The heart of their budding theatre education should build on this solid foundation. The standards assume that theatre education will start with and have a strong emphasis on improvisation, which is the basis of social pretend play. In an effort to create a seamless transition from the natural skills of pretend play to the study of theatre, the standards call for instruction that integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding contexts.</p>			
Standard(s)			
<ul style="list-style-type: none">1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.			

Technology Standard(s)	Interdisciplinary Standard(s)
<ul style="list-style-type: none"> 8.1.2.A.2 Use technology terms in daily practice. 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments. 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results. 	<ul style="list-style-type: none"> RL.2.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text. RL.2.3 Describe how characters in a story respond to major events and challenges. RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud. W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Essential Question(s)

- How does improvisation lead to creation of dramatic characters?
- How is character explored?
- How do melodramatic (insert theatrical style) characters differ from traditional characters?
- How does the art of improv free our bodies to perform?
- How can we effectively work with members of an ensemble to create original works of improv?

Enduring Understandings

- Dramatic style communicates expression, informs character development, and elicits audience reaction.
- A specific theatrical style (i.e. improv) dictates dramatic decision making and form, and drives character expression.
- Body, voice, and intention must be clearly expressed to communicate a scene/play/performance.
- Investigation of character elements creates thoughtful improvisation to develop dramatic character and performance.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21 st Century Themes		21 st Century Skills	
E	Global Awareness	T	Creativity and Innovation
	Environmental Literacy	T	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	T	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> How actors' movements communicate emotion. Students can implement quality improvisation tools (such as: saying "yes and...", no blocking, be specific, respect the audience) Interact with other characters in scene work and melodramatic presentations. Perform quality improvisation while developing melodramatic and stock characters. 			
Assessments			
<ul style="list-style-type: none"> Pre and Formative: Written response The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews. <ul style="list-style-type: none"> Observations: Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation. Summative: <ul style="list-style-type: none"> Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products. Portfolios <ul style="list-style-type: none"> Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these. Other assessment measures: <ul style="list-style-type: none"> Conversations may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences. 			
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	<p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p><i>Section One: Intro to Improv</i></p> <p>Students will explore the backgrounds/foundations of improvisational acting and how their own cultural and life experiences can be expressed through improvisational techniques and exercises.</p> <ul style="list-style-type: none"> • What is Improv? – Guide the students through improvisational warm-up activities and/or team building exercises so that students can begin to develop a sense of community and risk-taking comfort. <ul style="list-style-type: none"> ○ Improvisational Acting – Powerpoint including; <ul style="list-style-type: none"> ▪ <i>Do's and Don'ts of Improv</i> ▪ <i>Improv Company history</i> ▪ <i>Long/Short form sketches</i> ▪ <i>Forward the Action!</i> ▪ <i>Pulling Focus</i> ▪ <i>Playing your Agenda</i> ○ Enrichment: The teacher may use a variety of activities to create and build collegiality so that students can begin to develop a sense of ensemble and risk-taking comfort. <ul style="list-style-type: none"> ▪ <i>Runway Model Walk</i> (gesture and warm-up exercise) ▪ <i>One Word Story</i> (verbal communication/listening exercise) ○ Introductory Exercises - Students will participate in improvisational activities and continue to write in reflection journals about observations and discoveries during the improvisational exercises. <ul style="list-style-type: none"> ▪ <i>Yes and...?</i> (Stream of consciousness exercise) ▪ <i>Asking Questions</i> (dialogue/scene building) ▪ <i>The Mumbo Jumbo Game</i> (verbal/nonverbal voice and gesture) <ul style="list-style-type: none"> • Discussion: How improvisation derives from personal experience? What is creativity through improvisation? How does improvisation require self-direction, confidence and concentration? • Getting Comfortable in Improv - Students will demonstrate full participation in the ensemble building activities and evidence that students show more confidence throughout the process <ul style="list-style-type: none"> ○ Students will demonstrate understanding of improvisational exercises as directed by the teacher. <ul style="list-style-type: none"> ▪ <i>Whose Line is it Anyway</i> – Used as an improv teaching device where students will view, reflect and model their own improve acting.

- **Games include;**
 - *Press Conference* (Forward the Action based exercise)
 - *Film, TV, Theater Styles* (characterization based)
 - *News Reporters* (creative story creation)
- **Reflection:** Students will continue their reflective journal by documenting (drawing/describing) one example of a particular improvisational exercise and writing about writing about how they incorporated at least one of the following:
 - Pop culture, social issue, current events, and/or global awareness topics.

Section Two: The Questions

Students will explore the use of the 5 W's of improvisation (who, what, when, where, and why) through expression and group collaboration.

- **Who?** - "Who" activity is used to co-construct a group definition of "who" so that students can explore ways to create and develop character traits in improvisational work(s).
 - In small groups of 4-5 students, using a photo of a person they feel is an "interesting" character, students list character traits.
 - Possible trait ideas
 - Job, age, where they live, family background, and name
 - Following the activity, students will independently reflect on the group "who" definition and what influenced their character trait decisions and why.
 - This information can be collected through class discussion and/or written reflection journals.
 - **Enrichment:**
 - Students may conduct an one-on-one discussion with teacher concerning character.
 - Students may create a character independently from the character trait work and perform created character in small groups.
- **What?** - "What" activity is used to co-construct a group definition of "what" so that students can explore ways to purposefully include actions in improvisational work(s).
 - In small groups of 4-5 students, using teacher generated action phrases, students perform given actions
 - Possible action phrases
 - Wash the dog, get gas, cook dinner, etc.)
 - Following the activity, students will independently reflect on the group "what" definition and what influenced their action decisions and why.
 - This information can be collected through class discussion and/or written reflection journals
 - **Enrichment:**
 - Using a picture, students will write a scenario concentrating on what is happening in the photo
 - Using a picture, students create and perform the scene based on the photo that takes either before or after the photo was taken.
- **When?** - "When" activity is used to co-construct a group definition of "when" so that students can explore ways to use time (day/night, season, etc.) to help determine actions

in improvisational work(s).

- In small groups of 4-5 students, using student generated situations of time such as:
 - Season, holiday, time of day etc.,
 - Students pantomime scenarios that convey the time as the whole class guesses the time being acted out.
 - Students will independently reflect on the group “when” definition and what influenced their action decisions and why.
 - This information can be collected through class discussion and/or written reflection journals.
 - **Enrichment:**
 - Students may sort a pre-selected pictures into a timeline.
 - Students may draw a timeline of their life and discuss with a partner.
 - Students may find a variety of pictures and make a collage that shows a timeline for a scene.
- **Where?** - “Where” activity is used to co-construct a group definition of “where” so that students can explore the ways in which specific locations ground and strengthen focus in improvisational work(s).
 - In groups of 4-5, students will present a **“Frozen Tableau.”**
 - In this activity students can have one student narrate what is happening in their “family photo” while the other group members pantomime three different settings and what happens within each setting.
 - **An example may be:**
 - *This is my family at the zoo. Oh no, the lions got out of their cages. Now my family running away from the lions.*
 - Following the activity, students will independently reflect on the group “Where” definition and what influenced their action decisions and why.
 - This information can be collected through class discussion and/or written reflection journals.
 - **Enrichment:**
 - Students may list or tell all of the “wheres” you hear in the story Students may draw a “where” that was described in the story
 - Students may tell, write, or perform a familiar fairytale in a new location
 - **Why?** - “Why” activity is used to co-construct a group definition of “why” so that students can explore ways to establish character motivations and the connections between motivation and powerful improvisational work(s).
 - In groups, 4-5 students are each given a different motivation/emotion to perform with a partner.
 - Students will recite letters of the alphabet so that students understand perspective in improvisation.
 - Following the activity, students will independently reflect on the group “Why” definition and what influenced their action decisions relationships, setting, conflict etc. and why.
 - This information can be collected through class discussion and/or written reflection journals
 - **Enrichment:**
 - Students may role play simple scenarios through acting or using flash card image
 - Students may pair with a partner and use a short scripted conversation and attach an emotion to each character.
 - **Applying the Questions** – Students will be involved in a collaborative rehearsal process so

that they can consider the ways in which “question” structure informs improvisational work to help create fully realized performances.

- Students will fully participate in various improvisational games that relate to the 5 W’s and give one another feedback on their performances.
 - Games include:
 - *Comedy Sportz* (action oriented improv tournament)
 - *Party Quirks* (character creativity based)
 - *Questions Only* (character/verbal communication)
 - *Typewriter Narrator* (Forward the action exercise)
- **Journal:** Peer feedback can be collected through peer notes (similar to informal director’s notes)
 - Students will write/journal a self-assessment of their performances of how they used the 5 W’s
 - How they collaborated with others
 - How they used improvisational skills in their performances during the showcase assessment.

Section Three: Story Structure and Improv

Students will engage in collaborative writing groups so that they can use the peer feedback process to develop and strengthen basic elements of story; beginning, middle, and end related to a central focus.

- **Creating Storyline** - Students will continue their improv work as they determine key elements of the scripted work.
 - Students will work in small groups to develop an improvised storyline which includes;
 - Characters, conflicts and scenarios
 - Dialogue and character choices (rough idea template)
 - Students will continue to draw upon personal experiences surrounding their selected topic of focus.
 - Students will create dialogue and rehearse their scenes using concepts of character, conflict, action, choice, ideas.
 - Students will present scene to the class.
 - Teacher may run an activity such as “Freeze Frame” to inform details about the storyline and/or character choices.
 - Teachers and/or students can videotape group process to help with reflection and editing of the script writing process.
- **Organizing the Improv** - Teacher may use selected fairy tales to organize improvisational experiences so that students can begin to discover the dramatic elements necessary in the development of a successful scene.
 - Students will demonstrate basic rules/steps of improvisation to determine how to deconstruct improvisation
 - Spontaneity
 - <http://improvcyclopedia.org/categories//Spontaneity.html>
 - Give and Take
 - http://improvcyclopedia.org/games//Give_and_Take.html).
 - Teachers can evaluate the degree of understanding of improvisational structure in a variety of ways such as:
 - Informal ‘quiz’ on rules of improvisation
 - Pick-a-Card Game (randomly choose a card with a step of the process and

demonstrate the step)

- Observational data collection

Section Four: Improvisation in Fairytales

Students will improvise movement and dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.

- **Brainstorming the Fairytale Improv** – Students can brainstorm fairytale titles and plots to co-construct the basic structure of fairy tale storylines so that performers can begin to discern common elements (as well as deviations from those elements) within the fairytale genre.
 - Students will identify, through improvisation;
 - The setting and plot elements of a variety of fairytales focusing on;
 - Character points
 - Similarities and differences of plot structure within the fairytale genre
 - Students will view, use and collect picture chronologies of fairytales and videos of fairy tales.
 - **Enrichment:** Students may create mosaics of fairy tales or physically connect visual images with the key events within a fairy tale.
- **Physicality in Improv** – Students will be introduced to an improvisational activity (e.g., *tableau*) so that students can explore how to physically reveal setting, chronology, and key plot points of selected fairy tales.
 - Students will present a minimum of three created tableaux (beginning, middle, end)
 - Picture book versions of fairytales are used to provide visual image ideas for tableau.
 - Books to use: *Jack and Jill*, *Three Little Pigs*, *The Stinky Cheese Man*, *Rapunzel*, *Goldilocks and the Three Bears*
 - Props and/or shadow theatre elements can be layered into the tableau creation
 - Highlighting key events within a selected fairytale to the class as a slide show/physical presentation.
 - Teacher may use the improvisation technique of ‘spotlighting’ to give individual students the opportunity to dig deeper into their character’s thoughts in the moment to discern individual depth of understanding.
 - **Enrichment:** Students may recreate visual images of fairytale events.
 - **Supplemental Exercises**
 - *Lost in Space* (spatial/setting awareness exercise)
 - *Water, Land, Air* (pantomime gesture exercise)
 - *Hard at Work* (character/setting creation exercise)
- **Developing Improv Characters** – Students will research well-written character backstories so that they can begin using improvisation, observation, personal background and life experiences to explore and inform character development.
 - **Backstories** - Students will provide a character back story with an accepted level of detail.
 - Backstories can be created in a variety of ways such as:
 - Character biography worksheet (teacher created)
 - <http://www.readwritethink.org/classroom-resources/student->

	<p>interactives/cube-30057.html (Student interactive resource for building a character bio)</p> <ul style="list-style-type: none"> • Drawing of character • "Hot Seat" activity <ul style="list-style-type: none"> ◦ http://www.youtube.com/watch?v=T9CpxdWiKqw (Video of a "Hot Seat" interview) • Create a Fake Book entry of the character <ul style="list-style-type: none"> • Polishing the Improv Performance – Teacher facilitates a collaborative rehearse, revise, and prepare process so that students can use peer feedback to develop and strengthen a performance. <ul style="list-style-type: none"> ◦ Students will rehearse created scripted scene using teacher and peer feedback to adjust and refine scene elements. <ul style="list-style-type: none"> ▪ Journal: Students will continue journaling reflections about the scene rehearsal and refinement process. ▪ Enrichment: Students may choose to participate in semi-scripted scene creation in any way that reflects their comfort and ability level such as director, designer, prop manager, actor. ◦ Perform the Improv! <ul style="list-style-type: none"> ▪ Peer groups will apply teacher created rubrics to assess the success of the group script-to-improv performances. • Post-Performance Talk Balks - The teacher may facilitate a class discussion on the improvisation-to-script process so that students can evaluate and reflect upon the development of their personal creative process. <ul style="list-style-type: none"> ◦ Students will evaluate their group performances and reflect/analyze the creative process of scene creation through the strategy of improvisation. Examples include; <ul style="list-style-type: none"> ▪ <i>How was the conflict represented in each scene?</i> ▪ <i>Were the groups successful in creating a clear beginning, middle, end for their scene? If so, how?</i> ▪ <i>Were the characters represented clearly and effectively within the context of the improv scene?</i> ◦ Journal: Students will journal final reflections about their own creative scene creation process.
<p><i>Experiences</i> D</p>	<ul style="list-style-type: none"> • Share student presentations (puppet theater, storytelling, choral scene work, mini-plays) with peers, other classes, younger students and families. • Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories). • Use diverse images from a photo resource such as the New York Public Library Photo Collection, the Library of Congress or the National Archives to gather a group of images to demonstrate the historical and cultural aspects of storytelling. • Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students. • Listening to teacher-shared storytelling of Improvs • Analyzing improve on video/tv/movie for morals and lessons • Improvising using stories found in myths, fables, fairytales • Performing a student developed structured improvisation • Reflecting on process and product of self and peers.

- Applying information gained from reading and teacher sharing to a structured improvisation, story analysis and reflections

Resources

• **Books:**

- Improv! A Handbook for the Actor- Greg Atkins
- Improv Game Book II- Lynda Belt
- Improvisation Starters- Philip Bernardi
- The Actor's Book of Improvisation- Sandra Caruso and Paul Clemens
- Acting Games- Marsh Cassidy
- Comedy Improvisation: Exercises & Techniques for Young Actors- Delton T. Horn
- Improve With Improv - Brie Jones
- Improvisations in Creative Drama- Betty Keller
- Theatre Games for Young Performers –Maria C. Novelly
- Improvisation for the Theatre- Viola Spolin
- Theatre Games for the Classroom A Teacher's Handbook- Viola Spolin
- Theatre Games for Rehearsal: A Director's Handbook.- Viola Spolin

• **Websites:**

- <http://youtu.be/fdQyXk3wl3A> (Who's Line is It Anyway)
- http://youtu.be/w_fhB8aKl4A (Second City Improv)
- <http://youtu.be/KlqJHkX-GMg> (New York Improv)
- <http://youtu.be/SDSP8wYIMzY> (Ten ways to practice your improv)
- <http://code.on.ca/resource/improvisation-focus-course-profile> (Lessons and resources for teaching improvisation)
- <https://www.theatrefolk.com/spotlights/ensemble-activities-and-exercises> (Improv activities)
- <http://www.bbbpress.com/dramagames/> (Improv activities)
- <http://www.theatreteachers.com/> (Improv resources)
- <http://www.dohafilminstitute.com/videos/acting-workshop-with-kevin-spacey-improvisation> (Kevin Spacey explaining the importance of improv in Theatre)
- www.improvencyclopedia.org, notebook or electronic device
- <http://fuzzyco.com/improv/games.html>
- <http://www.theatreteachers.com/theatre-games/72/improv/7>
- <http://www.fasttopten.com/list/top-ten-improv-games>
- <http://www.youtube.com/watch?v=gaFQyJySGJ4> (YouTube, Whose Line is it Anyway?) •
- <http://www.bovinemetropolis.com/> (Denver Improvisational Theatre)

Suggested Time

8 week/10 Hours

Frame:

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	2
Unit Plan Title:	3. Emotional Motion!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
<p>The focus of this unit is to allow students to develop an understanding of how movement communicates emotion in order to convey the meaning of a story to an audience. As performers, we make character choices in order to interpret literary relationships. These choices are predicated by the instincts of our physical, mental and emotional movements. Allowing students to use emotion to move their intentions in a given work of written scene, play or text gives them a greater opportunity to understanding the subtext of a plot. This unit endeavors to let our young actors explore the world as a complex individual, as well as a member of a collaborative acting unit. This is a vital component of a young individual growth as a confident member of society on and off the stage.</p>			
Standard(s)			
<ul style="list-style-type: none">• 1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.• 1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).• 1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.			

- 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement
- 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.2.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- RL.2.3 Describe how characters in a story respond to major events and challenges.
- RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- SL.2.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Essential Question(s)

- Why does the character show certain emotions at various sections of the story?
- How do the relationships between characters advance the plot?
- What movements would be appropriate to convey character traits?
- How does movement communicate emotion?
- How are emotions depicted in literary works?
- How can choices in movement, voice and gesture affect how the audience feels?
- Why are stage directions important?
- How can emotion affect movement?
- How does a performer's movement convey a message about the character.

Enduring Understandings

- Movement communicates emotion in order to convey the meaning of a story to an audience.
- Performers make character choices in order to interpret literary relationships.
- Stories rely on character details and relationships to depict a strong plot.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E -Encouraged, T -Taught, or A -Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21 st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	<input checked="" type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input checked="" type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Ways in which actors move respectfully throughout an acting space.
- How actors' movements communicate emotion.
- Create character movement within a short story based on the characters traits and emotions.
- Articulate the difference between constructive and negative feedback.
- Identify and describe the character relationships in theatrical scenes.

Assessments

- **Pre and Formative:** Written response The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
 - **Observations:** Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
- **Summative:**
 - Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
 - **Portfolios**
 - Portfolios may contain many different types of documentation for what students know

and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these.

- **Other assessment measures:**

- Conversations may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p><i>Section One: Self-Expression is the Key!</i></p> <p>Students will understand that the use theatre arts helps us to illustrate how people express themselves differently.</p> <ul style="list-style-type: none"> • What is Self-Expression? <ul style="list-style-type: none"> ○ Teacher will share different ways that people share ideas and feelings through words and actions. <ul style="list-style-type: none"> ▪ <i>Direct Communication, Indirect Communication, Body Language, Emotions and Feelings.</i> ○ In pairs, students will come up with 2-4 moods or emotions and share these with the class. <ul style="list-style-type: none"> ▪ Have students identify a time when they felt one of these emotions. ○ In pairs, students will perform / gesture these emotions to the class. <ul style="list-style-type: none"> ▪ Discussion: Have you felt these emotions before? Why? • Coloring our Emotions - Students will express an understanding of different emotions through the use of color. <ul style="list-style-type: none"> ○ Students will color an emotions coloring sheet to represent the mood or

emotion expressed by the picture with color.

- In small groups, students will dress up in teacher provided costumes.
 - Each group will be wearing a solid color intended to represent a certain emotional pool.
 - The groups will improvise a scene, guided by the instructor, to fully performing their representational color emotion.
- **Discussion:** Why do certain colors represent certain feelings? What words can you use to describe different feelings?

Section Two: The Emotions of Your Voice and Body

Students will begin to demonstrate the ability to utilize the body and voice (e.g., breath control, diction, concentration, and isolation) for creative self-expression in thought and feeling.

- **Isolating the Body**

- Students perform isolation exercises, taking turns moving different parts of the body in a circular motion.
 - Rotate only your shoulders, now just one finger, now just your tongue, etc...
- Students will demonstrate control of their own bodies by participating in various isolation activities including;
 - *Roll Downs, Centering Circles, Body Awareness*
 - High Intensity warm-ups are essential to a young students learning how to control his/her instrument.
- *Creating the Object* - Students use imagination to pantomime the shapes and dimensions of objects
 - Blow up imaginary balloons, bounce or throw an imaginary ball, etc...
 - Students will receive visual and aural cues from their instructor on how to use their body to recreate these imaginary objects.
- *Every-BODY* - Students using a list of everyday human actions to pantomime isolated action in space.
 - Students demonstrate body language and facial expressions that communicate appropriate actions and feelings.
 - Eating favorite foods, listening to music, playing sports, etc...
 - Students try to guess what the favorites are from visual clues.
 - This may be done with an entire class at once, or the students may take individual turns.
 - **Enrichment:** As the teacher calls out each emotion, the student(s) must immediately create a pose that reflects that everyday action.

- **Isolating the Voice**

- ***How Does your Voice Work?*** – Powerpoint
 - *Breath Control, Diaphragm Control*
- ***Relaxation exercises*** - Geared to enhance concentration and imagination skills and to overcome stage fright.
 - As a group, students take a series of deep breaths from the

diaphragm

- They should feel their stomachs expand as they inhale.
- *Blowing Up a Balloon* imagery technique
- Then they close their eyes and imagine themselves in a calm, comforting environment as they practice saying their teacher prompted lines of dialogue.
- **Characterized Voices** - Students practice speaking in different voices.
 - Teach foundations of *Vocal Inflection*
 - Imitate different voices demonstrated by the teacher or other students.
 - *High/Low*
 - *Fast/Slow*
 - *Loud/Soft*
 - Students read sentences or poems as different characters might say them.
 - Witch, a giant, a news announcer, a robot, etc...
- **Vocal Varieties**
 - Students will tell a story and portray their unique character effectively by using vocal variety and movement. Students can implement techniques of;
 - *Accent*
 - *Dialect*
 - *Vocal Cadence and Diction*
 - **Discuss:** How can we identify & apply vocalization techniques to fit a character?

Section Three: Expressing Emotion Character (Non-Verbal)

Students will continue their understanding of how to express emotion and ideas without using words (non-verbal).

- **Creative Dramatics:** Students will practice using movement to express teacher supplied characters.
 - *Gesture Games / Pantomime* review will with prompted characters will display a student's ability to show distinction between character profiles.
 - Students need to be aware of how facial expression & movement communicate characters.
 - *Emotion Locomotion*
 - Partnered/Whole class participation where students are tasked to display an ever-changing range of nonverbal emotions.
- **Musical Pantomime**
 - Students create expressive movements to enhance their character's dramatic mood, while adding external elements, such as;
 - Music
 - Sound effects
 - Environmental/Animal sounds

Section Four: Expressing Emotion Full Voiced)

Students should be able to identify character and emotions as they are communicated

verbally. Improvisational scenes and Poetry reading will assist in student's understandings of character development.

- **Poetry Portraits** – Students will demonstrate how a script comes to life by using previous stories such as literature, poetry and speeches. Students will work together to collaborate poetry into character scripts.
 - Some Children's Favorite Poems: http://monologues.co.uk/Childrens_Favourites/index.htm)
 - Students will choose a poetry piece of their ability and liking.
 - Each student will be responsible for diagraming their character through the context of the poem.
 - Students will perform collaborative scripts from poetry and speeches.
 - Communicate characters effectively through movement and dialogue.
 - **Journal** - How is dialogue and character creation used to bring a story to life?
- **Emotion Levels**
 - Teacher calls out an emotion, like "sad."
 - Students to take one step forward and show us with their bodies, faces, and voices someone sad at level 1.
 - Then have someone else step forward and show us sad at a level 2.
 - Have them increase their portrayal of sadness by exaggerating it and stepping forward at a
 - Level 3, then 4, and so on up to 10.
 - By 10, encourage students to be over the top and dramatic, perhaps screaming and crying on their knees.
 - Go through this progression several times with different emotions, like happy, jealous, or heartbroken.
 - **Discuss:** How the emotions change as they increase?
 - If you were sad at a 1, what emotion were you portraying at a 10? Despair? Distraught?
 - Once students get the hang of exaggerating the emotions step-by-step, this can become a game by calling out the numbers and emotions out of order.

Experiences

D

- Share student presentations (puppet theater, storytelling, choral scene work, mini-plays) with peers, other classes, younger students and families.
- Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories).
- Use diverse images from a photo resource such as the New York Public Library Photo Collection, the Library of Congress or the National Archives to gather a group of images to demonstrate the historical and cultural aspects of storytelling.
- Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students.
- Listening to teacher-shared storytelling of Improvs
- Analyzing improve on video/tv/movie for morals and lessons
- Improvising using stories found in myths, fables, fairytales
- Performing a student developed structured improvisation
- Reflecting on process and product of self and peers.

Resources

- **Online:**
 - <http://www.youtube.com/watch?v=6JS8icbOAc> (Video with tips on writing a character backstory)
 - <http://www.youtube.com/watch?v=3KmKEshDMDw> (Video overview of writing a character sketch)
 - www.factionoffools.org
 - www.commediabyfava.it
 - sites.google.com/site/italiancommedia/plays-and-scenari
 - www1.american.edu/IRVINE/jenn/home.html
 - www.delpiano.com/carnival/html/commedia.html
 - <http://www.wikihow.com/Develop-a-Character-for-Theatre> (A quick synopsis on steps for character development with pictures)
 - http://www.portroyalprivateers.org/persona_development.htm (Overview of creating a persona to include guiding questions for consideration)
 - <http://www.theatrefolk.com/blog/script-analysis-actors-five-stepsbuilding-foundation/> (advice for what to do once you have been cast in a part)
- **Books:**
 - Sierra, Judy **FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES**, Bronx, H. W. Wilson Co., 1991. Thirty puppet plays adapted from nursery rhymes, folk songs, fables, poetry, folktales, and myths with instructional chapters on making and using rod and shadow puppets and puppet stages.
 - Grantham, Barry. **Playing Commedia: A Training Guide to Commedia Techniques**. Heinemann, 2000.
 - Fava, Antonio. **The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival**. Northwestern UP, 2007.

Suggested Time Frame:

8 HOURS/9 CLASSES

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	2
Unit Plan Title:	4. Making Real World Connections through Theater Literacy!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
<p>The focus of this unit is to allow students to develop an understanding of dramatic structure and theater traditions. Students will demonstrate, both in writing and in group sharing, an understanding of: sequence and plot - action and climax - character traits including the primary emotional quality - differences between real and fantasy settings - the conflict or problem of a story or play. Whether through extra-curricular experiences or class environment productions, students will develop the skills to be able to successfully articulate responses to a wide variety theater performances. Students will begin to recognize the relationship between theater and community, and between theater and culture(s). Students will extend their understanding of theater by connecting it to learning in other disciplines. It is vital that student can connect learning from other arts and disciplines, such as math, science, language arts, social studies, technology, music, visual arts and dance, to extend their understanding of theater. These art forms include: written and spoken text, music and song, visual arts, dance and movement and film and video. Through an exploration of theme and context, students connect personal experience to an understanding of theater.</p>			
Standard(s)			
<ul style="list-style-type: none">• 1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).• 1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.• 1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.• • 1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual			

art that evoke emotion and that communicate cultural meaning.

- 1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.2.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- RL.2.3 Describe how characters in a story respond to major events and challenges.
- RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- SL.2.1 Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
- W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Essential Question(s)

- What are the traits of good and evil characters in a dramatic performance? (Such as: melodrama, opera)
- What are the standard components of a play? (Such as: Beginning, Middle, End)
- What are the various forms and styles of dramatic expression?
- How do our other art disciplines play roles in the creation of theater?

Enduring Understandings

- Theater and community work hand in hand when creating works that reflect culture and society.
- Connections exist between others arts and disciplines in the theater world.
- Character, plot and relationship are highly dependent upon personal viewpoints.
- Theatrical depictions of relationships within communities occur through detailed analysis and discussion of a performance.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

Indicate whether these skills are **E-Encouraged**, **T-Taught**, or **A-Assessed** in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

- | | |
|---|---|
| E | Global Awareness |
| | Environmental Literacy |
| | Health Literacy |
| E | Civic Literacy |
| | Financial, Economic, Business, and Entrepreneurial Literacy |

- | | |
|---|---------------------------------------|
| T | Creativity and Innovation |
| T | Critical Thinking and Problem Solving |
| E | Communication |
| A | Collaboration |

Student Learning Targets/Objectives

- There are numerous types of relationships that exist within a theater community.
- Create a drama production that incorporates other disciplines of art including dance, music, etc...
- Identify roles and relationships within an art community, i.e. Musical Theater production teams.
- Dramatic style communicates expression, informs character development, and elicits audience reaction.

Assessments

- **Pre and Formative**
 - Student illustrations Student developed stories
 - Create stories through creative dramatics
 - Specific questions directed by teacher
- **Summative**
 - Formal Performance Rubric
 - Students will write a reflection on the performance of their peers
 - Teacher circulates among students as they use creative dramatics to act out feelings
 - Teacher side-coaches as students use creative dramatics to show acts of kindness and acts of bullying
 - Teacher supports the students acting out their own stories
- **Other assessment measures**
 - Responding to literature
Identifying societal issues
 - Responding to teachers sidecoaching
 - Portraying a character
 - Listing ways to be a part of supporting the environment

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at

	<p>their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p>Activities</p> <p>D</p>	<p><i>Section One: Creating Theater In Our Society</i></p> <p>Students will learn and analyze theatre in terms of the social, historical, and cultural contexts in which it was created.</p> <ul style="list-style-type: none"> • The Environment Around You - Students will gain an appreciation of how literature can influence society through a shared reading of a story about the environment. <ul style="list-style-type: none"> ○ <i>The Lorax, by Dr. Seuss</i> <ul style="list-style-type: none"> ▪ Students will identify the characters from the story ▪ Students will determine the outlook on the environment that each character exhibited. ▪ Students will discuss and create a list of the changes in the environment shown in the story. ○ <i>Story Performance</i> <ul style="list-style-type: none"> ▪ In small groups, students will create and perform a creative theatre presentation of the selected children's story <ul style="list-style-type: none"> • Students will assume and act out the roles previously identified. 5. S ▪ Reflection: Students will discuss and write a reflection on how this activity has effected each one's personal attitude on the environment and what each could do to help our environment. • Issues in our Society – Students will begin to recognize how common issues in our society can be represented through children's literature. <ul style="list-style-type: none"> ○ After a shared reading experience of a children's story of a societal issue, students will identify and discuss the issue and how it relates to our world. <ul style="list-style-type: none"> ▪ Distinguish the ideas and outlooks of the different characters as expressed in the story. ▪ Discuss and list issues and changes as shown in literature. ○ <i>Role Play</i> - Students will use creative dramatics to act out a story about a societal issue. ○ <i>Discussion</i> - Decide on and explain ways that each student could help the environment. <p><i>Section Two: Theater Teacher a Lesson</i></p> <p>Students will learn how morals were taught through drama, and assume the roles of characters in a morality play.</p> <ul style="list-style-type: none"> • What is a Moral? – Powerpoint

- The structure of a morality play teaches or enforces a lesson or value from a society.
- **Morals in Fables:** Students design and perform a puppet show based on one of Aesop's fables, concluding with an announcement of the moral of the story.
 - Students will focus on the;
 - *Accuracy of story*
 - *Creativity of design of puppets*
 - *Volume and expression of voice(s)*
 - *Awareness of moral*
- **Theater Teaches Kindness** - Students will use dramatic play to improvise stories and situations which champion kindness, respect and responsibility towards each other's peers.
 - **Random Acts of Kindness** - Teacher-guided discussion about how demonstrate kindness to others.
 - Use "*Random Acts of Kindness*" poster for ideas.
 - Using dramatic play, have students act out different random acts of kindness.
 - Teacher side- coaches during this improvisation session.
 - **Let's Be Kind** by Joni Downey - Read the book to the students, and then discuss the characters and the storyline.
 - *Main Ideas*
 - *Character Types*
 - *Conflict, Climax, Resolution*
 - **Act It Out:** Students do a movement warm-up where they act out emotions.
 - Teacher side-coaches as students use creative dramatics to act out the story.
 - **Be a Pully, Not a Bully** - Teacher-guided discussion about what makes a person a bully.
 - Use the educational poster "**Are you a bully?**" for ideas.
 - Using dramatic play, have students act out different bullying situations that young students might find themselves involved in at school or home.
 - Teacher side-coaches during this improvisation session to make sure the students understand the situations are pretend
 - Students do not make physical contact with each other during this activity.
 - *Discussion:* Compare and contrast acts of kindness and acts of bullying.
 - **Creating the Kindness** – Teacher and students will begin to create their own stories that focus on kindness, respect and responsibility.
 - List story ideas that the students develop during a teacher-led discussion about acts of kindness.
 - Students tell a story of something that happened to them or other family members on a vacation or at home.
 - Have students draw a picture that represents their story about an act of kindness.
 - *Discussion:* How are the problems in your story like the problems you face in your everyday life?
 - **Presenting Kindness** - Students will tell the original stories to their peers

- Divide the class in to groups of four to five students.
- Using creative dramatics have the groups act out the stories written by each group member for the class.
 - With classmates assigned to different roles, remind students to work together as a unit that uses kindness to make successes
- After a test performance, discuss ways to improve the story.
 - Fix the Main ideas, conflicts, resolution, etc..
- **Reflecting Kindness** - Teacher-led discussion reviewing aspects of bullying and kindness.
 - Review the aspects of kindness vs. bullying using the posters listed in previous lessons.
 - Remind students of how they feel when being bullied and how it feels to have other people be kind to them.
 - **RETELLING:** Using creative dramatics, students will retell the story of: *Let's Be Kind* in their own words.

Section Three: Connecting the Arts!

Students can connect learning from other arts and disciplines, such as music, visual arts and dance, to extend their understanding of theater.

- **All the Arts!** - Students will develop their skills to compare and contrast many types of performances, such as; a play, a dance, or a concert.
 - The teacher leads a discussion using questions such as:
 - *"How is a ballet or an opera different from a play? What do they have in common?"*
 - *"How can we combine singing and acting?"*
 - Using **Venn Diagrams**, students will bridge the gaps between various types of arts, including music, dance and instrumental and visual arts.
 - Diagrams contents include;
 - *Performance Spaces*
 - *Storytelling ability*
 - *Use of costume/props/scenery*
 - *Art Integration (which arts can be performed simultaneously)*
- **Dance Connections - Suggested Activities**
 - Create a dance or movements to link a series of dramatic tableaux.
 - Use observations and re-creations of various animal movements in a dance or movement exercise.
 - Create a simple dance in response to a dramatic script or story.
- **Music Connections – Suggested Activities**
 - Use a variety of musical selections or rhythms to inspire and/or underscore theater games and improvisations.
 - *Fashion Runway, Zip Zap Zop, Three Headed Opera Star, Our School's Got Talent!*
 - Use three different types of music, such as classical, world music and contemporary, in same movement and vocal improvisation to note impact of music on interpretation.
 - Add found music to a story or play to heighten mood and atmosphere.
 - *Musical Pantomime scenes, Puppet Performances, Draw What you Hear!*
 - Use a variety of Broadway showtunes to introduce students to Musical Theater.

- **Visual Arts Connections – Suggested Activities**

- Draw a scene or costume rendering for a script or play your class is reading.
- Design costumes or sets, using research, rendering and construction. Analyze the design of theater posters, including period and contemporary designs
- Create puppets to be used in storytelling or in a group share.
 - Glove, Shadow, Stick, Body puppets work well in the cooperative classroom setting.
 - Prior to seeing a performance, make predictions about the possible scenic and costume designs and colors.
 - Introduction to costume design and coloring renderings in the technical design process.

Section Four: Cross Curriculum Connections

Students will extend their understanding of theater by connecting it to learning in other disciplines.

- **Math Connections: Suggested Activities** – Students will develop their numerical and calculation based skills by partaking in drama centric, arithmetic activities.

- Create word problems related to ticket and concession sales.
 - Use real world Broadway sales and or school wide event ticket sales as a launching pad for math exploration.
 - Estimate the length of a play, taking into account scene changes and intermissions.
 - Using a clock, determine the ending and starting times.
 - Measure the stage and performance spaces for area and perimeter.
 - Mark off the downstage edge of the playing area in one-foot increments from either side of center stage.

- **Language Arts Connections – Suggested Activities:** Students will have the opportunity to expand their language arts skills by reading, writing and comprehending scripted texts and scenes.

- Use a work of children's literature to animate improvisation, role-playing, storytelling or group sharing.
 - **Cinderella Stories**
 - Cinderella can also be used for connecting the student's performance response to understanding the lessons of the story (i.e. what do we learn from Cinderella?).
 - More advanced students can also discuss the time and place embedded in the work and how these provide context.
 - Additionally, students can examine how different cultures are represented in various performances of the same story.
 - Students can develop their understanding of the sequence a story or script by creating *beginning, middle and end tableaux*.
 - Write "**How To**" essays about theater activities, including attending performances, participating in theater games, etc.

- **Science Connections – Suggested Activities:** Students will gain a deeper understanding of grade appropriate science terminology and practice as they improvise, explore and create scientific based principles.

- **Life Cycles in Nature**

- Improvise movement based on life cycles such as;

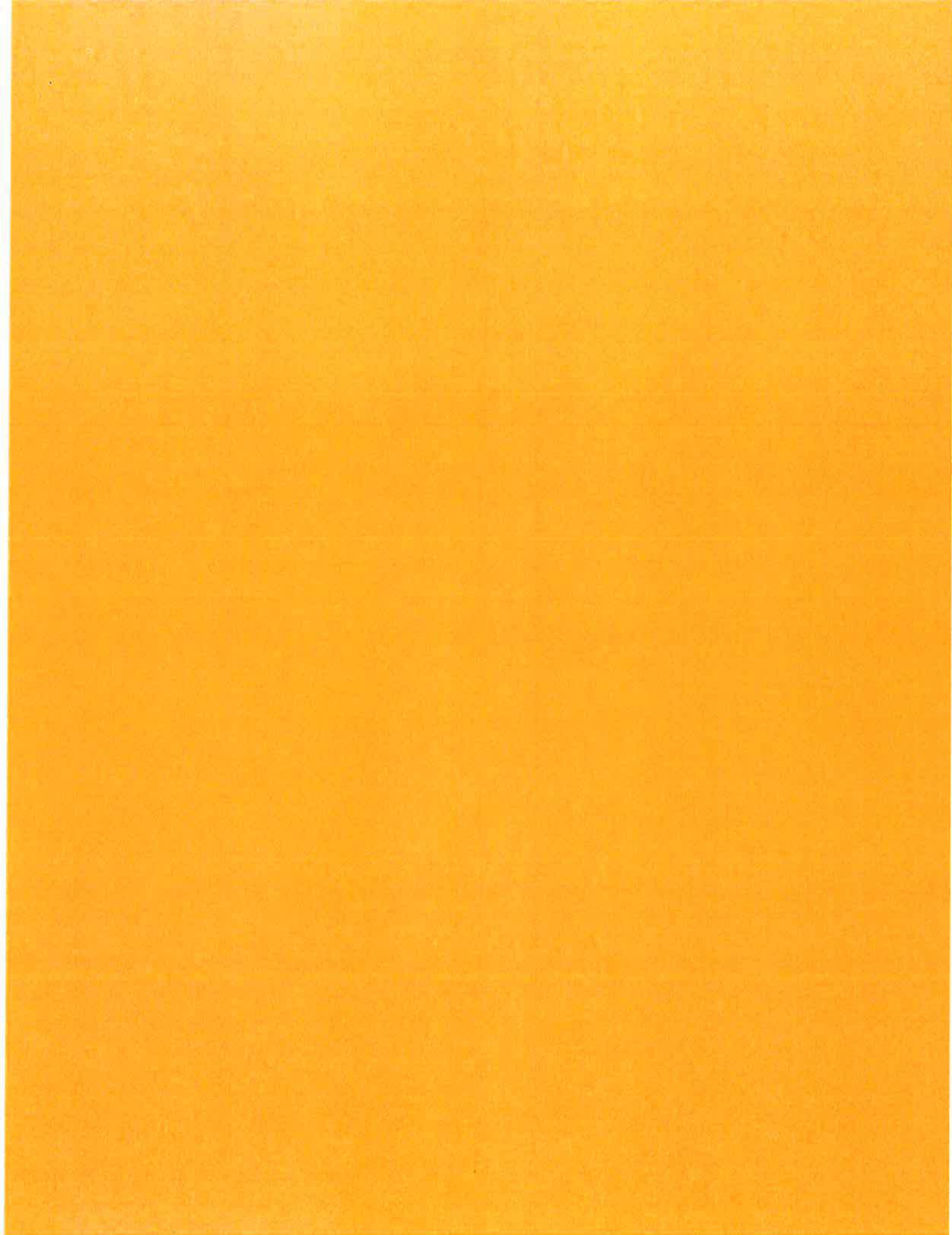
- *Seed-to-plant*
 - *Egg-to-tadpole-to-frog*
 - *Egg-to-chick-chicken*
- **Our Senses in Theater:** Use an exploration of the five senses in improvisation activities.
 - *Frozen Statues (touch)*
 - *Blind Man's Bluff (sight)*
 - *One Word Story (hearing)*
- **Puppet Theater Explorations**
 - Using light and shadow, explore stage lighting and the use of lights with shadow puppets.
- **Social Studies Connections – Suggested Activities:** Students will gain a deeper understanding of grade appropriate social studies terminology and practice as they improvise, explore and create social issues and histories.
 - **Societal Roles**
 - Identify and report on character types or roles in the neighborhood
 - *Lunchroom attendant, firefighter, store clerk, etc.*
 - Explore the neighborhood setting in a work of dramatic literature
 - **Comparing Worlds:** Explore the neighborhood setting in a work of dramatic literature
 - Implement a scripted version of the *Chicken Little* or *The Pied Piper*.
 - Compare this with the students' community.
 - **Exploring Cultures:** Dramatize and explore similar stories from different cultures.
 - Introduce students to various Animal myths and hero stories such as;
 - *Anansi Stories (Latin America)*
 - *Tall Tales (American folklore)*
 - *Yen Shen, Toad Bridge-groom (Asia)*
 - *Conchil and the Crocodile (Africa)*
- **Technology Connections – Suggested Activities:** Students will have the opportunity to expand their technology skills by utilizing social media, digital photography and computer technology in and outside the classroom setting.
 - **Story Boarding**
 - Use a simple computer program to create a cartoon storyboard with a plot sequence, captions and dialogue.
 - Supplement story structure and the "Hero's Journey" concepts.
 - **Drama Critics**
 - The class creates and maintains a Drama Critique Blog and or private Facebook page.
 - Social Media is utilized primarily for
 - *Compare/contrast responses*
 - *Personal reflections and critiques*
 - *Film/Theater/TV study and debate*
 - **Picture Perfect Scenes**
 - Using a digital camera, photograph student tableaux showing character responses and setting.
 - Create a PowerPoint slide show using the tableaux photographs.

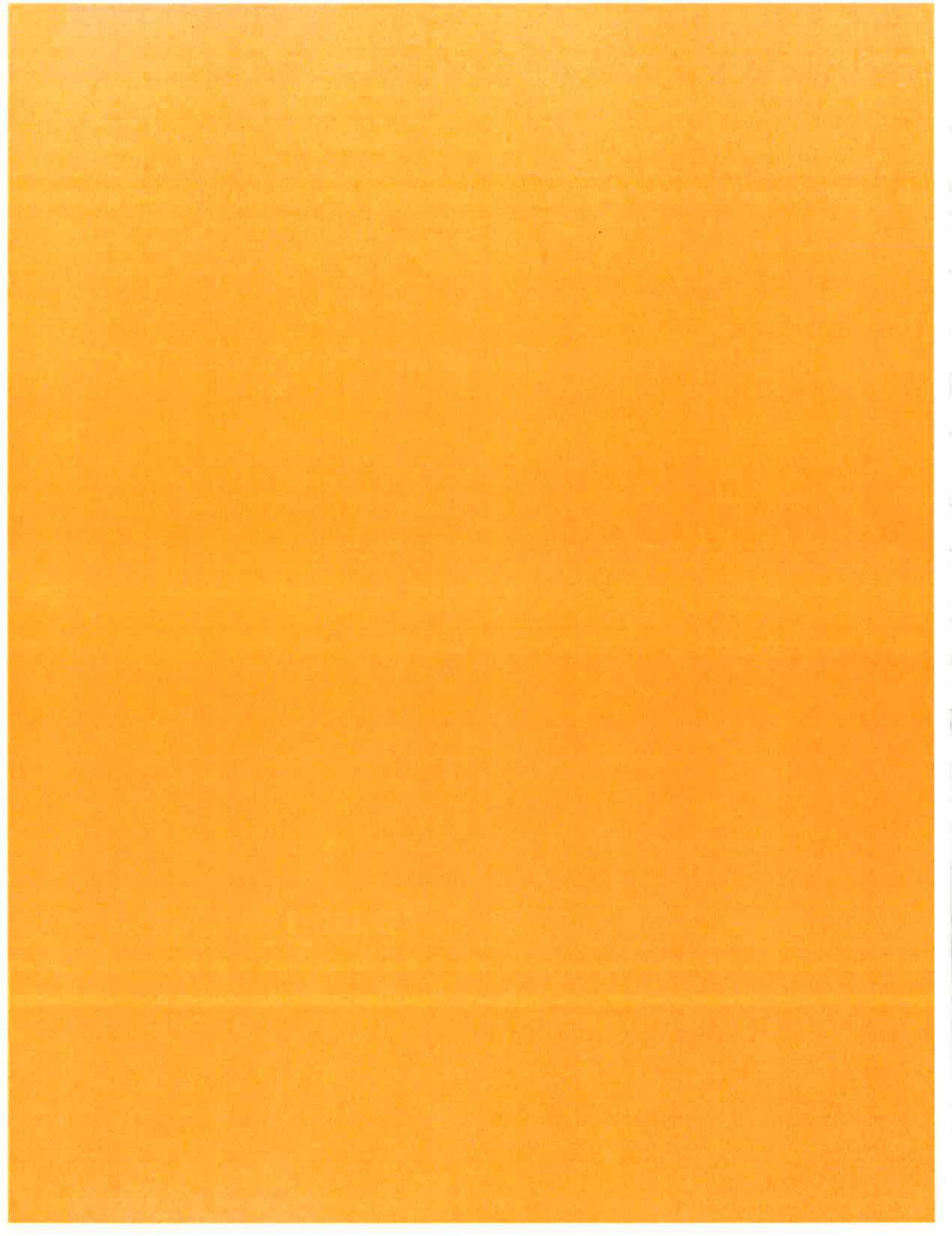
<p><i>Experiences</i> D</p>	<ul style="list-style-type: none"> • Share student presentations (puppet theater, storytelling, choral scene work, mini-plays) with peers, other classes, younger students and families. • Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories). • Use diverse images from a photo resource such as the New York Public Library Photo Collection, the Library of Congress or the National Archives to gather a group of images to demonstrate the historical and cultural aspects of storytelling. • Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students. • Listening to teacher-shared storytelling of Improvs • Analyzing improve on video/tv/movie for morals and lessons • Improvising using stories found in myths, fables, fairytales • Performing a student developed structured improvisation • Reflecting on process and product of self and peers.
<p>Resources</p>	
<ul style="list-style-type: none"> • Website: <ul style="list-style-type: none"> ○ Arts Education <ul style="list-style-type: none"> ▪ American Alliance for Theatre and Education http://aate.com ▪ Artsedge http://artsedge.kennedy-center.org/artsedge.html ▪ Artsgenesis http://www.odesigh.com/artsgenesis/index.html ▪ Artsvision http://www.artsvision.com ○ Storyboarding & Presentation <ul style="list-style-type: none"> ▪ Astound http://www.astound.com/wc/pre/pres_008.html ▪ Director http://www.macromedia.com/macromedia/proom/pr/2002/director_mx_ship.html ▪ HyperStudio http://www.hyperstudio.com/ ▪ Keynote 1.0 Keynote 1.0 is a new generation of presentation software that brings the ability to create stunning, professional-quality presentations to everyone. http://www.apple.com ▪ PowerPoint http://www.microsoft.com ▪ Screenplay http://www.screenplay.com/ • Books: <ul style="list-style-type: none"> ○ Tanner, Fran Averett. Basic Drama Projects. 6th ed. Topeka, Kan . : Clark Pub., c1995 ○ Polette, Nancy. Another point of view: Reader's theatre fairy tales and activities. ○ Book: Let's Be Kind by Joni Downey ○ Shepard, Aaron. Readers on Stage: Resources for reader's theatre, with tips, play scripts, and worksheets. c2004. ○ DeSpain, Pleasant ELEVEN NATURE TALES: A MULTICULTURAL JOURNEY, Little Rock, August House Pub. 1996. ○ Hamilton, Virginia A RING OF TRICKSTERS: ANIMAL TALES FROM NORTH AMERICA, THE WEST INDIES, AND AFRICA, New York, Blue Sky Press, 1997. ○ Hoffman, Mary A FIRST BOOK OF MYTHS: MYTHS AND LEGENDS FOR THE VERY YOUNG FROM AROUND THE WORLD, New York, DK, 1999. ○ ○ Dezseran, Louis John. The Student Actor's Handbook: Theatre games and exercises ○ Posters: -Random Acts of Kindness -Are You A Bully? -How Are You Feeling Today? 	
<p>Suggested Time</p>	<p>7 weeks / 9 Hours</p>

Frame:	
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D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org





Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	3
Unit Plan Title:	1. Dramatic Traits and the Actor's Choice!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.1</u> Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.SL.3</u> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
Overview/Rationale			
Developing choice in character is a vital piece of the young actor's development. By studying the characteristics of dramatic character (such as: hero, heroine, villain, protagonist, antagonist), students can make informed choices which influence rich characters they create and portray. In this unit, we seek to break down the aesthetic designs of stock character using Commedia dell Arte as a point of reference. Students need to understand that character is an extension of their personal understanding, experiences and desires in order to fully become those characters. The investigation of character elements allows us to create thoughtful portrayals that are able to build and sustain relationships with given text/scenes/plays. This introductory workshop gives students ample opportunity to understand, evaluate and create their own character creations.			
Standard(s)			
<ul style="list-style-type: none">• 1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.• 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.• 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.			

Technology Standard(s)	Interdisciplinary Standard(s)
<ul style="list-style-type: none"> 8.1.2.A.2 Use technology terms in daily practice. 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments. 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results. 	<ul style="list-style-type: none"> RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.
Essential Question(s)	
<ul style="list-style-type: none"> What are the traits of good and evil characters in a dramatic performance? (Such as: melodrama, opera) What are the standard components of a play? (Such as: Beginning, Middle, End) What are the various forms and styles of dramatic expression? What are the essential qualities of the characters? How do melodramatic (insert theatrical style) characters differ from traditional characters? How can elements within a scene enhance an actor's character? 	
Enduring Understandings	
<ul style="list-style-type: none"> Dramatic style communicates expression, informs character development, and elicits audience reaction. A specific theatrical style (i.e. melodrama) dictates dramatic decision making and form, and drives character. Investigation of character elements creates thoughtful improvisation to develop dramatic character and performance. 	

In this unit plan, the following 21 st Century themes and skills are addressed.	
<p>Check all that apply.</p> <p>21st Century Themes</p>	<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>
<div>T</div> <div>Global Awareness</div>	<div>A</div> <div>Creativity and Innovation</div>

	Environmental Literacy
	Health Literacy
E	Civic Literacy
	Financial, Economic, Business, and Entrepreneurial Literacy

A	Critical Thinking and Problem Solving
T	Communication
T	Collaboration

Student Learning Targets/Objectives

- Develop melodramatic and stock characters.
- Identify characteristics of dramatic character.
- Portray believable characters in the context of a scripted story/improvised.
- Share individual feelings and opinions appropriately in reflective sessions.
- Develop characters which show mood, movement and mannerism.

Assessments

- **Pre and Formative** – SGO pre-assess examinations, Open discussion • Small group discussion • Creative drama activities
- **Summative** - Classroom monitoring • Full class discussion • Small group discussion • Rehearsal
 - Character Exams – Blocking, Subtext, Body Positions, Voice and Diction
 - BrainPop, SMART Assess, Reflect & Response Papers
 - Characterization Renderings
 - Peer Critiques
- **Other assessment measures**
 - Teacher side-coaching to prompt establishing scene characters and character relationships
 - Establish character-given circumstances through teacher questioning
 - Performance Evaluations

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

	<p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>D</i></p> <p><i>Activities</i></p>	<p>Section One: Commedia dell'Arte</p> <p>The style of Commedia is characterized by its use of masks, improvisation, physical comedy, and recognizable character types. Students will benefit greatly by learning the basics of stock/stereotypical characters and what they are used to communicate.</p> <ul style="list-style-type: none"> • The Traditions and History of Commedia dell'Arte <ul style="list-style-type: none"> ○ Teacher Guided Powerpoints <ul style="list-style-type: none"> ▪ Famous Character Types <ul style="list-style-type: none"> • <i>Zanni, Old Men, Captain, Lover (Friends)</i> ▪ Importance of the Mask ▪ Improvised Comedy ▪ Introduction of the Actress • Character Walks • Students walk around the room as a character of their (or your) choice. • When you call out "TAKE," students should freeze. <ul style="list-style-type: none"> ○ Now as they are walking, ask them to imagine that an invisible string is attached to the top of their head. ○ The string is going to pull them through space, causing their head to lead them. Have students explore walking this way. <ul style="list-style-type: none"> ▪ What happens to the rest of their body? ▪ Do they speed up or slow down? <ul style="list-style-type: none"> • Encourage students to think about who these characters might be: what's their name and/or profession? where are they going? etc. • Then call "TAKE." <ul style="list-style-type: none"> ○ The imaginary string is reintroduced within a few seconds, only now it's pulling a different part of their body. • Explore leading with the nose, chin, chest, stomach, hips, and knees. <ul style="list-style-type: none"> ○ Encourage students to discover the voice of the different characters. • Emotion Levels <ul style="list-style-type: none"> ○ Teacher calls out an emotion, like "sad." ○ Students to take one step forward and show us with their bodies, faces, and voices someone sad at level 1. ○ Then have someone else step forward and show us sad at a level 2. ○ Have them increase their portrayal of sadness by exaggerating it and stepping forward at a <ul style="list-style-type: none"> ▪ Level 3, then 4, and so on up to 10. ▪ By 10, encourage students to be over the top and dramatic, perhaps screaming and crying on their knees. ○ Go through this progression several times with different emotions, like happy, jealous, or heartbroken. ○ Discuss: How the emotions change as they increase? <ul style="list-style-type: none"> ▪ If you were sad at a 1, what emotion were you portraying at a 10? Despair? Distraught? ▪ Once students get the hang of exaggerating the emotions step-

by-step, this can become a game by calling out the numbers and emotions out of order.

- **Simple Scenarios**

- Partner students into pairs of two.
- Give each pair a simple scenario from the list below.
 - **Scenario #1: *An Old Man and his Servant***
 - Zanni, the servant, is very hungry. Every time he is about to eat his dinner, his master gives him a new task to complete.
 - **Scenario #2: *The Friends***
 - A young boy and a young girl are best friends. They discover their fathers are enemies and will never let them be friends. They decide to run away together.
 - **Scenario #3: *The Captain***
 - A soldier comes to a foreign city with his servant. He brags about how he has fought bravely in a war. The soldier then sees a mouse, and they are both scared away.
- Have them improvise the scene
- Encourage them to find three different ways of doing the task of their characters.
 - The first time students typically rely on their voices and facial expressions to communicate the scenario.

Section Two: Pantomime –SUGGESTED ACTIVITIES

Students learn the movement/pantomime techniques of age, given circumstances, place and personality.

- **Powerpoint/SmartBoard Presentation: *Chaplin/Bean***
 - Introduce students to the basic principles of pantomime.
 - *Chaplin's, "The Kid"*
 - *Mr. Beans, "At the Library"*
 - Use vocal and physical expression to interpret a character's thoughts, feelings and wants.
- **Characters in Plot**
 - *Hero, heroine, villain, protagonist, antagonist*
 - Create character collages of your desired character type.
 - Describe their background and motivation for character
 - Perform them in an improvised pantomime
- **Gesture and Facial Expression**
 - *Silent Skit - Whose Line Is It Anyway?* Have one of the students who is a character be a host. Instruct the four students that they are to impersonate their characters specifically through facial expressions and popular motions that they use.

- Journal: What gestures did you see? What facial expressions did you see.

- **Musical Pantomime** - Students will demonstrate an understanding of how music and story can be connected.
 - Students will complete brainstorming activities and participate in class activities and discussions.
 - *Dynamic Music Group* – Create a short scene with the teacher provided music.
 - Classical, Rock, Soft Jazz, etc...
 - **Discuss** - What images, ideas, scenes, etc. come to their mind. Play the clip and then share your thoughts with the class and ask what they thought about.

Section Three: Voice and Diction –SUGGESTED ACTIVITIES

Students will demonstrate their ability to use projection and diction.

- **POWERPOINT/SMARTBoard – Voice and Diction**
 - Vocal Anatomy
 - Proper Technique and Control
 - Breath Stability
 - Tone, pitch, volume, rate, and diction
 - Student will participate in breathing exercises and completing an anatomy diagram worksheet. They will demonstrate their knowledge of articulation and diction by writing and performing their own tongue twister.
- **Learning Vocal Control:**
 - *Breathing Exercises*
 - Rib Expansion and Diaphragm activities.
 - *Articulators* – The art of clear vocal productions
 - *Tongue Twister exercise*
 - Sally sells seashells by the seashore.
 - Cinnamon synonym
 - Toy boat – toy boat – toy boat
 - Discuss their process in doing this exercise (*Possible questions:* what did this exercise do for you? How did it help you? How do you think it can help the performance overall?, etc.)
- **Vocal Characterization** - Students will demonstrate their ability to use vocal techniques to establish character by performing a fairy tale scene using only their voices.
 - **Fairy Tale Voices:** behind some sort of screen or wall so that they have to get the whole story across with their voices only. Each person has to have a character and has to participate.

- **Journal:**
 - What are some examples you saw of detailed vocal choices being made to establish character?
 - How were each of the vocal techniques we have learned used to establish character?
- **Dialect and Accent**
 - Students will watch various videos showcasing accent around the world.
 - *New York, English, Irish, Southern, etc...*
 - Reconstruct famous accents by implementing play and story scripts.

Section Four: Character Performances –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of beginning acting skills by performing a solo/duo scene.

- **Student Created AutoDramas** - Develop a real or imaginary character, and rehearse and perform as that character in a student-created, scripted or improvised scene, demonstrating the ability to:
 - Students will be asked to showcase the following;
 - Being free from inhibitions
 - Proper stage directions
 - Objectives and tactics
 - Character development
 - Vocal use and variety
 - Being natural onstage.
- **In the Moment Scenes** – Demonstrate an evolving ability to commit to truthful acting and responding “in the moment” within imaginary circumstances.
 - Instructor will challenge students with a randomly generated conflict that his/her character must manipulate through.

D

Experiences

- Differentiate characters within a play
- Distinguish aspects of a given play through research
- Select appropriate sections of a character’s lines in a play to create a cohesive and representative monologue
- Analyze a character that supports the overall mood, period, and content of the play selected
- Score a selected monologue
- Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company.
- Participate in pre- and post-performance talk-backs with cast and crew.
- Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.

Resources

- **Books**

- Improv! A Handbook for the Actor - Atkins, Greg The Ultimate Improv
- A Complete Guide to Comedy Improvisation - Nevraumont, Edward J. and Nicholas Hanson (ed).
- Improvisation for the Theatre- Viola Spolin
- Theatre Games for the Classroom A Teacher's Handbook- Viola Spolin
- Theatre Games for Rehearsal: A Director's Handbook- Viola Spolin
- A variety of magazines with pictures of people.

- **Websites**

- Appropriate episodes of "Whose Line is it Anyway" DVD – Popular TV show based on improvisation starters, episodes available on YouTube
- www.improvencyclopedia.com
- <https://www.theatrefolk.com/spotlights/directing-the-high-schoolplay-part-two-the-rehearsal-process> (Guide for general performances in theatre)
- http://www.theatermania.com/los-angeles-theater/tmu/03-2012/improv-tips-and-tactics_52678.html (Improv tips and tactics article)
- <http://artsedge.kennedy-center.org/educators/how-to/fromtheory-to-practice/process-drama.aspx> (The Process of Drama)
- <http://improvencyclopedia.org/games/> (Site with numerous improvisation exercises)
- www.TheatreCrafts.com/glossaryofterms (Online theatre terms glossary)
- <http://code.on.ca/resource/improvisation-focus-course-profile> (Lessons and resources for teaching improvisation)
- <http://www.dramaed.net/charactercards.htm> (Cards with "who")

Suggested Time Frame:

7 weeks/9 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	3
Unit Plan Title:	2. Staging the Production!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.1</u> Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.3</u> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.			
Overview/Rationale			
Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits. Students will focus on investigating and interpreting stories for the stage and how that information leads to new discoveries surrounding characters and themes. By expressing the essential qualities of a story, students will interpret and disseminate important “story to stage” elements through their script writing and performances. Establishing a framework of rudimentary technical theater vernacular is an essential component of this unit. Knowing the machinations of the theater space and the “backstage” world will give students a broader sense of what it takes to stage a theatrical production.			
Standard(s)			
<ul style="list-style-type: none">• 1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.• 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.• 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.• 1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical			

theatrical elements, demonstrating comprehension of the elements of theatre and story construction.

Technology Standard(s)

- 8.1.2.A.2 Use technology terms in daily practice.
- 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results.

Interdisciplinary Standard(s)

- RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

Essential Question(s)

- What are the standard components of a play? (Such as: Beginning, Middle, End)
- What is the main conflict of the story?
- What are the main events of the story?
- What's the difference between a script and a narrative story?
- How do the surroundings such as sets, props, and costumes influence your opinion of a performance?
- What are the essential qualities (setting, theme, characters, and plot) of the story?
- What are the qualities (technical and spatial) of successful performances?

Enduring Understandings

- Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including major events and character traits.
- Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to express the story's essential qualities.
- Investigating and interpreting a story for the stage leads to new discoveries surrounding characters and themes.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21st Century Skills	
<input type="checkbox"/> E	Global Awareness	<input type="checkbox"/> T	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> T	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Script notation for writing dialogue in a script.
- Procedures for developing a script from a narrative story, with believable characters and basic stage environments.
- Coherent script writing which includes a beginning, middle, and end of a narrative story.
- Portray believable characters in the context of a scripted story.

Assessments

- **Pre and Formative** – SGO pre-assess examinations, Open discussion • Small group discussion • Creative drama activities
 - **Written response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
 - **Observations:** Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
- **Summative** - Classroom monitoring • Full class discussion • Small group discussion • Rehearsal
 - Character Exams – Blocking, Subtext, Stage Space
 - BrainPop, SMART Assess, Reflect & Response Papers
 - Stage Design Renderings
 - Peer Critiques
 - Development of a design concept
 - Execution and completion required illustrations based on assigned position
 - Identify new performance spaces around the school campus
 - Explore new ideas about costumes, props, masks, and set pieces with students
 - Present stories the students already know in different spaces
 - Specific questions directed by teacher
 - Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
 - **Portfolios**

- Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these.
- **Other assessment measures**
 - Teacher side-coaching to prompt establishing scene characters and character relationships
 - Establish character-given circumstances through teacher questioning
 - Performance Evaluations
- **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p><i>Section One: Staging Traditions</i></p> <p>Students will discover the foundations of staging and performance space. They will be able to explain how space affects performances.</p> <ul style="list-style-type: none"> • Creating Stage Types <ul style="list-style-type: none"> ○ Understand the basic types of theatre stages and how they are utilized for a given production. <ul style="list-style-type: none"> ▪ Proscenium ▪ Thrust ▪ Arena ○ <i>Greek Amphitheater, Kabuki / Noh Theater, Pageant Wagons, Concert Halls, Globe Theater, Black Box Theater</i> ○ Students are able to draw and identify the three basic stage types.

- Students devise simple set designs for a play through cooperative teams. Create first drawings of the set and finally a three-dimensional model.
- **Directions on Stage – POWERPOINT** Students learn and review the principles and design of stage directions and their use in dramatic performance.
 - 9 Stage Spaces
 - Upstaging
 - Blocking
- Students take turns directing one another to move to different stage areas.
- They can direct one another to move around the stage with;
 - Different speeds
 - *Slow, Medium, Fast*
 - Different levels
 - *High, Middle, or Low*
 - Different emotions or attitudes
 - **Sad, Happy, Excited, Sleep, Diva-ish, etc...**
 - Different styles of movement
 - *Crawling, hopping, dancing, waddling, etc...*
- **Blocking Design** - Students select a scene from a play and plan blocking for the available stage area
 - Classroom presentation area
 - Outside the building
 - In the school theatre
- **Body Positions** – Students learn and implement the ideals of proper body position during dramatic presentations.
 - *Full Front, ¼ Turn, Profile, ¾ Turn, Full Back*
 - Students demonstrate a character's inner feelings through performing various situations while maintaining specific body language
 - Working in small groups, students create a list of effective and ineffective body position/emotional context choices.

Section Two: The Visual Elements

Students will understand how visual elements (such as space, color, line, shape, and texture) and aural elements (music, sound effects) can be used to communicate place, time, and mood in a theatrical work.

- **Environment of the Theater**
 - Make a list with students of performance places. Then talk about the word **environment**.
 - Brainstorm the meaning and then apply it to a performance.
 - Help the students realize that "environment" is related to scenery as a concept.
 - Using the list, have students draw a color representation of the set.
- **Practical Performances:** After viewing a play or film (animated or live action),

students identify how sound and visual elements are used to establish

- Understand how visual elements can be used to communicate place, time, and mood in a theatrical work.
 - *Space, color, line, shape, and texture*
- Understand how aural elements can be used to communicate place, time, and mood in a theatrical work.
 - *Music, sound effects, underscoring.*

Section Three: The Production Concept –SUGGESTED ACTIVITIES

Students will understand the position of a director on a production team, and his/her responsibilities, a director's concept and how to develop a concept.

- **Director Powerpoint/SMARTBoard** - role of the director and the various responsibilities related to
 - Movement and stage composition
 - Coaching actors
 - Communicating with actors, designers and technical crews
 - Show a video of a production meeting so students will understand that the Director is responsible for the team understanding the concept.
- **Creating the Concept:** Shape a small group tableau, deciding which student will take the role of director.
 - Groups all work with the same script, i.e. Reader's Theater Scripts.
 - Each student will take turns recognizing and discussing set, prop, costume, lighting and sound design in theatrical productions.
 - Create *Group Tableaus*, deciding which character will take focus in the scene.
 - Written/Oral/Performance based discussions guided by teacher.

Section Four: Costume/Prop Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of costume design theories and practices by completing two character designs, including a paragraph justifying their color and style choices.

- **Costume Creations**
 - Groups make, model, explain their design creations.
 - Collaborate to create simple costumes for acting out a drama.
 - Read a play and create a costume *rendering* for a character.
- **Designing the Play's Costumes**
 - Have students select from an already collected group of costume pieces, fabric swatches, ribbons, and old hats to create a simple costume they can wear based on a characters from the story they read.
- **Prop Design**
 - Explore props and how they can enhance creative play.
 - Using the simple short story that was read to the class, and prompted by the teacher, make a list of all of the "props", or things that the character might hold in their hand Once the list is complete, and after diligent discussion, have students draw a

color representation to be used in their reenactment.

Section Five: Staging the Story – SUGGESTED ACTIVITIES

Students will reenact the story they have been working on, using their newly created production concepts

- **Company Presentations:** Describing your design in detail, giving justification for each, as well as describing how it fits with the director's concept.
 - Students reenact the short story they read integrating costumes, masks, and props.
 - After each presentation, allow students to ask questions. Remind the students that they can ask questions about the creation process or any clarifications they might need.
 - Remind the students that we are not critiquing the design; it is a time to understand the design process.

Experiences

- Theater House visits and tours.
- Youtube / Literary / Archival Play Production Media
- Investigate theater and technical opportunities within the school, after-school programs and performance options.
- Create a marketing poster for a show with an identifiable dominant image.
- Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).
- Participate in the running of a show as part of the properties, deck, electrics and costume crews.

Resources

- Production Spaces - Black/Proscenium
- <http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc> (Compilation of tips for classroom drama productions)
- <http://performingarts.about.com/od/Administration/u/Production-101.htm> (Guidance on various production roles and responsibilities)
- STAGE CRAFT DIRECTORY <http://www.ipl.org/div/pf/entry/48529>

Glossary of Technical Theatre Terms (<http://www.theatre crafts.com/glossary/glossary.shtml>)

Hundreds of British (and American) technical theatre terms, explained. In alphabetical order. Soon to be sorted by category, too.

Stagecraft Frequently Asked Questions (<http://www.faqs.org/faqs/theatre/stagecraft/faq/>)

Frequently asked questions from the rec.arts.theatre.stagecraft and alt.stagecraft newsgroups.

Drama Department Links: Stagecraft (<http://www.theatre crafts.com/>)

From the University of Exeter. The list includes costumes, staging, props, lighting, sound, and stage management.

Association of British Theatre Technicians (<http://www.abtt.co.uk/pages/home/homeframes.html>)

Includes information about training, publications, and other information about several aspects of technical theatre.

Entertainment Technology (ETEC) (<http://lightingdimensions.com/>)

This site provides access to the magazines "Entertainment Design" and "Lighting Dimensions" about show business art and technology.

Suggested Time Frame:

8 weeks/ 8 hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	3
Unit Plan Title:	3. Origins of Theater: Theater in Myth, Storytelling and Fable		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.W.1			
Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.			
CCSS.ELA-LITERACY.CCRA.W.3			
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.2			
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
CCSS.ELA-LITERACY.CCRA.SL.3			
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
CCSS.ELA-LITERACY.CCRA.L.3			
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.			
Overview/Rationale			
The introduction of myth, storytelling and fable is a solid spring board into the various aspects of theatrical history and tradition. Students will develop a universal understanding of varying dramatic themes and be able to dramatize different cultural versions of similar stories. Interpreting and analyzing the machinations of storytelling and myth-making through the centuries allows students to use Theater as a means to understanding the world around them. Tall Tales, Morality Plays, Fairy Tales, Historical myth and legend will serve as primary source material that students will read, perform and analyze in a collaborative setting. The inclusion of the Greek Theater tradition will act as a spring board into the rich cultural traditions that were established and still persist today.			
Standard(s)			
<ul style="list-style-type: none">1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.			

Technology Standard(s)	Interdisciplinary Standard(s)
<ul style="list-style-type: none"> 8.1.2.A.2 Use technology terms in daily practice. 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments. 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results. 	<ul style="list-style-type: none"> RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

Essential Question(s)

- What is an example of multiple perspectives on any given historical event?
- How can historical information be conveyed through a character or scene?
- Why does myth of Greek Theater influence our understanding of modern dramatic traditions?
- Why is it important to research primary sources for dramatic portrayals?
- When is it permissible to adapt primary source information for a dramatic portrayal, i.e. Myth, Fairy Tale?
- What are the more foundational drama traditions still celebrating today?

Enduring Understandings

- Cultural references and relationships are embedded within scripted scenes and influence and inspire character development.
- Actors' cultural perspectives and expressions influence character choices which, in turn, affect the other actors in a scripted scene.
- The study of theatre history reveals patterns of societal development and progress over time.
- Biographical & referential information about influential people and events

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

A	Global Awareness	T	Creativity and Innovation
	Environmental Literacy	T	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	A	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Reenact historical events and portray authentic characters through dramatic presentation.
- Chronological understanding of the foundations of theatrical tradition.
- Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations.
- Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux.
- Student will identify historical events and how they can inform non-stereotypical improvisation, enhancing the understanding of multiple perspectives for character representations.

Assessments

- **Pre and Formative**
 - Informal questioning pertaining student's experiences with live performances to assess student prior knowledge
- **Summative**
 - Asking questions pertaining where students might find performance spaces and how they could make them more interesting for a performance
- **Other assessment measures**
 - Discover new performance spaces around the school campus
 - Explore new ideas about costumes, props, and masks with students
 - Present stories the students already know in different spaces
 - Specific questions directed by teacher.

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then

	provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.
Activities D	<p>Section One: Origins of Theater</p> <p>Students will gain general knowledge from the readings and discussions about the foundations of theater.</p> <ul style="list-style-type: none"> • Rituals of Theater– Students will gain general knowledge from the readings and discussions about rituals. <ul style="list-style-type: none"> ○ <i>What is Ritual Theater?</i> - Powerpoint <ul style="list-style-type: none"> ▪ <i>Repeated Action</i> ▪ <i>Symbolic Significance</i> ▪ <i>Emotion Evoking</i> ○ Cultures used Ritual, dance and storytelling to communicate. • The First Drama – Powerpoint <ul style="list-style-type: none"> ○ Students will gain general knowledge about the location and culture of ancient Egypt. <ul style="list-style-type: none"> ▪ Ancient Egyptian “theater” – Abydos Passion Play ▪ Osiris and the Ritual of Death/Life Overview <ul style="list-style-type: none"> • Students will use creative dramatics to act out the story of <i>Isis and Osiris</i> ○ Ritual Tableaus <ul style="list-style-type: none"> ▪ Students will create and perform groups of motionless scenes portraying figures from a story of ancient ritual. Examples of ritual include; <ul style="list-style-type: none"> • <i>Achieve success in battle and hunt</i> • <i>Ensure adequate sun and rain</i> • <i>Express duty to community.</i> ▪ Discuss: In what ways do our rituals become traditions? Do you have any traditions in your family or community you can share with the class? • Theater Ritual and Dance <ul style="list-style-type: none"> ○ Students will understand that dance was born out of; <ul style="list-style-type: none"> ▪ Animal imitation, natural gymnastics, pantomime and rhythmic movement ○ Visual Examples: <ul style="list-style-type: none"> ▪ <i>Fijian Warrior Dance</i> ▪ <i>The Haka – Dance of War: The Maori Haka</i> ▪ <i>Theyyam: Dance of India</i> ○ Students will work in collaborative groups to create a ritualized performance based on a primitive dance style. <ul style="list-style-type: none"> ▪ Critique the performances by classmates and self. <p>Section Two: Exploring Greek Myth</p> <p>Students will understand how to effectively explore cooperative movement and sound in the empty space.</p> <ul style="list-style-type: none"> • Greek Mythos and Theater Origins – Study of Greek myths and how they were used to teach the culture, history, moral lessons, and appropriate social behaviors to the younger generation. <ul style="list-style-type: none"> ○ <i>Greek Theater History: Powerpoint</i> <ul style="list-style-type: none"> ▪ Focus on;

- Greek Chorus (ensemble)
 - The Chorus Mask
 - Why were myths important?
- Students can begin to evaluate and consider the power of this non-verbal form of communication.
- *Round Robin Myth Reading*
 - Students can read various Greek Myths including;
 - *Zeus and the Titans*
 - *Demeter and Persephone*
 - *The Fall of Icarus*
- **The Greek Chorus** – Students will develop their skills and learn how to perform movements in the style of a Greek chorus.
 - **What is a chorus?**
 - Explain that in Greek times performances took place in **amphitheatres**
 - Instead of one actor telling a story a group of actors known as a *chorus* worked together in movement and voice so that stories could be heard and movements seen.
 - **Mirror Exercises:** Teacher faces class and students have to mirror movements.
 - If appropriate a couple of students could try taking the lead.
 - Mirroring in pairs.
 - **Discuss:** What skills did you have to use to successfully mirror someone?
 - Focus, control of movement, patience
 - **Group Greek Animals** - In groups students should create four movements or actions to show the following:
 - *Tail of snake*
 - *Body of a Lion*
 - *Wings of an eagle*
 - *Head of a woman*
 - The four movements/actions can be in any order but students should aim to move fluently from one to the other.
 - **The Mask** – Students discover the importance of the mask and it's use in Greek Theater and beyond
 - **Mask Archetypes** – Powerpoint (Greek Mask Origins)
 - Fool, King, Warrior, Everyman, Old Man, Scholar
 - **Hot and Cold Auras**
 - Students carefully observe each other as they make stage entrances wearing simply a blank mask.
 - Other students try to determine whether or not the students presents a COLD or HOT aura
 - *Cold = Calm, Relaxed, Tired, Slow, Calculated, etc...*
 - *Hot = Excited, Frenetic, Motivated, Figety, etc...*
 - Afterwards, discuss which pantomimes were the

most successful and why.

- *Making the Mask* - Working alone, students create a mask of a character using a variety of materials.
 - Then they collaborate with other students to perform a Greek Chorus Show.
 - For example, each student designs a separate character from The Wizard of Oz.
 - Then the teacher can direct them in using the Greek Chorus Style to performing the story.
- **Reader's Theater Performance Pieces**
 - Teacher selected improvisation groups: students select a myth from the teacher provided stories to improvise.
 - Students develop a structured improvisation of the myth for informal presentation.
 - Students design a performance rubric for evaluation of characterization, vocal volume, diction, pacing, gesture, and movement.
 - **Discussion:** After viewing the performances, students identify structural elements (e.g., plot-setting, rising action, crisis falling action; conflict-goals versus obstacles; theme-main idea, central concept).
 - **Journal:** Students write personal reflections on performance quality and success of the presentation of the myth and the function of the chorus.

Section Three: Elementary SHAKESPEARE!

Students will learn about William Shakespeare and the theatre history of the Renaissance Period.

- **Why Shakespeare?** - Powerpoint
 - Historical / Personal tour of Shakespeare's work and life.
 - *England in the 15th Century (Elizabethan)*
 - *Famous plays*
 - *Contributions to playwrighting and dramatics*
 - *Personal Life*
- **The Language of Shakespeare**
 - Students will participate in improvisations and complete worksheets focusing on;
 - *"Cursing" Like Shakespeare*
 - *Iambic pentameter*
 - www.lessonplanet.com/worksheets/iambic-pentameter
 - *Universal truths*
 - *Imagery/Metaphor/Alliteration*
- **Plot Plays**
 - Students will review basic plot/play analysis by breaking down a teacher chosen scene from any appropriate Shakespeare play.
 - Students will apply acting basics and period style to the building of a renaissance-style character to perform for their peers.

- Students will write a character sketch that reflects a well-developed character.
- Students will rehearse the scenes in read through, blocking, working, polishing, technical, and dress rehearsals in order to perform for their peers.

Section Four – Modern Theater Traditions Around the World

Students will be introduced to various cultures of theater traditions found on various continents.

- **Map to Theater!** - Use a world map to show the locations of the 7 world continents.
 - *Australia, Asia, Africa, Europe, South America, North America, Antarctica*
 - Present geographical information as well as;
 - *Cultural Backgrounds*
 - *Social Varieties/People*
 - *Continental Points of Interest*
- **North America**
 - *American Musical*
 - Students are shown pictures and watch videos of age appropriate, famous Broadway plays.
 - *Cinderella, Annie, Little Mermaid, etc...*
 - Students can perform the scenes shown in class by;
 - Acting out stories using body and voice for expression.
 - Learning a selected song from the musical
 - Improvising a group dance, i.e ballroom dance choreography
- **Europe**
 - *Shakespearian Theater* - Students are introduced to the framework of Shakespeare's type of language and style.
 - **THEE THOU Game** – Students discover the vernacular of Shakespeare's time by performing improvised scenes with various types of Shakespearian words such as;
 - *Thee, Thou, Art, Wherefore, -ith, Thy, etc...*
 - **The Monologue** - Students learn what the monologue is and why it is used as a dramatic element for character and script.
 - Perform monologues in mock interview situations (e.g., employer-prospective employee, father-daughter's new boyfriend).
 - Students perform character-based improvisations in monologues to enhance meaning.
 - *Students must employ Thee Thou Speech in their interviews.*
- **Australia** - Teacher-guided lesson and discussion about Australia as a continent vs. just a country.
 - **Creative Animal Movement** - Use of creative movement to interpret Australian children's song: "Kookaburra."
 - Discuss the different events in the life of the kookaburra.
 - Share picture and have students act out bird movements.
 - Feel free to use other Australia-specific animals including;
 - *Kangaroo, Platypus, Great White Shark, etc...*

- **Aborigine Culture** - Use a world map to show the location of the continent of Australia in relationship to the United States of America.
 - What is the *Outback*?
 - *Who is the Aborigine* – **POWERPOINT**
 - Teacher-led discussion about the culture and life style of the Aborigine.
 - **Didgeridoo** – Create your own didgeridoo and use it as we perform our Dreamtime Animal Improvs.
 - **DREAMTIME: Aboriginal Stories**
 - Read the creation story from the book.
 - Teacher led discussion about the story elements of;
 - Content, repetition, rhythm, and rhyme of the text
 - Play the “Rain Game” for further enrichment
 - <http://teacherlink.ed.usu.edu/tlresources/units/byrnes-africa/monhan/index.html>
- **Asia** – Students will be introduced to and analyze the theatrical practices of the Kabuki Theater traditions.
 - **What is Kabuki?** – Powerpoint
 - Brief Cultural Origins
 - Types of Characters/Colors Symbolism/Costumes
 - *Samurai, Onnagata, Koken*
 - Types of Stage Designs
 - **Fun with Fans** – Students will understand the significance of the fan and implement them into short, improvised skits.
 - Fans pop out one handed and in follow the leader style, the students will demonstrate various emotions and actions with the fans.
 - *Laughter*
 - *Weeping*
 - *Terror*
 - *Rage*
 - *Dying*
 - **Japanese Folk Tales** - Students will learn simple routines from traditional Japanese folktales such as;
 - *Momotaro (The Peach Boy)*
 - *Issun Boshi (The One Inch Boy)*
 - *Yuki Onna (The Snow Woman)*
 - Students will select their roles and the groups will practice pantomimed movements in a follow the leader format.
 - Performances with choreographed music will be presented at the end of the unit.
 - Makeup and Costumes are completed optional in order to enhance the quality of the dramatic interpretation.

Section Four: Theater and Modern Society –SUGGESTED ACTIVITIES

Students will demonstrate an understanding that theater traditions reflect the times in which they were created.

	<ul style="list-style-type: none"> • Creating visual representations of knowledge gained <ul style="list-style-type: none"> ○ Students, using notes and with access to multimedia presentations, will create charts, graphs, diagrams, posters and pictures showing similarities and differences among the various Non-Western theatre genres presented and Western theatre. • Whole class assessment <ul style="list-style-type: none"> ○ Using a test developed from the material presented, the teacher will assess knowledge gained from the student presentations. ○ Discussions: What did we just watch? What are these trailers made for? Did this trailer accomplish
Experiences D	<ul style="list-style-type: none"> • Listening to teacher-shared storytelling of Greek myths and legends • Analyzing Greek myths for intended morals and lessons • Improvising using stories found in Greek myths • Collaborating to create characters and to develop a structured improvisation based upon selected Greek myths • Performing a student developed structured improvisation • Reflecting on process and product of self and peers. • Applying information gained from reading and teacher sharing to a structured improvisation, story analysis and reflections

Resources

• Online:

- Kabuki for Everyone <http://www.fix.co.jp/kabuki/kabuki.html>
- Japan Performing Arts Net
 - Information on Japanese performing arts, links to a wide range of theatre and dance companies and details of Japan Foundation Performing Arts exchange programs. - <http://www.performingarts.jp/index.html>
- http://teacher.scholastic.com/write_wit/mff/greektheater.htm
- <http://www.fantasticfiction.co.uk/a/philip-ardagh/greekmyth-and-legends.htm>
- <http://www.sacredtexts.com/nam/mmp/index.htm> http://www.bigmyth.com/2_eng_myths.html
- <http://www.talkingpyramids.com/ancient-egyptian-games-online/>
- <http://dramaresource.com/strategies/spotlight> (Explanation of "spotlighting" technique)
- www.didjshop.com
- www.amazon.com/bushfireTraditional-Aboriginal-various-artists
- <http://magshop.com.au/AustralianAnimals-A-to-Z-Poster>

• Books:

- Henry Gilfond's adaptation: The Readers Theatre Folklore Plays
- Dreamtime: Aboriginal Stories by Oodgeroo Nunukul
- Roger Ellis' edited collection: Multicultural Theatre II
- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996.
 - Ten plays based on multicultural folktales from such countries as Ghana, China, and Italy.
- Williams, Marcia BRAVO, MR. WILLIAM SHAKESPEARE, Cambridge, Candlewick Press, 2000.
 - Presents the stories of seven Shakespeare plays including actual dialogue in the illustrations, summarizing the plots in picture captions, and showing the comments and actions of audience members on the sides and bottom of the pages.
- Marx, Pamela TAKE A QUICK BOW!, Glenview, Goodyear Books, 1997.
 - Contains twenty-six short plays that may be easily staged in the classroom on every subject

from the seasons and holidays to American heritage, science, folk tales from diverse cultures, and more.

- Papp, Joseph & SHAKESPEARE ALIVE!, New York, Bantam, 1988. Kirkland, Elizabeth
 - Describes London during Shakespeare's time, Elizabethan theatre, how plays were produced, music of the time, where Shakespeare got his plots, and how he transformed them.

Suggested

10 Weeks, 12 Hours

Time Frame:

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd](http://njascd.org).

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	3
Unit Plan Title:	4. Play the Page!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
<u>CCSS.ELA-LITERACY.CCRA.L.3</u> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.			
Overview/Rationale			
Character traits and mood of a literary work often inspire a need to bring a story to life. Bringing our aforementioned stories/myths/fables to life through means of dramatic expression with the composition of a strong dramatic ensemble, will cultivate successful performance technique and literary interpretation. This unit focuses on creating various dramatic gestures, tones, and movements which further develop elements of a literary plot. Students engulfed in the soul of dramatic improvisation based on literary text illuminates value of the original text by bringing a character's thoughts and ideas to life. It is one thing to read the play. It's another thing entirely to "live" the play.			
Standard(s)			
<ul style="list-style-type: none">• 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.• 1.3.2.C.2 Use voice and movement in solo, paired performances• 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement• 1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.• 1.1.5.C.4 Explain the function of sensory recall and apply it to character development.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.			

Technology Standard(s)	Interdisciplinary Standard(s)
<ul style="list-style-type: none"> 8.1.2.A.2 Use technology terms in daily practice. 8.1.2.A.5 Demonstrate the ability to navigate in developmentally appropriate virtual environments. 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. 8.2.2.E.1 Communicate with students in the United States or other countries using digital tools to gather information about a specific topic and share results. 	<ul style="list-style-type: none"> RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events. RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.
Essential Question(s)	
<ul style="list-style-type: none"> What are the basic elements of characterization? What are different moods that can be dramatically conveyed through a character? How do characters show mood? How does movement of character reveal setting? How can students create mannerisms for a character? What are the components of a plot? How can voice create and enhance mood and setting? How can gestures inform specific moment of story? 	
Enduring Understandings	
<ul style="list-style-type: none"> Character traits and mood of a literary work often inspire a need to bring a story to life. Composition of a strong dramatic ensemble will cultivate successful performance technique and literary interpretation. Various dramatic gestures, tones, and movements further develop elements of a literary plot. 	

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Skills

- | | |
|---|---|
| E | Global Awareness |
| | Environmental Literacy |
| | Health Literacy |
| E | Civic Literacy |
| | Financial, Economic, Business, and Entrepreneurial Literacy |

- | | |
|---|---------------------------------------|
| T | Creativity and Innovation |
| A | Critical Thinking and Problem Solving |
| T | Communication |
| A | Collaboration |

Student Learning Targets/Objectives

- Utilize breath control and vocal tones to create mood and character within a dramatic improvisation
- Work successfully in ensemble settings.
- Improvise a scene with a clear beginning, middle, and end.
- Identify important moments within a literary text for a dramatic purpose.
- Develop criteria for constructive ensemble critique.
- Basic improvisational strategies such as varying transitions in movement and voice.
- Vocal and physical reactions from characters that illuminate key moments in plot.

Assessments

- **Pre and Formative** - • Monitoring students' activities • Observing students' activities • Review of guidelines for the assignments, Evaluate students' experiences with script and stage compositions.
- **Summative** - Writing prompts on characteristics of a design elements, stage directions, etc. • Comprehension questions on the adaptation process of stories to stage • Final Performance Reflections
- **Other assessment measures** - Guided questions • Memorization Quizzes, Review beginning, middle, end, conflict, and resolution • Writing dialogue leading into or resolving the action during a song • Teacher will evaluate students' progress at memorizing

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and

	<p>support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p><i>Section One: Nuanced Storytelling</i></p> <p>The teacher may model story telling (e.g., the teacher may tell a personal story or fictional story) so that students can begin to understand the nuances and details associated with strong storytelling.</p> <ul style="list-style-type: none"> • Articulating Your Story <ul style="list-style-type: none"> ○ The students will use their journal to articulate a personal or family story including the key elements of; <ul style="list-style-type: none"> ▪ Beginning, middle, end <ul style="list-style-type: none"> • <i>Where the story took place</i> • <i>Who is in the story</i> • <i>What happened in the story</i> ○ Students will present their personal stories in show and tell formats <ul style="list-style-type: none"> ▪ <i>Focus on:</i> Specific story details and key information which assists in creating strong storytelling. ○ Probing Questions: What is storytelling? What makes a good storyteller? <ul style="list-style-type: none"> ▪ Retelling without sounding like it is memorized. ▪ Know the key points of your story. ▪ Practice. ○ Enrichment - Students may provide a more detailed personal or family story (such as adding additional characters or plot lines, adding their own “lesson learned” or moral) <p><i>Section Two: Folk Tale Story Structure</i> – Students will read several examples of folk tales (e.g., The Tortoise and the Hare, The Lion and the Mouse, Billy Goats Gruff) so that students can understand story structure and key elements of folktales. Students will continue their journaling process to brainstorm and articulate the elements of a folk tale.</p> <ul style="list-style-type: none"> • Key Story Points <ul style="list-style-type: none"> ○ Teachers may wish to provide a template to assist in the journaling process asking guiding questions such as: <ul style="list-style-type: none"> ▪ What is the main conflict of the story? ▪ What are the main lessons of the story? ▪ Who are the main characters? ▪ What’s the difference between a script and a narrative story? ○ Students may be encouraged to “modernize” characters and/or settings of a selected story. <ul style="list-style-type: none"> ▪ The updating of the fairytale will require a synthesis of the story and another time/place. ▪ The moral must remain the same. • Folk Tale Tableaus – Students may utilize the process of creating tableau (e.g., using

scenes from The Tortoise and the Hare) so that students can begin to explore the importance of physical location/movement in the storytelling process.

- Student groups will create a series of at least **6 stage pictures** (tableaus) that tell a recognizable story non-verbally.
- Teachers may ask the following questions to provide feedback to the tableau artists.
 - *"What do you think is happening in this tableau? What helped you to understand the message of the tableau? What confuses you in the tableau? What would you do if you were creating this idea through tableau?"*
- **Enrichment:**
 - Students may create props or expand the tableau into a shadow puppet play
 - Students may serve as directors for each group in developing the stage pictures (tableaus).
- **Journal:** Students will use their journal to compare and contrast the similarities and differences between the literary versions of a folk tale to the scripted/improvised version of a folk tale.

Section Three: Identifying Performance Elements

The teacher may present a script for one folktale that includes stage directions so that students can begin to identify additional performance elements within a script.

- **Script Scoring – Powerpoint**

- Students will use their notes/journals to identify performance elements within a script
 - *Stage directions, Character notes*
 - *What is Blocking and how do we notate it?*
 - *Theme and moral of the story*
- In cooperative groups, students will share their blocking, stage direction ideas with the class
 - Presentations should include
 - *Director Notes, Stage Directions, Blocking Cues*

- **Scoring the Technical Side** - The teacher may model the use of simple props, set and costume pieces so that students can understand how these technical elements contribute to the theatrical performance.

- Student groups will work together to identify/compile a list of technical elements needed for each scene;
 - *Simple set pieces/background scenery*
 - *Prop assignments*
 - *Costume pieces for each character.*
 - Students will collect/make all needed items and use in rehearsal processes.
 - Teachers may use a 4-Column graphic organizer to connect characters, scenes, costumes and props.

- **Building the Scene** - The teacher may brainstorm settings for scenes in the scripted folktale so that students can understand the role/use of background sets in a theatrical performance.

- Students will work as a production team for their folktale presentation and build basic backdrop sets for each scene.

- Students will use all items for the production in rehearsal processes.

Section Four: Memorization Techniques

Students will follow teacher guidance and model basic memorization techniques using the scripted folktale of choice. Students can begin to understand why memorization is a key element to a theatrical production.

- **How to Memorize: Tips and Hints - Powerpoint**
 - Memorize in Context
 - Use Imagery with the text
 - Draw illustrations of your lines. Form pictures to support the context of the scene.
 - Write the Words!
 - Write out your lines multiple times
 - Partnered Characterizations.
 - Play with a partner to hear your scene mates words.
 - Words into Music
 - Make a song/rap/rhythm to your lines
- **Scan and Deliver!**
 - Students will learn how to SCAN texts while reading for performance.
 - Teacher guides students on keeping vocal projection up and away from the page and out to the audience by scanning for reading.
- **Memorization Spot Checks**
 - Students will rehearse short scenes from the folktale without referring to the text.
 - *Verbatim checks* will be given periodically to ensure sustained memorization.

Section Five: Play the Page - Rehearsal and Performance

The teacher may utilize the dress rehearsal process so students can explore the effective combination of performance and technical aspects bringing a script to the stage.

- **Rehearsal Process** - Students will choose the folktale they want to depict for final performance assessment.
 - Students will devise and perform a section of their scripted scene for the class
 - Students will reflect through discussion and/or journaling on what to improve or what works well
 - Teacher will give final thoughts on the production, i.e.
 - Performance Strengths/Weaknesses
 - *Characterization, Voice, Memorization, Movement*
 - Technical Strengths/Weaknesses
 - *Costume/Set/Prop application, Blocking schemes*
- **Final Performances**- Students will perform the scripted play from memory that incorporates multiple technical elements.
 - *Costume/Prop/Set*
 - *Memorization*
 - *Blocking/Direction Cues*
 - **Reflections:** Students will reflect through discussion and/or journaling

	<p>on the most important thing they learned about performing a scripted work.</p> <ul style="list-style-type: none"> ▪ The teacher may use feedback from the final performance so that students can begin thinking about how critique can inform artistic development/progress. ○ Enrichment: Students may write a book form their perspective on tips about putting on a play.
<p><i>Experiences</i></p> <p>D</p>	<ul style="list-style-type: none"> • Theater House visits and tours. • Youtube / Literary / Archival Play Production Media • Investigate theater and technical opportunities within the school, after-school programs and performance options. • Create a marketing poster for a show with an identifiable dominant image. • Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews). • Participate in the running of a show as part of the properties, deck, electrics and costume crews. • In pairs, assume characters and write letters to each other. • Develop scenes through improvisation, theater games or writing that have distinct character, clear relationships, conflict, setting, actions and beginning middle-end. • Use situations from literature, history or current events to create tableaux, and then devise character monologues from that frozen moment. • Dramatize an existing story with attention to sequence of events, conflict, character intent and resolution.

Resources

• Websites

- <http://www.kidsinco.com/2008/08/the-hare-and-the-tortoise/> (Tortoise and Hare script)
 - Note to teacher: Purposefully use a script without stage directions (or remove the stage directions from a scripted work). Stage directions will be explicitly taught in the following learning experience.
- <http://www.aaronshelp.com/stories/folk.html> (Site with several FolkTale renditions)
- <http://plays.about.com/od/basics/a/memorizelines.htm> (Tips on memorizing lines)
- <http://www.backstage.com/advice-for-actors/backstage-experts/4-tips-memorizing-lines-young-performers/> (Memorization strategies)
- <http://theatre.uindy.edu/handbook/posofrespbod.htm> (Ideas for assigning various roles to students for performance preparation)
- <http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc> (Compilation of tips for classroom drama productions)
- <http://theatre.uindy.edu/handbook/posofrespbod.htm> (Ideas for assigning various roles to students for performance preparation)
- <http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc> (Compilation of tips for classroom drama productions)
- <http://crayton.richlandone.org/download.axd?file=7752c15f-15c3-45d1-a964-8c8716f1cb91&dnldType=Resource> (Guide on producing a dramatic work)

• Books

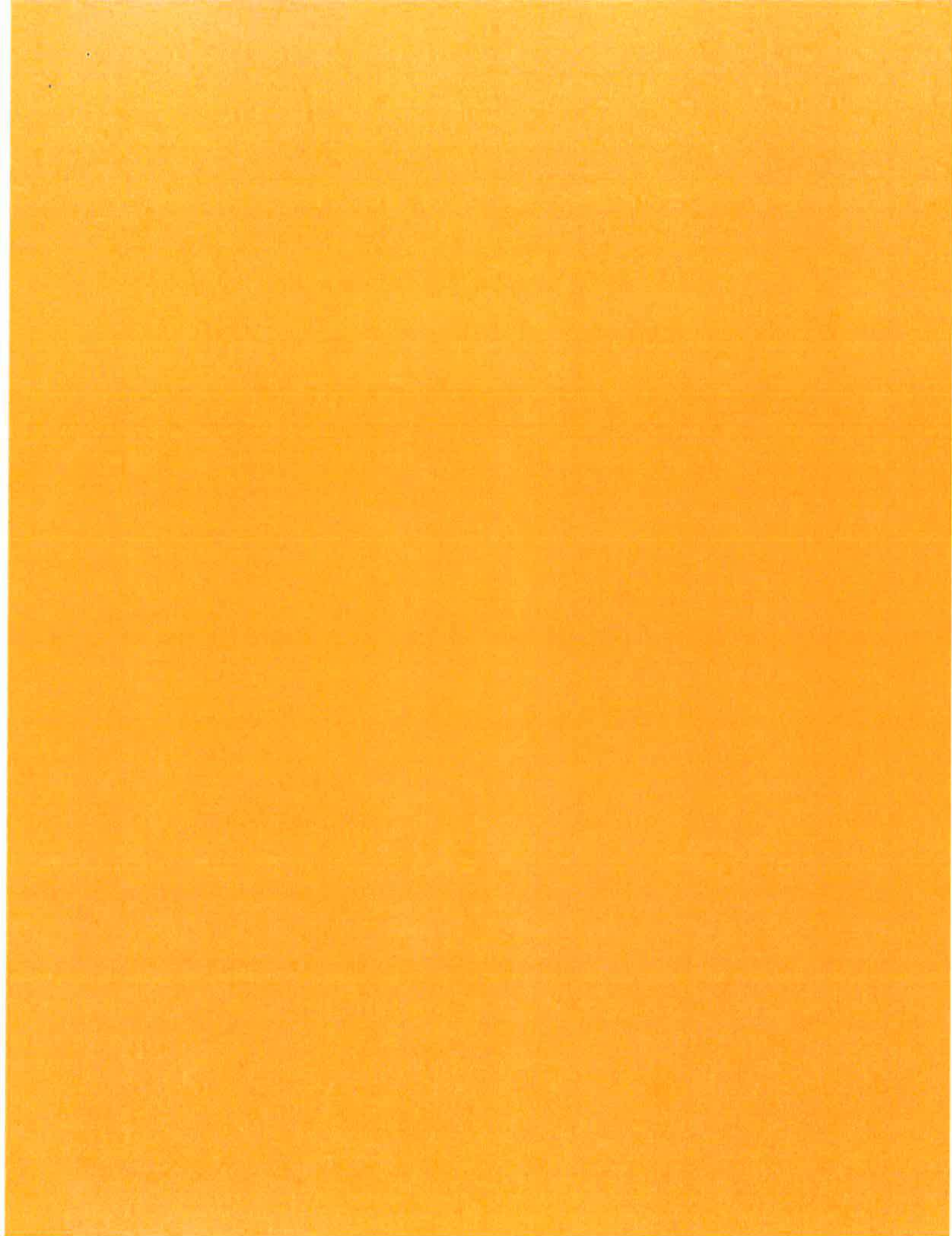
- 12 Fabulously Funny Folktale Plays -Justin Mccory Martin

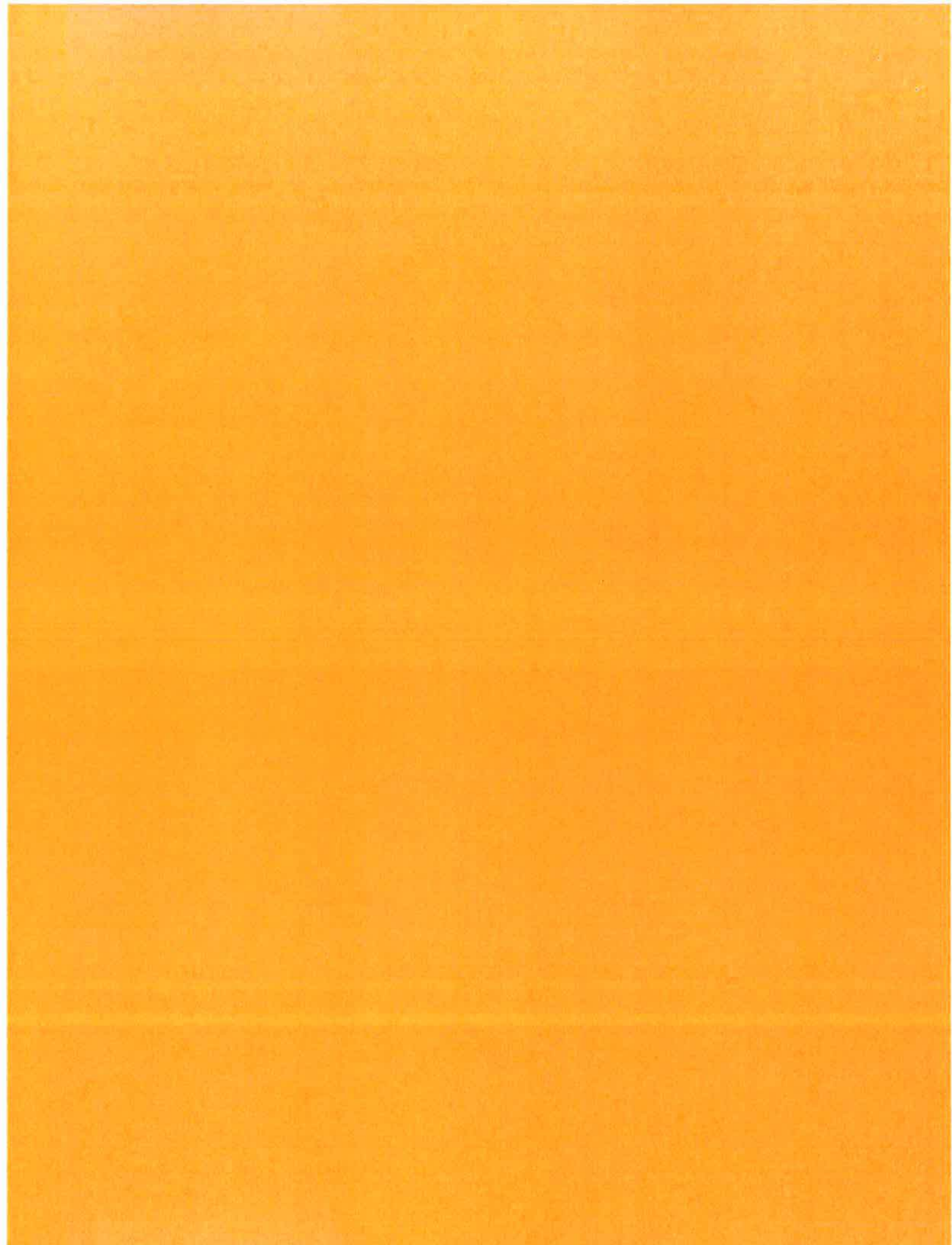
- Marx, Pamela TAKE A QUICK BOW!, Glenview, Goodyear Books, 1997.
 - Contains twenty-six short plays that may be easily staged in the classroom on every subject from the seasons and holidays to American heritage, science, folk tales from diverse cultures, and more. Each play allows for a flexible
- Really Good Readers' Theater - Folk Tales Book Set 1-4
- Sierra, Judy NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996.
 - Presents eighteen simple stories from international folklore grouped around themes like "Runaway Cookies," "Slowpokes and Speedsters," and "Chain Tales." Includes background information and storytelling hints.
- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996.
 - Ten plays based on multicultural folktales from such countries as Ghana, China, and Italy.

Suggested Time	7 weeks /9 hours
Frame:	

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org





Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	4
Unit Plan Title:	1. Careers in Theater: What's My Role?		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.SL.4</u> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
Overview/Rationale			
Theater is not just for the individual who craves the spotlight. In this unit, students are introduced to the distinct roles and careers that encompass all aspects of the theatrical production. It is an important piece of the actor's toolkit to understand the importance and machinations of the "backstage" world of production. Researching, exploring and appreciating this side of theater will bolster the ideals of production teamwork, business ethics and professional etiquette. Students will exhibit an understanding of the importance of collaboration in a theatrical context while reenacting the qualities of the "duality of theater", i.e. Backstage & On Stage.			
Standard(s)			
<ul style="list-style-type: none">1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances.1.1.5.C.3 Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.4.A.1 Demonstrate effective input of text and data using an input device.		<ul style="list-style-type: none">RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or	

- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

- RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.
- W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- SL 5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

Essential Question(s)

- Why are there distinct roles in a theatrical production?
- Why should performers experience various roles of a theatrical production?
- Who are the members of a production team?
- What is the job responsibility of each member of a production team?
- What are the unique aspects that playwrights, directors and actors contribute to a production?
- What are the unique aspects that designers and technicians contribute to a production?
- What are the key components of successful collaboration?
- What is required to develop a vision for a production?

Enduring Understandings

- Numerous theatre practitioners influence and contribute to the creation of a production.
- Investigation of various theatrical roles reveals that each aspect of a theatre practitioner's skills and techniques are unique and valuable to the production process.
- Designers and technicians collaborate with the director to discover and create the vision of the production.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21st Century Skills	
T	Global Awareness	A	Creativity and Innovation
	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	A	Collaboration
T	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> Identify the unique duties and contributions of each member of a production team. Articulate the process of developing a vision for a production in collaboration with designers on a production team. Exhibit an understanding of the importance of collaboration in a theatrical context. Identify the key components of successful collaboration for members on a production team (such as team work, give and take, respect, critical thinking) 			
Assessments			
<ul style="list-style-type: none"> Pre and Formative – Discussion of theatre organization • Sharing of governmental organization • Discussion of research requirements and AV methods • Discussion of presentation skills , Open ended Questioning, Pre Assessment Quizzes for Knowledge. Students will perform the scripted play from memory that incorporates multiple technical elements. Summative - Media presentation of selected research element • Personal reflection and evaluation • Presentation assessment by teacher-made rubric • Teacher and student-made quiz • Student reflection Other assessment measures - Class Q & A • Compare and contrast of theatre and government organization • Teacher observation of career research progress and media preparation - Build a production personnel flow chart adding personnel as each designer/crew is learned • Daily "Ticket out the Door" on mood and atmosphere 			
Teaching and Learning Actions			
Instructional Strategies D	Powerpoint/SMART Guided Learning Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.		
	Learning Centers/Stations Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.		
	Independent Study		

	<p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p><i>D</i></p>	<p>Section One: Theater Organization Structure –SUGGESTED ACTIVITIES</p> <p>Students will demonstrate an understanding of technical theatre organization by participating in and researching professional theater companies, completing a graphic organizer, and writing what they want to learn more about in technical theatre.</p> <ul style="list-style-type: none"> • Theater as an Organization – Students compile information and construct a flow chart showing the organization of the US government and compare it to the flow chart of a theatrical organization. <ul style="list-style-type: none"> ○ Create a T-chart showing similarities and differences. • Theater Company Powerpoint - Hierarchy, Safety, and Design: Class discussion of the multiple aspects of a theatre production from a leadership point of view. <ul style="list-style-type: none"> ○ Highlighting Theater hierarchy ○ Basic Theater Organization job responsibilities <ul style="list-style-type: none"> ▪ Technical director or group leader, Scenic designer, Lighting designer, Costume designer, Sound designer, Props master ▪ Maintain a daily journal of progress on the project. <p>Section Two: Basics of Design – SUGGESTED ACTIVITIES</p> <p>Students research and develop an understanding of how to design technical theatre components, such as, costumes, sets, props, make-up, lighting and sound.</p> <ul style="list-style-type: none"> • Develop a theatre personnel flow chart; include the designer, chief, and crew for each major element of theatre production. • Introduce the various types of stage spaces and areas for each type of stage • Draw a simple floor plan for a selected piece of production script. • Investigate theater and technical opportunities within the school, after-school programs and performance options. • Create a marketing poster for a show with an identifiable dominant image. • Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews). • Create a crew check list for a week-long production schedule. • Create a mini-design portfolio for a scene using collage, swatches, original drawings/diagrams, found objects/images, and writing. • Respond to design elements in a theater performance, noting the elements of spatial relationships, symbols, patterns, dissonance and similarities by providing examples. <p>Section Three: Career Research –SUGGESTED ACTIVITIES</p>

Students will demonstrate an understanding of theater organization careers by participating in and researching professional theater job.

- **What's Your Career Path?** Select one of the careers in theatre – with each student having a different career – and research ;
 - Educational requirements,
 - Career opportunities,
 - Possible income, etc. of the selected career.
 - Producer, Director, Technical director or group leader, Scenic designer, Lighting designer, Costume designer, Sound designer, Props master, etc.
- **Career Presentations**
 - Prepare a presentation to introduce the selected theatre career.
 - Include some type of audio-visual as well as a vocal presentation.
 - PowerPoint video
 - Well constructed poster
 - Short scene (perhaps a mock interview for a job in the field selected).
 - Students will share with the class the prepared presentation about the selected career.
 - **Discuss** – Students will reflect on the different theatre careers including;
 - Job requirements and careers in related fields requiring the same education and/or abilities.
 - Students will finish the unit with a quiz or reflection covering each career presented.
 - **JOURNAL** - Write a journal entry about the theatergoing experience to share with family and friends

Experiences

D

- Using a theater playbill, identify the theater jobs listed and research the responsibilities and training required.
- Create a theater company organizational chart to demonstrate how various workers interact.
- Invite technical theater professionals such as costumers, or wig, makeup or lighting designers to demonstrate their skill to the class.
- Create a student-made theater career wall with pictures and short job descriptions, focusing on theater careers front of house, onstage and backstage.
- Contrast and compare the role of the actor in live theater and in film and television.
- Investigate theater and technical opportunities within the school, after-school programs and performance options.
- Create a marketing poster for a show with an identifiable dominant image. Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).
- Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company.
- Use online resources to deepen students understanding of theater organization by

	researching historical and cultural design structures.
Resources	
<ul style="list-style-type: none"> • Production Spaces - Black/Proscenium • http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc (Compilation of tips for classroom drama productions) • http://performingarts.about.com/od/Administration/u/Production-101.htm (Guidance on various production roles and responsibilities) • STAGE CRAFT DIRECTORY http://www.ipl.org/div/pf/entry/48529 • Clark, I.E. STAGECRAFTERS' HANDBOOK: A GUIDE FOR THEATRE TECHNICIANS • <p><u>Glossary of Technical Theatre Terms</u> (http://www.theatrecrafts.com/glossary/glossary.shtml) Hundreds of British (and American) technical theatre terms, explained. In alphabetical order. Soon to be sorted by category, too.</p> <p><u>Stagecraft Frequently Asked Questions</u> (http://www.faqs.org/faqs/theatre/stagecraft/faq/) Frequently asked questions from the rec.arts.theatre.stagecraft and alt.stagecraft newsgroups.</p>	
Suggested Time	4 weeks/4 hours
Frame:	

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	4
Unit Plan Title:	2. Portraying the World of Fiction		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.W.4</u> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.SL.4</u> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.4</u> Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.			
Overview/Rationale			
There is an increasing urge to expose our students to the fantastical world of our imaginations, and the drama classroom is the perfect place to help develop budding creativity! This unit intends to broaden the viewpoint of students as they observe, read and perform multiple character representations. Also, conflict, culture and character all play a role in developing an understanding of how historical patterns can be depicted through fictional performance. Students will read fictional literature/historical fictional literature in order to make connections between their inexperienced viewpoint, with that of a larger world. Students will endeavor to explore their imaginations by diving headfirst into age appropriate fictional literature. This unit focuses on teaching the fundamentals of reading comprehension, and thusly, characterized performance.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).			

- 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
- 1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
- 1.1.5.C.2 Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Essential Question(s)

- What is an example of multiple perspectives on any given historical event?
- Whose perspective is represented in a primary source and/or secondary source?
- How do characters' perspectives of a historical event differ?
- How can patterns of conflict be translated from a primary historical source into a visual representation on stage (scene design, blocking, dialogue)
- How can primary historical sources aid in the accurate portrayal of historical events and characters? What conflicts, cultures, and characters are included in primary historical sources?

Enduring Understandings

- Observations of historical events can inform nonstereotypical improvisation enhancing the understanding of multiple perspectives for character representations.

- Patterns of tension and conflict across cultures communicate essential information about characters through time in order to make personal connections between history and current events.
- Interesting, dramatic compositions employ a range of emotions in order to accurately portray a spectrum of perspectives.

In this unit plan, the following 21st Century themes and skills are addressed.

<i>Check all that apply.</i> 21st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	<input checked="" type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input checked="" type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Write and/or speak expressively in order to communicate a range of emotions resulting from historical conflicts and situations.
- Use documents to inform artistic choices in ensemble situations to create historically accurate scenes or tableaux.
- Identify the plot devices such as conflicts and emotion, within primary source stories.
- Compare and contrast the dramatic interpretations of various historical sources and their coresponding cultural base.

Assessments

- **Pre and Formative** – SGO pre-assess examinations, Open discussion • Small group discussion • Creative drama activities
 - **Written response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
 - **Observations:** Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
 - Pre-Assess students' prior knowledge of fables.
 - Assess students' understanding of the terms "problems" and "solutions".
 - Create lists of examples of major characters' problems and solutions

- **Summative**

- Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.
- **Portfolios**
 - Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these.
 - Ability to verbally summarize story
 - Ability to identify main characters' problem and solution
 - Ability to offer various solutions to the main problems in the story
 - T-Charts of characteristics and goals

- **Other assessment measures**

- Participation in brainstorming activities and classroom discussions.
- Active recall post story reading.
- **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p><i>D</i></p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p><i>D</i></p>	<p><u>Section One: Analyzing Fictional Fables</u></p> <p>Students will analyze literary texts (fables) and performances in order to distinguish the setting, characters, sequence of events, main idea, problem, and solution for a variety of stories.</p>

- **Fable Read** – Students will endeavor to identify setting, character, main idea, and sequence of events in fables.
 - Introduce fables as a literature genre.
 - Read a selected fable:
 - <http://aesopfables.com/>
 - Identify and describe setting, character, main idea, sequence of events in the fable.
- **Fable Fun** – Students will review the fable and discuss various ways to resolve the problem and to determine different solutions.
 - *2 Minute Scenes:*
 - Small groups act fables out with dramatic play, acting centers, and/or reader's theatre.
 - Have students apply the different ways to resolve the problem to create alternate endings.
 - *Apply skills gained with the first fable to additional fables by repeating the process at least one time.*
 - **Evaluation:** Assess student understanding of both process and skill through the informal presentation of a Readers Theatre or dramatic presentation of the fable.
- **Relationships and Conflict** – Students will recognize interrelationships between setting, character, and culture as they identify conflict, character goals and emotion.
 - *Just So Stories:* Choose a Fable. Have students retell the story through dramatization
 - Discuss the "lore" qualities of the story.
 - Explain that students will be creating their own original Just So Stories.
 - Divide students into groups (4 or 5 students).
 - Give each group a card with a Just So Story title on it.
 - Ask group to create and share a story dramatization of their original lore to match their title
 - *Students make inferences about various characters and their feelings in the given situation.*
 - *Compare these feelings to feelings the students might have in a similar situation.*
 - *Identify the problem and possible solutions to the problem.*
 - *Compare these solutions to those suggested or preferred by the students.*
 - Act out the story and various alternate stories using different suggested solutions to create different endings.

Section Two: Creating Imagination about Societal Issues

Students will gain an appreciation of how literature can influence society through a shared reading of a story about the environment.

- **Analyzing Literary Characters:** Students will read *The Lorax* and begin to diagram character.
 - Students will discuss and create a list of the changes in the environment

shown in the story.

- Pollution, Deforestation, extinction
- In small groups, students will create and perform a creative theatre presentation of the selected children's story by assuming and acting out the roles identified.
 - Character portraits, biographies, outlooks diagrams can be created to use as learning devices.
- **Discuss:** Students will discuss and write a reflection on how this activity has affected each one's personal attitude on the environment and what each could do to help our environment.
- **Recognizing Society Issues in Literature**
 - Reader's Theater – Choose a story reflecting an experience of a societal issue that can influence a child's experience.
 - Students will identify and discuss the issue and how it relates to our world.
 - Distinguish the ideas and outlooks of the different characters as expressed in the story.
 - Discuss and list issues and changes as shown in literature.
 - **Play the Imagination**
 - Students will use creative dramatics to act out a story about a societal issue.
 - Students must include;
 - Imaginative ways that each student could help the environment.
 - Creative Invention to solve the problem.
 - Portray creative characters with at least one costume piece and one prop.

Section Three: Creating Reader's Theater with Imagination

Students will analyze texts or scripts in terms of specific character traits and relationships among them. They will also critique choices made about characters, settings, and events as seen, or portrayed in, formal and informal productions .

- **What is Reader's Theater? – Powerpoint**
 - Reader's Theater help us;
 - Create staging/blocking
 - Learn how to diagram a script
 - Develop and enhance our dramatic reading ability.
- **Let's Read!**
 - Read a selected piece of literature then examine characters for traits and relationships.
 - Suggested books:
 - *Anansi and the Sky King*
 - *The Sword in the Stone*
 - *Loki and the Magic Hammer*
 - Classify characters from the literature selection as;
 - Major character

- Minor character
- Supporting character
- **Character Venn Diagramming**
 - Compare and contrast literary characters with self and other students for traits.
 - Illustrate the importance of character development and variety.
- **On with the Show!** - Students will illustrate understanding of characters through improvised scenes and/or stories from the literature.
 - In small groups, using student developed character descriptions, students will improvise scenes from the story.
 - Focus on;
 - Character Creativity
 - **Strong traits and attitudes**
 - Structured beginning, middle, end.
 - **Discuss:** How can you successfully interpret the character and events of this story? How can you improve your understanding and performance?
- **Beginning Playwriting** – Students will review the tenets of basic story structure and create original works of fictional literature.
 - In a small groups, using a part of the literature selection, create a short Readers Theatre play.
 - Students must adhere to Basic Plot Structure Guidelines from previous units.
 - Groups will;
 - Brainstorm story themes
 - Create “NEW” characters with strong personality traits
 - Write rough draft, revised and final script,
 - Rehearse then share student Readers Theatre plays with the class.
 - **EVALUATION:** Students will evaluate their own work and the work of their classmates during informal presentations using the Readers Theatre Rubric and in journal writing.

Section Four: Using History to Portray Fiction

Students will recognize universal themes in stories and plays from different periods and places through dramatic activity. They can also recognize that theatre styles vary according to culture, time, and place.

- **A Fictional World: Script Collaboration**
 - Students collaborate to create scripts dramatizing different cultural versions of similar stories from around the world.
 - Variations of the Cinderella story from France, China, Africa, and America
 - **Utilizing the 5 w’s (who, what, where, when, why).**
 - In groups, students make lists of characters and outlines of each plot.
 - Then they improvise and record appropriate dialogue to tell each story.
 - Students enact stories from classroom literature utilizing a variety of emotions.
- **Music Around the World**
 - Students pantomime improvisatory scenes using a variety of musical

	<p>selections to stimulate emotional creativity</p> <ul style="list-style-type: none"> ▪ Beethoven, Gershwin, mariachi, ragtime ○ When they first hear a selection of music, they improvise corresponding movements. ○ They then use the movements they have invented to inspire characters, emotions, and situations to act out to the music. <ul style="list-style-type: none"> • Setting the World of Fiction <ul style="list-style-type: none"> ○ After viewing a cultural/historical play or film (animated or live action), students identify how sound and visual elements are used to establish mood and setting. <ul style="list-style-type: none"> ▪ <i>Kabuki, American Musical, Shakespearian Globe Theater, Italian Opera, etc...</i> ○ Students devise simple set designs for a play with a structured "worldly" theme. <ul style="list-style-type: none"> ▪ Through cooperative teams students create first; <ul style="list-style-type: none"> • Drawings of the set • Three-dimensional model
<p>D</p> <p><i>Experiences</i></p>	<ul style="list-style-type: none"> • Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students. • Students conduct a survey of media preferences (newspaper, Internet, TV, radio, video, video games) among family and friends to determine any artistic patterns. • Reading fables • Acting out stories using creative dramatics • Create a new fable where a character (or student) has to face a problem and learns a lesson through the solution to the problem • Listing ways individuals can participate in society

Resources

• Websites:

- Web database of fables <http://aesopfables.com/>
- Performance video of "Aesop Fables": http://www.youtube.com/watch?v=XtnyD2uG8yo&safety_mode=true&persist_safety_mode=1&safe=active
- Video of "Aesop's Fables" for kids: <http://www.childclassics.com/> or [http://www.umass.edu/aesop/fables.p hp](http://www.umass.edu/aesop/fables.php)
- Free Scripts Online: <http://freedrama.net/child.html> of various children's plays
- Creative Drama Activities: <http://www.improvenyclopedia.org>
- Some Children's Favorite Poems: [http://monologues.co.uk/Childrens F avourites/index.htm](http://monologues.co.uk/Childrens_Favourite/index.htm))

• Books:

- Reader's Theater Series
 - *Anansi and the Sky King*
 - *The Sword in the Stone*
 - *Loki and the Magic Hammer*
- Bailey, Debbie LET'S PRETEND, Willowdale, Ont., Annick Press, 1999
- Bany-Winters, Lisa SHOW TIME! MUSIC, DANCE, AND DRAMA ACTIVITIES FOR KIDS, Chicago, Chicago Review Press, 2000.
- Hoffman, Mary A FIRST BOOK OF MYTHS: MYTHS AND LEGENDS FOR THE VERY YOUNG FROM AROUND THE WORLD, New York, DK, 1999.

- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996.
- Ratliff, GERALD Lee INTRODUCTION TO READERS' THEATRE: A GUIDE TO CLASSROOM PERFORMANCE, Colorado Springs, Meriwether Publishers, 1999.

Suggested Time Frame:	6 Week/7Hours
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D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd](http://njascd.org).

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	4
Unit Plan Title:	3. The Greek Chorus: Exploration Collaboration!		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.1			
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.W.3			
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
CCSS.ELA-LITERACY.CCRA.W.6			
Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCSS.ELA-LITERACY.CCRA.W.7			
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.4			
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.SL.5			
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
CCSS.ELA-LITERACY.CCRA.L.1			
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
CCSS.ELA-LITERACY.CCRA.L.4			
Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.			
Overview/Rationale			
Collaboration in the Theater Arts is an integral component in the development of a young actor. Students will have the opportunity to work closely with one another as they investigate and discover <i>historical</i> content through means of dramatic reenactment. Representing historical figures, reenacting culturally dynamic periods of time, or exploring "home based" history benefits students greatly. Historical dramatizations which focus on group collaboration and ensemble participation will grant students the opportunity to problem solves not only physically, but emotionally as well. Utilizing the study of Greek Theater (the foundation of drama) gives students the opportunity to discover the origins of Ensemble (chorus) as well as other collaborative forms of entertainment.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and			

visual art.

- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
- 1.1.5.C.2 Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Essential Question(s)

- What elements of a historical event should determine performance content?
- How can historical information be conveyed through a character or scene?
- How can collaboration enhance historical understanding?
- How can science content be taught through stage presentation? (Such as forms of energy, space, fossils, and environments).
- How does collaboration ensure accuracy in a dramatic interpretation? (Such as historical events and scientific concepts)
- How can collaboration ensure safe use of voice and stage movement?
- What types of dramatic performance can be used to portray scientific concepts? (Such as monologues, musicals, and galleries).

Enduring Understandings

- Investigation and discovery of historical content influences a dramatic reenactment.

- Dramatic performance can effectively convey investigation and discovery of scientific content.
- Collaboration within an acting ensemble facilitates accurate creative dramatization.
- Examples of thoughtful creative dramatization of significant historical events from NJ/North American history, and major scientific concepts from the 4th grade content.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
T	Global Awareness	A	Creativity and Innovation
E	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	A	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Reenact historical events and portray authentic characters through dramatic presentation.
- Portray scientific concepts from the 4th Grade content in dramatic form.
- Work collaboratively to enhance content accuracy and the effective portrayal of significant historical events from NJ history.
- Exercise the benefits of effective collaboration through creative dramatization (such as give and take, respect, sharing, team work).

Assessments

- **Pre and Formative** - Discussion about Greek Theatre and identifying the characters • Discussion on storytelling components and history • Discussion of theatre as storytelling using three main components: beginning, middle, and end
- **Summative** - Verbal quiz on names of characters from Greek mythology • Performances • Directing efforts/participation • Verbal reflection with class
 - BrainPop, SMART Assess, Reflect & Response Papers
 - Characterization Renderings
 - Peer Critiques
 - Greek Gods Assessments – Gods/Goddesses Booklets, Quiz/Test (SMARTBoard)
- **Other assessment measures** - Classroom monitoring • Creating basic costume crafts • Full class discussion on “theatre is storytelling” • Side-coaching character decisions • Practicing good audience behavior

Teaching and Learning Actions

<p><i>Instructional Strategies</i> D</p>	<p><u>Powerpoint/SMART Guided Learning</u> Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i> D</p>	<p>Section One: Intro to Greek Theater –SUGGESTED ACTIVITIES Students discover the basic origins of theater as it pertains to its Greek beginnings.</p> <ul style="list-style-type: none"> ▪ <i>Powerpoint/SmartBoard Presentation: Greek History</i> <ul style="list-style-type: none"> ○ Geographical, Historical and cultural background information ○ Greek Theater Beginnings <ul style="list-style-type: none"> ▪ Theater of Dionysius ○ Introduction and influence of the Greek Gods. ○ COMEDY v. TRAGEDY <ul style="list-style-type: none"> ▪ Students may create mosaics of images and/or physically connect visual images with the words on the word wall. ▪ <i>The Greek Chorus (ensemble)</i> <ul style="list-style-type: none"> ○ Students will be read the stories of <i>Greek mythology</i> <ul style="list-style-type: none"> ▪ (http://www.historyforkids.org/learn/greeks/) ▪ Students will identify the characters in the stories. ○ Students will review that stories always have a beginning, middle, and end. ○ Students will also learn that storytelling also needs an audience and a narrator (<i>Chorus</i>) for it to be a story. <ul style="list-style-type: none"> ▪ Influence and Importance of the <i>Greek Chorus</i>. <p>Section Two: The Mask – SUGGESTED ACTIVITIES Students will understand the traditional usages of the Mask and how it was used to portray story and plot through the Greek Chorus.</p> <ul style="list-style-type: none"> ▪ <i>Powerpoint/SmartBoard Presentation: The Mask</i> <ul style="list-style-type: none"> ○ Types of Masks – Stock characters <ul style="list-style-type: none"> ▪ Fool, King, Woman, Warrior, etc...

- **Mask Making** - Students will create headpieces, masks and/or accessories to help portray CHORUS characters in re-enactments of the stories.
 - Story Influences – *Icarus, Medusa, Zeus and the Titans*
 - Groups of Greek Choruses will collaboratively develop narrate a story through;
 - Improvised/teacher guide movement.
 - Scripted, unison dialogue
- **Greek Chorus Performances**
 - Students will direct their own stories, then help the teacher decide how to share the story with an audience by deciding how each character will act.
 - Each group will take turns being the audience, the actors, or the director who helps the actors remember from previous sessions how they should portray each character.
 - **DISCUSS** - The teacher will then lead the class into a question/answer discussion that defines the audience, the actors and the performers.

Section Three: The Gods– SUGGESTED ACTIVITIES

Students will understand the role society and religion of the Greek Gods influenced the ever growing presentation of theatrical tradition and culture.

- **Powerpoint/SmartBoard Presentation: The Greek Gods**
 - Why were there so many Gods?
 - The 12 Olympians of Olympus
 - Who were they? What were they responsible for?
 - How was theater used to honor the Gods?
 - Theater of Dionysius
 - Thespis (role of featured player)
- **Mythological Biographical Poems**
 - Biographical poem, or biopoem, uses a simple but specific structure to describe the most important facts about someone.
 - Write a biopoem about one of the gods or goddesses you have studied. The blanks on this page are for your rough draft.
 - Website template: <http://www.us.mensa.org/learn/gifted-youth/lesson-and-activity-plans/lesson-plans/grade-7-greek-mythology/>
- **Greek Commercials**
 - Greek Chorus Groups are responsible for making a video commercial for a chosen god/goddess.
 - Examples include *Athena's Smart Pills, Demeter Cereal, Aphrodite Make-up.*
 - All students participate in the commercial by making a storyboard, making props and acting.

Section Four: Greek Reader's Theater– SUGGESTED ACTIVITIES

Students will be introduced to the importance of Greek God/Goddess culture through interactive story telling.

- **Explaining the Unexplainable** - Students will understand that myths were created to explain the natural world around them.
 - *Prometheus, Pandora's Box, Demeter and Persephone*
 - Guided Reading, Performance, Comprehensive assessment.
- **Cautionary Tales** - Students will recognize that mythical creature were used to inspire a people's sense of morality and that visual images/character portray their idea of themselves through values and beliefs.
 - **Design a Creature** - Minotaur, Harpies, Cyclopes, etc.
 - They must develop, describe, and design at least three physical characteristics such as hair, head, body, hands, etc.
 - They must give the creature character traits: helpful to humans, can't go out in daylight, eats mice, etc.
 - Name and perform the creature!
 - **Discuss:** Why is your Greek creature used to influence societal behavior and morals?

Section Five: Theater and Mythology – SUGGESTED ACTIVITIES

Students will understand the role myths have in defining social customs and beliefs, explaining natural and psychological phenomena, and providing a way for people to discuss things that cause anxiety.

- **What is Myth? – POWERPOINT**
 - Myths are a way of understanding the world.
 - Days of the Week, Astronomy, Popular Trends and companies
 - **Myth Creates Story** -
 - Disciplines affected and influences by myth making
 - Music, Art, Movies, TV
 - Create a flow chart of examples of how myth influences modern society.
- **Create Your Own Myth** – Using collaborative principles of Greek Chorus (ensemble) and featured player (thespian).
 - Create your own myth to explain some natural phenomenon or land formation.
 - Story must involve at least two Olympian gods or goddesses.
 - Story must explain some natural phenomenon (such as a weather event) or some geological feature (a mountain range, a large valley, a sea, an ocean, a polar ice cap, etc)
 - Story should clearly indicate usage of Greek Chorus as a foundation of story narration.
 - Include details about the Olympian gods and goddesses that show you know their powers, symbols and personalities.
 - **Reflect** back on the ideas in your brainstorming Greek Mythology graphic organizer. Think about what you have learned about how Greek myth tradition compare to modern day culture.

<p><i>Experiences</i></p> <p>D</p>	<ul style="list-style-type: none"> ▪ Visit the school library and identify the section on Greek theater and drama. ▪ Use online resources to deepen students understanding of theater performance by researching historical and cultural setting, period dress and customs. ▪ Take a virtual tour of a ancient performing arts complex, theater or theater workshop. Identify and download images related to the original Greek Theater experience. ▪ Perform interactive Chorus/Thespian productions for the school or other classes, parents and families. ▪ Explore options to perform Regional Performing Arts Centers/Festivals. ▪ Take trips to libraries or museums (art, cultural, history and natural history) for research purposes. ▪
<p>Resources</p>	
<ul style="list-style-type: none"> • Websites: <ul style="list-style-type: none"> ○ Various, age-level appropriate Youtube Videos on Greek culture, theater, God/Goddess traditions. ○ Stories of Greek Mythology: (http://www.historyforkids.org/learn/greeks/) <ul style="list-style-type: none"> ▪ http://greece.mrdonn.org/theatre.html ▪ http://resources.woodlands-junior.kent.sch.uk/homework/greece/theatre.htm ▪ http://www.historyforkids.net/ancient-greek-theatre.html ▪ http://www.bbc.co.uk/schools/primaryhistory/ancient_greeks/arts_and_theatre/ ▪ http://www.mythweb.com/ ▪ http://www.dltk-kids.com/world/greece/ ▪ https://www.brainpop.com/socialstudies/worldhistory/greekgods/preview.weml ▪ http://www.activityvillage.co.uk/greek_myths_for_kids.htm (printable Greek myths for kids) ▪ www.mythweb.com/heroes/heroes.html (on-line readings of Greek myths) ▪ • Books: <ul style="list-style-type: none"> ○ Student copies of Elements of Greek Mythology graphic organizer ○ <i>Encyclopedia Mythologica</i> by Matthew Reinhart and Robert Sabuda ○ <i>Heroes In Training</i> series by Joan Holub ○ <i>Olympians</i> series by George O'Connor ○ <i>D'Aulaires Greek Mythology</i> by Ingri and Edgar Parin d'Aulaire ○ D'Aulaires' Book of Greek Myths by Ingri and Edgar Parin D'Aulaire ○ The Mighty 12: Superheroes of Greek Myths by Charles Smith ○ Greek Myths and Legends by Cheryl Evans 	
<p>Suggested Time Frame:</p>	<p>7 weeks / 8 hours</p>

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	4
Unit Plan Title:	4. Dramatic Snapshots: Exploring Relationships		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.R.4			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.W.3			
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
CCSS.ELA-LITERACY.CCRA.W.4			
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.4			
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.L.1			
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
<p>The focus on this unit is grounded in the young actor's ability to create, perform and ultimately critically respond to specific dramatic choices. Critical observation is a necessary tool in the actor's repertoire. The incorporation of tableau study allows students to fully analyze and decrypt the subtle nuances of character relationship. Specific patterns of <i>mood, body language, vocal intonation and physical spacing</i> are impressed upon, as students discover how the smallest of choices can influence the production as a whole. Illustrating these "exploration checkpoints" through critical observation is vital in the development of the young actor's sense of self-reflection and personal assessment.</p>			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.1.5.C.2 Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.1.4.P.A.3 Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.			

- 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
- 1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Essential Question(s)

- What building blocks are essential in a picture?
- How is relationship between the characters portrayed?
- How are levels, layers and body position used to communicate expression or meaning?
- Why it is important for groups to work together to create a final product?
- How is action conveyed in a still image?
- How does spacing inform relationship?
- What elements of this picture reveal the 5 W's (who, what, where, when, and why?)
- How does facial expression enhance style of the picture?
- What vocal intonations reveal various emotions?

Enduring Understandings

- Effective composition of characters within a dramatic tableau enhances overall expression.
- Critical observation of key ideas within a scene illuminates emotions within a frozen picture.
- Actors can communicate the nature of a character through decisions in vocal expressions and intonation.
- Using a still image in a theatrical performance requires knowledge of how to portray the essential components of a pinnacle moment in time.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
T	Global Awareness	A	Creativity and Innovation
E	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	A	Collaboration
	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Create tableaux that can inform movement in a future scene.
- Create tableaux that effectively show relationships between characters using spacing, facial expressions, body positioning, and frozen movement/energy.
- Express characters and relationships using vocal techniques within tableaux.
- Create a set of criteria for critiquing characters and relationships in pictures effectively.
- Work in groups to successfully complete a task.

Assessments

- **Pre and Formative** – Discussion of theatre organization • Sharing of governmental organization • Discussion of research requirements and AV methods • Discussion of presentation skills , Open ended Questioning, Pre Assessment Quizzes for Knowledge. Students will perform the scripted play from memory that incorporates multiple technical elements.
- **Summative** - Media presentation of selected research element • Personal reflection and evaluation • Presentation assessment by teacher-made rubric • Teacher and student-made quiz • Student reflection
- **Other assessment measures** - Class Q & A • Compare and contrast of theatre and government organization • Teacher observation of career research progress and media preparation - Build a production personnel flow chart adding personnel as each designer/crew is learned • Daily "Ticket out the Door" on mood and atmosphere

Teaching and Learning Actions

Instructional Strategies D	<u>Powerpoint/SMART Guided Learning</u> Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.
	<u>Learning Centers/Stations</u> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at

	<p>their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p>Activities</p> <p>D</p>	<p><i>Section One: The Empty Space</i></p> <p>Students will understand how to effectively explore creative movement and sound in the empty space.</p> <ul style="list-style-type: none"> • <i>Body Language in the Empty Space</i> - Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through body language/movement. <ul style="list-style-type: none"> ○ Brainstorm examples of body language. <ul style="list-style-type: none"> ▪ Students can begin to evaluate and consider the power of this non-verbal form of communication. ○ Students may use wordless picture books listed in teacher resources as bases for practicing/demonstrating these expressions. <ul style="list-style-type: none"> ▪ Students may participate in a guided movement exercise <ul style="list-style-type: none"> • http://dramaresource.com/games/mime-and-movement ○ Students can utilize <i>Costume Centers, puppets or picture</i> boxes to augment their body language/movement. • <i>Mirror Frames</i> – Space and movement is utilized to help students explore creativity in the body. <ul style="list-style-type: none"> ○ Students create and match each other's specific movements as if looking into a mirror. ○ Adding sounds which will be mirrored emphasizes a true, partnership in the empty space. <ul style="list-style-type: none"> ▪ Suggest ideas such as; <i>animals, machines, ages, cartoons, specific tasks.</i> • <i>Animal Actions</i> – Students will be asked to provide peer observations intended to help their fellow performers develop their animal characters. They will pay particular attention to the most effective ways to convey animal characters! <ul style="list-style-type: none"> ○ Students will fill the stage space with teacher prompted animal expressions and movements. <ul style="list-style-type: none"> ▪ Students will begin their character journal by documenting (drawing) one animal movement/facial expression and writing about the expression they have depicted. ○ <i>Animals in Setting</i> - Animal characters are personified through informed actions within their environments. <ul style="list-style-type: none"> ▪ Students can create animal and human characters, through movements and actions which help construct environments. ▪ Fill the setting of the; <ul style="list-style-type: none"> • <i>Farm, Ocean, Jungle, Desert, Forest, etc.</i> <ul style="list-style-type: none"> ○ http://www.youtube.com/watch?v=vuiwA4Ne_pU (Farm animal sounds)

- <http://soundbible.com/tags-animal.html> (Various animal sounds in different contexts)

- **Further Expression**

- Students may draw their own idea of the character and setting before acting out the scene.
- Students may warm up with a “cross the circle” game to prepare for shifting environments and character reactions.

Section Two: Stage Directions and Position

Students will understand how to effectively diagram a stage space and how to use body position to express character motivations.

- **Body Language in the Empty Space** - Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through body language/movement.
 - Brainstorm examples of body language.

Section Three: Creating Tableaus

Students will review acting basics such as how to use creativity, the body, and the voice to portray characters in stock setting.

- **Tableaus Statues** - Students will convey basic emotional expression (e.g., happy, sad, excited, worried etc.) through body language/movement.
 - Students will take turn molding each other into statues.
 - Assign specific attributes such as;
 - Familiar animals, people
 - Scenes from familiar stories.
- **Freeze Frames** – Working in ensemble based activities, students work cooperatively to create one Freeze Frame picture of action
 - Students brainstorm simple scenes such as;
 - *Baseball Game, Doctor's Office, At the Beach*
 - Students add one element of the picture, one at a time.
 - Teacher snaps a photo and the class discusses the creative use of ensemble partnerships.
 - Brainstorm examples of body language.
- **Performing the Painting**
 - Students will receive a picture. Each picture has a specific setting, character(s) and emotion that it evokes.
 - Students will work together in groups of two to perform a two person scene that is inspired by the picture that they will perform for an audience.
 - **Collaborate and Rehearse** - Students should apply a range of appropriate vocal tones and physical mannerisms in order to communicate mood.
 - Students may memorize dialogue for informal performances.
 - Journal - *How did the actors' voices and mannerisms help create the mood or emotion?*
 - Students will write reflections as both an audience member and as an actor in the scenes based upon the teacher-directed questions.

Section Four: Sounds in the Space

Students will understand that verbal communication varies in direct relation to the type of theatrical space used for performance.

- **Voice and Diction** - Students will learn proper diaphragmatic breathing, and use Tongue Twisters and other exercises which focus on volume, articulation and pitch.
- **Watch Your Distance** – Students practice supplementing their vocal ability by discovering key concepts such as projection and articulation.
 - Partnered students distance themselves on opposite end of the stage.
 - Students portray many different character archetypes that directly influence how you sound.
 - *Girlfriend, Elderly Person, Sick Friend, Angry boss, etc...*
 - **Discuss:** The distance you place yourself from others transfers meaning.
 - **Enrichment:** Establish distance and reenact the character scenes, but do so nonverbally.
 - **Discuss:** How does space help us interpret relationships and perceptions.
 - Students will take turn molding each other into statues.
- **Voice Dubbing** – Students learn how language and sound, when used appropriately in space, allow actors to react to given circumstances and situations.
 - Students will group up and improvise scenes from fairy tales/morality plays such as;
 - *Cinderella, Snow White, Reader's Theater selections, etc...*
 - Half the group will move physically in the space, while the other half will anticipate the actor's movement and synchronize their dialogue or sound effects with the action.
 - **Discuss:** How does sound from outside sources influence the action in a given scene or story?
- **Say What?** – Students learn how language can be explored and influenced by a variety of situations.
 - With a focus of verbal expression, students will brainstorm simple situations;
 - *Fighting with a brother/sister, finalizing a business deal, etc...*
 - Teach guides student groups with different emotions to dialogue with.
 - Students can switch roles and repeat with new situation/emotions.
 - **Differentiation:** Students may audio record their journal entry variations. They could also perform these variations in front of the class and create journal entries describing the phrase and its variations.

Section Five: Establishing Mood

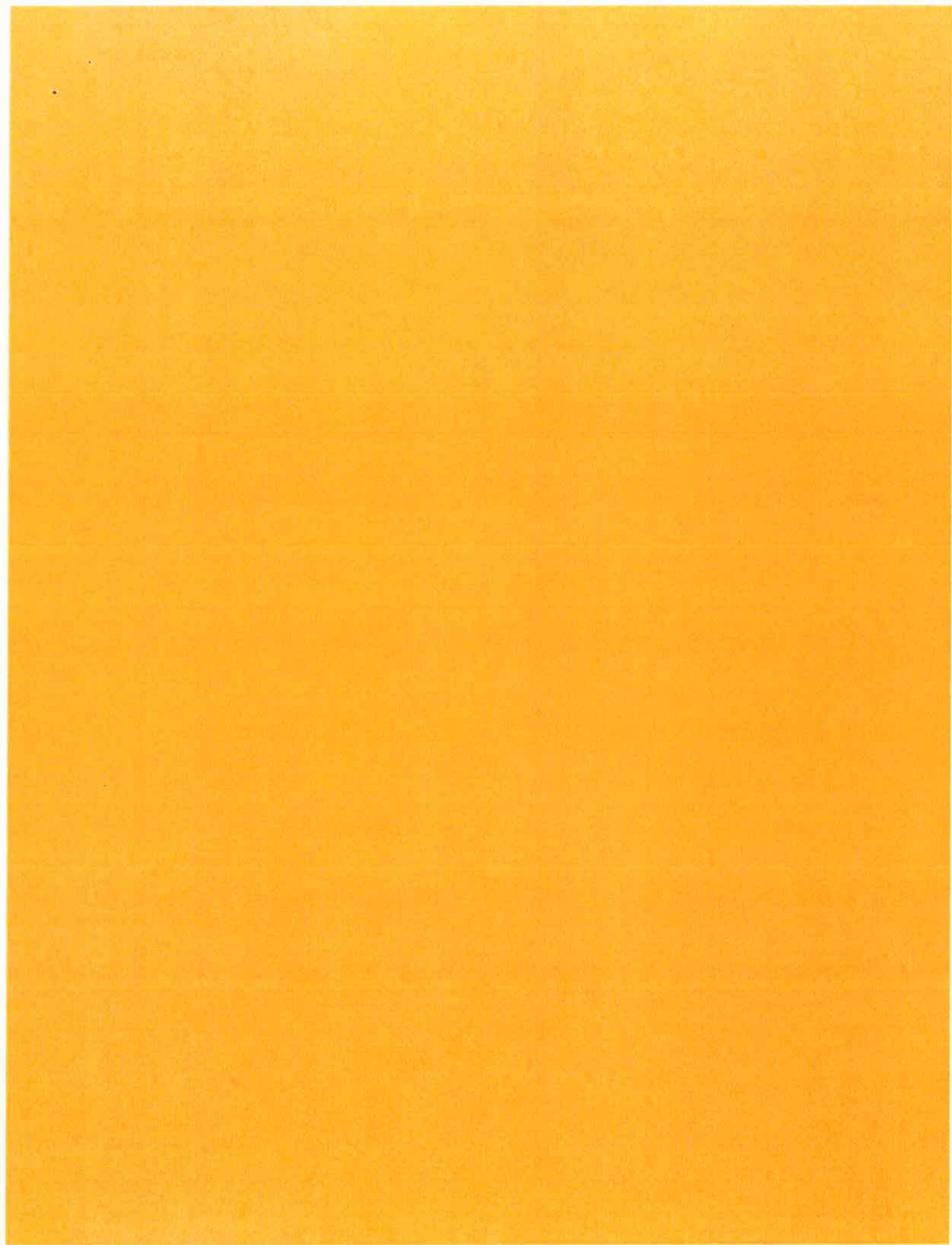
Students will be introduced to discuss mood and atmosphere as they relate to the creating the world of the theater space.

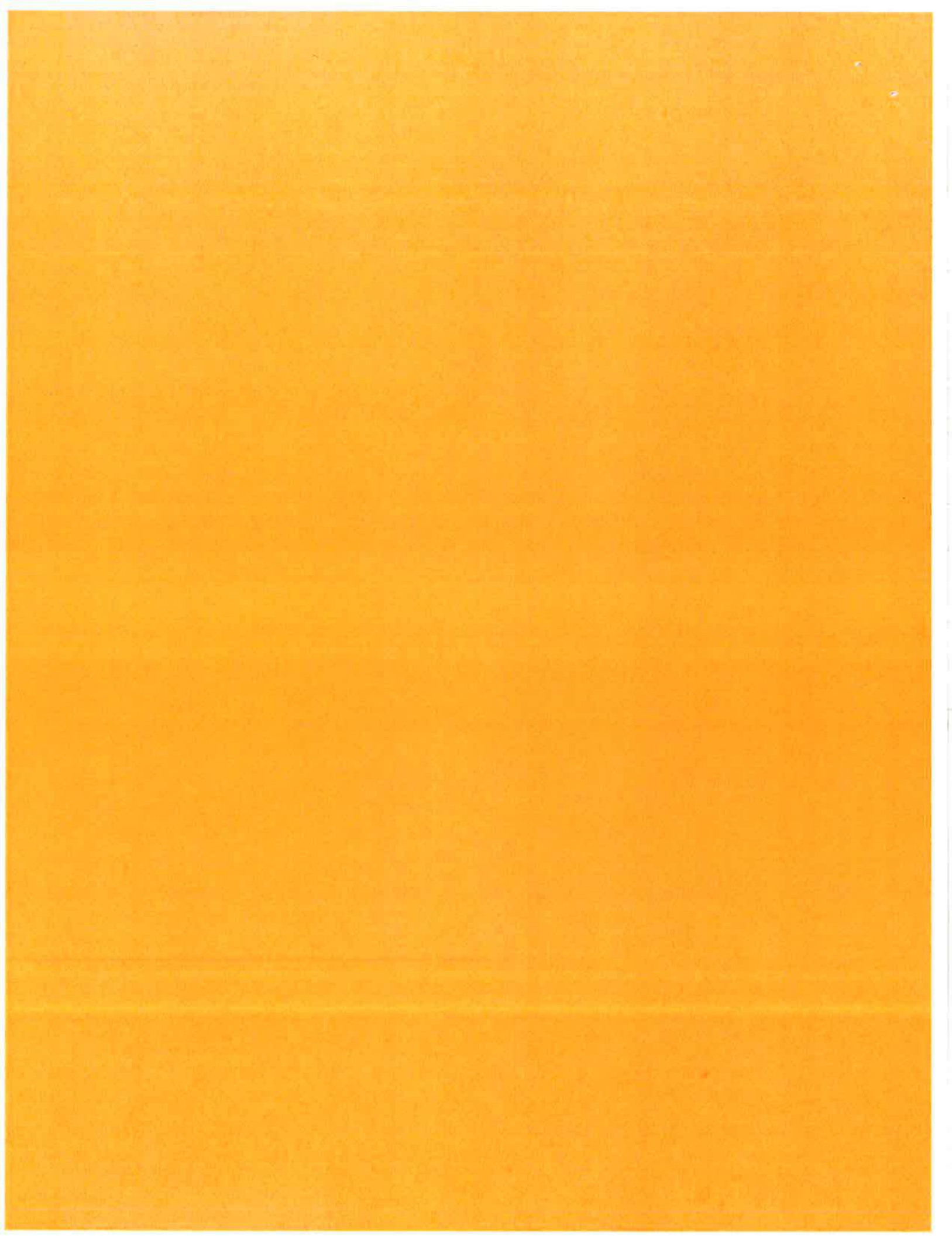
- **Musical Mood Rings** - Students will convey various moods and environmental elements by interpreting different types of musical underscore through body language/movement.
 - Students take turns improvising dialogue and movements as the teacher introduces different musical compositions which vary the mood of the scene.
 - **Discuss** – How are your characters and intentions directly influenced by the

	<p>mood created by music? How can this be used to enhance a dramatic presentation?</p> <ul style="list-style-type: none"> • Mood in Literature - Introduce and discuss mood and atmosphere as they relate to theatrical literature. <ul style="list-style-type: none"> ○ Divide students into small groups. Have students select or assign short scenes. ○ Students should read the scene and then create a human tableau to depict the mood of each scene. <ul style="list-style-type: none"> ▪ Allow classmates to observe the tableaux by having ½ of the groups perform followed by the other ½. ▪ <i>Discuss:</i> Have the observers write a journal entry describing the mood depicted by each group observed. Share the observations. ○ Enrichment: Illustrate the atmosphere of your scene on paper or create a soundscape or soundtrack to depict the mood and/or atmosphere of your scene. • Designing Mood – Review and then discuss how mood can impact an “environment” for a performance. <ul style="list-style-type: none"> ○ Make a list with students of performance places. ○ Talk about the word environment – brainstorm the meaning and then apply it to a performance. <ul style="list-style-type: none"> ▪ Help the students realize that “environment” is related to mood of the scenery as a concept. ○ Read a simple fairytale to the class, for example “Wizard of Oz”. Prompted by the teacher, make a list of all of the areas. <ul style="list-style-type: none"> ▪ Once the list is complete, have the students brainstorm (with guidance) and think about what kind of area each character live in. ▪ After diligent discussion, have students decide on a “look” for each scene and draw a color representation. ▪ Using large cardboard boxes, props, linens, lights, set pieces to transform the sets to match the moods for the story. • Performing Mood – Introduce the concepts of scripted monologue and how mood can directly enhance the dramatization of a character or plot. <ul style="list-style-type: none"> ○ Using the lines from various scenes of a play, and deleting lines spoken by other characters, create a monologue representative of a favorite and appropriate character. ○ Students can apply appropriate gesture and vocal interpretation. <ul style="list-style-type: none"> ▪ Rehearse the planned monologue. ▪ Each monologue should be between 30 and 45 seconds long and show the character in at least two different moods or emotions. ○ Journal - Evaluate each student’s performance in the monologue for mood, atmosphere, gesture, through journal writing.
<p><i>Experiences</i> D</p>	<ul style="list-style-type: none"> • Students tour the performance space in their own school, or at a high school, local or professional theater, with particular emphasis on the front of house, backstage, box office and seating areas. • Explore live theater through a teacher-guided process of inquiry to identify connections to their own lives and the lessons of the story. Guided discussion can include: <ul style="list-style-type: none"> ○ Select an important moment in the performance and create a pose to reveal what the character was feeling. • Measure the stage and performance spaces for area and perimeter. Mark off the

	<p>downstage edge of the playing area in one-foot increments from either side of center stage.</p> <ul style="list-style-type: none"> Using a digital camera, photograph student tableaux showing character responses and setting. Create a PowerPoint slide show using the tableaux photographs.
Resources	
<ul style="list-style-type: none"> Websites: <ul style="list-style-type: none"> http://www.skillsyouneed.com (Communication Skills strategies) http://lifehacker.com/5901468/use-this-body-language-cheat-sheet-to-decode-common-non-verbal-cues (Facial and body language cues) http://center-for-nonverbal-studies.org/6101.html (Non-verbal dictionary) http://www.wikihow.com/Read-Body-Language (A how-to guide for body language) http://www.shutterstock.com/cat.mhtml?searchterm=body+language&search_group=&lang=en&search_source=search_form (Images of body language) http://www.thedramateacher.com/dramatic-elements/ http://www.goodreads.com/shelf/show/wordless-picture-books (List of wordless picture books) http://childrenstheatre.easystorecreator.com/rbc.htm http://www.ieclark.com/plays/jacktal e.html www.playscripts.com http://www.kidactivities.net/post/Improv-Games-andExercises.aspx (Drama games listed) Other Media: <ul style="list-style-type: none"> Computers with internet access to read script samples Camcorder to record performance Television to share performances Broadway Set design videos – Brainpop, Youtube, SMART Design Books: <ul style="list-style-type: none"> Reader's Theater Collections – Grades 3-5 lexicon rating Speaking Rules!: Classroom Games, Exercises and Activities for Creating, Cathy Miyata Intro to Theater Arts, Zimmerman The Drama Resource Guide or http://dramaresource.com/strategies/69-drama-techniques 	
Suggested Time Frame:	8 weeks/10 Hours

D- Indicates differentiation at the Lesson Level.





Orange Public Schools
Drama Grades 5-7



OBE Approval Date: _____

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	5
Unit Plan Title:	1. Complete the Character		
Common Core Anchor Standard			
CCSS.ELA-LITERACY.CCRA.R.3			
Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
CCSS.ELA-LITERACY.CCRA.R.4			
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
CCSS.ELA-LITERACY.CCRA.W.3			
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
CCSS.ELA-LITERACY.CCRA.W.4			
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.W.7			
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
CCSS.ELA-LITERACY.CCRA.SL.1			
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
CCSS.ELA-LITERACY.CCRA.SL.3			
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
CCSS.ELA-LITERACY.CCRA.SL.4			
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
CCSS.ELA-LITERACY.CCRA.L.1			
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
CCSS.ELA-LITERACY.CCRA.L.4			
Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.			
Overview/Rationale			
Creating characters from scripts or improvisation using voice, gestures and facial expressions is a vital component of the young actor's skill set. Learning how to analyze character, break down script and interpret dramatic scenes/function allows students to discover how to place themselves, "in someone else's shoes". Fifth grade students understand conflict and resolution. They can look at situations from different points of view, so the process of creating characters with various goals, thoughts, or needs is an excellent way to capture this budding curiosity.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.1 Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).1.3.P.C.2 Use memory, imagination, creativity, and language to make up new roles and act them out.1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent,			

- demonstrating logical story sequence and informed character choices.
- 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.
- 1.3.2.C.3 Develop awareness of vocal range, personal space, and character-specific vocal and creative movement

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

Essential Question(s)

- What are the traits of good and evil characters in a dramatic performance?
- How does composing a character determine performance?
- How can elements within a scene enhance an actor's character?
- What activities can be applied to investigate character and scene work?
- How is character explored?
- How does improvisation lead to creation of dramatic characters?

Enduring Understandings

- Various dramatic gestures, tones, and movements further develop elements of a literary plot.
- Effective composition of characters within a dramatic tableau enhances overall expression.
- Actors can communicate the nature of a character through decisions in vocal expressions and intonation.
- Spacing, gesture and vocal qualities reveal character relationships.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

E Global Awareness

Indicate whether these skills are **E**-Encouraged, **T**-Taught, or **A**-Assessed in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

T Creativity and Innovation

	Environmental Literacy
	Health Literacy
E	Civic Literacy
	Financial, Economic, Business, and Entrepreneurial Literacy

T	Critical Thinking and Problem Solving
T	Communication
T	Collaboration

Student Learning Targets/Objectives

- Interact with other characters in scene work and melodramatic presentations.
- Develop melodramatic and stock characters.
- Perform quality improvisation and scripted performance in a sequenced drama setting.
- Characteristics of dramatic character (such as: hero, heroine, villain, protagonist, antagonist)

Assessments

- **Pre and Formative** – SGO pre-assess examinations, Open discussion • Small group discussion • Creative drama activities
- **Summative** - Classroom monitoring • Full class discussion • Small group discussion • Rehearsal
 - Character Exams – Blocking, Subtext, Body Positions, Voice and Diction
 - BrainPop, SMART Assess, Reflect & Response Papers
 - Characterization Renderings
 - Peer Critiques
- **Other assessment measures**
 - Teacher side-coaching to prompt establishing scene characters and character relationships
 - Establish character-given circumstances through teacher questioning
 - Performance Evaluations

Teaching and Learning Actions

Instructional Strategies D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will

allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Activities

D

Section One: Characterized Movement –SUGGESTED ACTIVITIES

Students will show their ability to understand how physical movement affects character.

- **Character Blocking** – Have students design and record blocking that fits their character's qualities/persona.
 - Physically interpret a scene, using gesture and facial expression.
 - As an extension, student may bring the tableau to life through invented dialogue and movement.
- **Mirroring Movement** – Students can observe and mimic movement by successfully mirroring another student's movement.
 - Goal of this practice and discussion is to get students to think deeper about how movement can display many types of physical, emotional characteristics.
- **Body Language/Posture** - Students will demonstrate their understanding of body language and posture by being able to identify how a person is feeling based on their body language.
 - Emotion, Age archetypes produce specific movements and body positions.
 - *Walk-About* exercises
- **Body Positions** - Students will demonstrate their understanding of body language and posture by being able to identify the 5 body positions on and off stage.
 - *Full Front, ¼ Turn, Profile, ¾ Turn, Full Back*
 - How does each position communicate different intentions and meanings?
 - Students practice positions of stage with mock scenes creating and guided by instructor.

Section Two: Stage Directions and Blocking –SUGGESTED ACTIVITIES

Students will demonstrate their knowledge of stage directions and other basics by blocking and how it directly effects characterization.

- **Powerpoint/SmartBoard – Stage Directions and Blocking**
 - The Nine Stage Spaces
 - *C, CR, CL, UC, UL UR, DC, DL, DR*
 - *The Fourth Wall*
 - Importance and characterization quality of each position.
- **Stage Space Flash Exercises**
 - Teach Proper abbreviations for each term and introduce the symbol when a character "*crosses*" to a different position.
 - Basic principles of "*cheating out*" to the audience, as well as not *upstaging* another actor unless you need to.
- **Student Scene Blocking**

- Students observe, the teacher will help one partnership at a time to block the first half of a scene.
- When all scenes have had their first halves blocked, the partnerships will on their own block the second halves of their scenes.
- Students will present for the class the second halves of their scenes.

Section Three: Pantomime –SUGGESTED ACTIVITIES

Students learn the movement/pantomime techniques of age, given circumstances, place and personality.

- **Powerpoint/SmartBoard Presentation: Chaplin/Bean**
 - Introduce students to the basic principles of pantomime.
 - Chaplin's, "The Kid"
 - Mr. Beans, "At the Library"
 - Use vocal and physical expression to interpret a character's thoughts, feelings and wants.
- **Gesture and Facial Expression**
 - *Silent Skit - Whose Line Is It Anyway?* Have one of the students who is a character be a host. Instruct the four students that they are to impersonate their characters specifically through facial expressions and popular motions that they use.
 - Journal: What gestures did you see? What facial expressions did you see.
- **Musical Pantomime** - Students will demonstrate an understanding of how music and story can be connected.
 - Students will complete brainstorming activities and participate in class activities and discussions.
 - *Dynamic Music Group* – Create a short scene with the teacher provided music.
 - Classical, Rock, Soft Jazz, etc...
 - **Discuss** - What images, ideas, scenes, etc. come to their mind. Play the clip and then share your thoughts with the class and ask what they thought about.

Section Four: The Object Exercises –SUGGESTED ACTIVITIES

Students will demonstrate their understanding of Uta Hagen's The Basic Object Exercises exercise by rehearsing and performing a 2-minute slice of their life.

- **POWERPOINT/SMARTBoard - Object Exercises:** Students will demonstrate understanding of various questions and how they relate to developing character from scripted works.
 - Who am I?
 - What time is it?
 - Where am I?
 - What surrounds me?
 - What are the given circumstances?
 - What is my relationship?

- What do I want?
- What's in my way?
- What do I do to get what I want?
- **Recreation Nation:** Students will brainstorm and recreate a slice of their life utilizing the answers gleaned from the Object Exercises.
 - Discuss their process in doing this exercise (*Possible questions:* what did this exercise do for you? How did it help you? How do you think it can help the performance overall?, etc.)

Section Five: Voice and Diction –SUGGESTED ACTIVITIES

Students will demonstrate their ability to use projection and diction.

- **POWERPOINT/SMARTBoard – Voice and Diction**
 - Vocal Anatomy
 - Proper Technique and Control
 - Breath Stability
 - Tone, pitch, volume, rate, and diction
 - Student will participate in breathing exercises and completing an anatomy diagram worksheet. They will demonstrate their knowledge of articulation and diction by writing and performing their own tongue twister.
- **Learning Vocal Control:**
 - *Breathing Exercises*
 - Rib Expansion and Diaphragm activities.
 - *Articulators – The art of clear vocal productions*
 - *Tongue Twister exercise*
 - Sally sells seashells by the seashore.
 - Cinnamon synonym
 - Toy boat – toy boat – toy boat
 - Discuss their process in doing this exercise (*Possible questions:* what did this exercise do for you? How did it help you? How do you think it can help the performance overall?, etc.)
- **Vocal Characterization** - Students will demonstrate their ability to use vocal techniques to establish character by performing a fairy tale scene using only their voices.
 - **Fairy Tale Voices:** behind some sort of screen or wall so that they have to get the whole story across with their voices only. Each person has to have a character and has to participate.
 - **Journal:**
 - What are some examples you saw of detailed vocal choices being made to establish character?
 - How were each of the vocal techniques we have learned used to establish character?
 - **Dialect and Accent**

- Students will watch various videos showcasing accent around the world.
 - *New York, English, Irish, Southern, etc...*
- Reconstruct famous accents by implementing play and story scripts.

Section Six: Emotional Connection and Subtext –SUGGESTED ACTIVITIES

Students will demonstrate their ability to understand the context of their character (socially and emotionally).

- **The Five Senses:** Students will learn the skills of visualization by participating in an activity directed by the teacher, which will require students to use their five senses to visualize themselves in their scene as their character.
 - Students will record their feelings in a journal.
 - Introduce the concepts of *text and subtext*- what is the difference between the two and how do they impact performance? Does using subtext make your character more real/human?
- **Subtext:** Subtext is what the character is thinking and feeling but not saying.
 - Pair up students, giving them 5 minutes to create an “improvised” dialogue. At end of time limit, place students in audience, and call up pairs to play out dialogue (have them sit or stand facing each other; vary distance of players).
 - **Journal** - How does inputting subtext affect what you think while you speak? Instead of thinking... “What is my next line”, be thinking about what your character is feeling.
 - Draw reflection questions from what took place during dialogue. Ask questions that draw attention to detail and possible points of tension. Ask questions about credibility of scene.

Section Seven: Character Performances –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of beginning acting skills by performing a solo/duo scene.

- **Student Created AutoDramas** - Develop a real or imaginary character, and rehearse and perform as that character in a student-created, scripted or improvised scene, demonstrating the ability to:
 - Students will be asked to showcase the following;
 - Being free from inhibitions
 - Proper stage directions
 - Objectives and tactics
 - Character development
 - Vocal use and variety
 - Being natural onstage.
- **In the Moment Scenes** – Demonstrate an evolving ability to commit to truthful acting and responding “in the moment” within imaginary circumstances.
 - Instructor will challenge students with a randomly generated conflict that his/her character must manipulate through.

<p><i>Experiences</i></p> <p>D</p>	<ul style="list-style-type: none"> • Differentiate characters within a play • Distinguish aspects of a given play through research • Select appropriate sections of a character's lines in a play to create a cohesive and representative monologue • Analyze a character that supports the overall mood, period, and content of the play selected • Score a selected monologue • Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company. • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.
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Resources

• Books:

- Muir, Kathy, ed. CHILDSPLAY: A COLLECTION OF SCENES AND MONOLOGUES FOR CHILDREN, New York, Limelight Editions, 1995.
- Slight, Craig; Esty, THE SMITH AND KRAUS PLAY INDEX FOR YOUNG Jennifer & Monteleone, ACTORS GRADES 6-12, Lyme, Smith and Kraus, 1999.
- Kehret, Peg ACTING NATURAL: MONOLOGS, DIALOGS AND PLAYLETS FOR TEENS, Colorado Springs, Merriwether Publishers, 1991.
- Ratliff, GERALD Lee THE THEATRE AUDITION BOOK: PLAYING MONOLOGS FROM CONTEMPORARY, MODERN, PERIOD, SHAKESPEARE, AND CLASSICAL PLAYS, Colorado Springs, Meriwether Publishers, 1998.
- Theatre Games for the Classroom A Teacher's Handbook- Viola Spolin
- Theatre Games for Rehearsal: A Director's Handbook- Viola Spolin
- A variety of magazines with pictures of people.

• Websites

- Acting Lesson Plans - www.ctl.byu.edu/home/tools/free-resources/
- The Actor Source - www.actorsource.com
- TheatrGROUP Method Acting - www.theatrgroup.com
- <http://www.4-h.org/resource-library/curriculum/theatre2/>
- <https://www.schooltheatre.org/resources>
- <https://www.theatrefolk.com/spotlights/directing-the-high-schoolplay-part-two-the-rehearsal-process> (Guide for general performances in theatre)
- http://www.theatermania.com/los-angeles-theater/tmu/03-2012/improv-tips-and-tactics_52678.html (Improv tips and tactics article)
- <http://artsedge.kennedy-center.org/educators/how-to/fromtheory-to-practice/process-drama.aspx> (The Process of Drama)
- <http://improvincyclopedia.org/games/> (Site with numerous improvisation exercises)
- www.TheatreCrafts.com/glossaryofterms (Online theatre terms glossary)
- <http://code.on.ca/resource/improvisation-focus-course-profile> (Lessons and resources for teaching improvisation)
- <http://www.dramaed.net/charactercards.htm> (Cards with "who")

Suggested Time Frame:	10 weeks/10 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	5
Unit Plan Title:	2. Designing the Production		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.			
<u>CCSS.ELA-LITERACY.CCRA.W.10</u> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
Overview/Rationale			
<p>A designer's number one job is to capture the artistic essence of a production and translate its message with style and subtlety. Analyzing the various production design areas gives students an appreciation for the enormity of work that goes into each and every production. Creative expression with a clear vision, structure and design are all qualities that a collaborative production team must have in order to breathe life into any performance. Designing a show through respectful cooperation, hands-on construction/creation and positive critiquing are essential for the young actor's growth on and off the stage.</p>			
Standard(s)			
<ul style="list-style-type: none">• 1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.• 1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.• 1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances.• 1.1.5.C.3 Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.• 1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.• 1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.• 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.• 1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.			

<p>Technology Standard(s)</p> <ul style="list-style-type: none"> • 8.1.4.A.1 Demonstrate effective input of text and data using an input device. • 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies • 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools. • 8.1.4.A.2 Create a document with text formatting and graphics using word processing 	<p>Interdisciplinary Standard(s)</p> <ul style="list-style-type: none"> • RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem). • RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently. • W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. • W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly. • W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. • SL 5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
<p>Essential Question(s)</p> <ul style="list-style-type: none"> • What unifies a theatrical vision? • What can practical designers (make-up artist, costumer, prop master) do to influence the work of an overall production? • What does successful collaboration look like? • What does a cohesive practical design look like? • How does each of the practical roles contribute to an overall production? • What specific tasks does each of the practical designer roles possess? • What types of specifics and details do renderings need, in terms of color and shape, in order to be effective in enhancing character? • How does the type of stage affect decisions made during the design process? 	
<p>Enduring Understandings</p> <ul style="list-style-type: none"> • Shape, mood, texture, script context, etc... contribute to the visual interest of designer's creation motivations for creation. • Attention to details such as texture, shape, movement, and color in design leads to clear expression during 	

- collaboration regarding the vision of actors and directors for each character/scene or production.
- Planning an order of steps and forming a list of required supplies dictates the design and construction during the pre-production phase.
- The responsibilities of designers in the three stages of *Pre-Production, Production and Performance*.

In this unit plan, the following 21st Century themes and skills are addressed.

<i>Check all that apply.</i> 21st Century Themes		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
<input type="checkbox"/> T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> T	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> T	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Create a rendering for one design concept of a production (costume, props, makeup)
- Fulfill their role as a theater practitioner in design teams.
- Work collaboratively on a design team.
- Design a concept for one design area (costume, props, makeup)
- Identify the essential qualities of a character in order to make informed artistic choices about color, shape, movement, and texture.

Assessments

- **Pre and Formative:** Informal questioning pertaining to students' experiences with live performances to assess student prior knowledge. SGO pre-assess examinations, Open discussion • Small group discussion
- Creative drama activities
 - **Written response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative :**
 - Development of a design concept
 - Execution and completion required illustrations based on assigned position
 - Identify new performance spaces around the school campus
 - Explore new ideas about costumes, props, masks, and set pieces with students
 - Present stories the students already know in different spaces
 - Specific questions directed by teacher

- **Other assessment measures:** Ask questions pertaining to performance spaces and how to make them more interesting for a performance
 - **Observations:** Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Section One: The Production Vision –SUGGESTED ACTIVITIES</p> <p>Students further their understanding of design and technical theater by connecting design choices to the requirements of a script.</p> <ul style="list-style-type: none"> • Making the Artistic Choice – Have students discuss the setting needs: style, colors, shapes, etc. for a play adapted from a story; suggested: <i>The Mystery of Biltmore House</i> or <i>The Mystery of Blackbeard the Pirate</i> by Carole Marsh, or a story from <i>The People Could Fly: American Black Folktales</i> by Virginia Hamilton. <ul style="list-style-type: none"> ○ Reference the short story to determine the technical needs for dramatic presentation. ○ Discuss the needs for costumes, props, masks, set pieces, and lighting. <p>Section Two: The Director's Concept –SUGGESTED ACTIVITIES</p>

Students will understand the position of a director on a production team, and his/her responsibilities, a director's concept and how to develop a concept.

- **Director Powerpoint/SMARTBoard** - role of the director and the various responsibilities related to
 - Blocking Concept
 - Movement and stage composition
 - Coaching actors
 - Communicating with actors, designers and technical crews
 - Show a video of a production meeting so students will understand that the Director is responsible for the team understanding the concept.
- **Creating the Concept:** Shape a small group tableau, deciding which student will take the role of director.
 - Groups all work with the same script, i.e. Reader's Theater Scripts.
 - Each student will take turns recognizing and discussing set, prop, costume, lighting and sound design in theatrical productions.
 - Create *Group Tableaus*, deciding which character will take focus in the scene.
 - Written/Oral/Performance based discussions guided by teacher.

Section Three: Costume/Prop Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of costume design theories and practices by completing two character designs, including a paragraph justifying their color and style choices.

- **Costume Creations**
 - Groups make, model, explain their design creations.
 - Collaborate to create simple costumes for acting out a drama.
 - Read a play and create a costume *rendering* for a character.
- **Designing the Play's Costumes**
 - Have students select from an already collected group of costume pieces, fabric swatches, ribbons, and old hats to create a simple costume they can wear based on a characters from the story they read.
- **Prop Design**
 - Explore props and how they can enhance creative play.
 - Using the simple short story that was read to the class, and prompted by the teacher, make a list of all of the "props", or things that the character might hold in their hand Once the list is complete, and after diligent discussion, have students draw a color representation to be used in their reenactment.

Section Four: Set Design –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of set pieces and design by creating a model set for a play script of their choice.

- **The Sets Around You:** Measure a room and create a ground plan including furniture and other elements from the room.

- **Renderings:** Create a rendering for a stage backdrop and then execute the rendering to scale on a brown paper mural or painted backdrop.
- **Design a Set:** Collaborate to create simple sets for acting out a drama.
 - Devise a scenic concept for a play read in class, including backdrops, props, furniture and other scenic elements.
 - Using cardboard boxes, colored paper, tape, and crayons – create simple sets based on the short story the class read.
 - Diorama Designs
 - Multimedia Renderings and designs.

Section Five: Lighting/Sound Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of how to use light /sound to create a mood by completing exercises in creating a light/sound plot and mimicking the lighting of a photograph and how to analyze scripts for sound by creating a sound cue list for a class play.

- **Light and Sound Powerpoint/SMARTBoard** - role of the light/sound designers and the various responsibilities related to
 - Spatial relationships
 - Color Patterns
 - Mood Theme
 - Show a video of a sound designer/light designer meeting so students will understand what a day in the life of is like.
- **Match the Music:** Creating a sound plot and mimicking the mood/theme of a photograph.
 - Create a tape or CD of music and sound effects for a scene.
- **Light for Living-** Lighting designers need to know how lighting affects a space.
 - Here you will be creating an overhead drawing of your living room at home, indicating sources of light and what directions the light goes in the room and where it creates shadow.
 - You will also write one paragraph describing how you think the lighting in your living room creates a mood for that room. Is it different from any other room in the house?

Section Six: Group Companies – SUGGESTED ACTIVITIES

Students will reenact the story they have been working on, using their newly created props and costume, light, set designs.

- **Company Presentations:** Describing your design in detail, giving justification for each, as well as describing how it fits with the director's concept.
 - Students reenact the short story they read integrating sets, costumes, masks, and props.
 - After each presentation, allow students to ask questions. Remind the students that they can ask questions about the creation process or any clarifications they might need.
 - Remind the students that we are not critiquing the design; it is a time to understand the design process.

<p><i>Experiences</i></p> <p>D</p>	<ul style="list-style-type: none"> • Theater House visits and tours. • Youtube / Literary / Archival Play Production Media • Investigate theater and technical opportunities within the school, after-school programs and performance options. • Create a marketing poster for a show with an identifiable dominant image. • Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews). • Participate in the running of a show as part of the properties, deck, electrics and costume crews.
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Resources

• Websites:

- <http://schools.nyc.gov/offices/teachlearn/arts/resourcestheater.html>
 - Backstage Information Guides - www.bath.ac.uk/~su2bc/infoguides/index.shtml
 - Careers in Stage Management & Technical Theater - www.drama.ac.uk/lighting.html
 - Design & Technical Production for High Schools - www.hstech.org
 - Lighting & Theatre Effects - www.musicyellowpages.com/lteg.htm
 - Lighting Links - www.lighting-association.com/links
 - Stage Managers Handbook - www.geocities.com/Broadway/Stage/2203/Smhandbook.html
 - Stage Managers Home Page - <http://home.pacbell.net/jmorone>
 - Technical Theater Resources - www.theatre crafts.com
 - Tools for Stagecraft - www.toolsforstagecraft.com/index.htm
- <http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc> (Compilation of tips for classroom drama productions)
- <http://performingarts.about.com/od/Administration/u/Production-101.htm> (Guidance on various production roles and responsibilities)
- STAGE CRAFT DIRECTORY <http://www.ipl.org/div/pf/entry/48529>

Glossary of Technical Theatre Terms (<http://www.theatre crafts.com/glossary/glossary.shtml>)

Hundreds of British (and American) technical theatre terms, explained. In alphabetical order. Soon to be sorted by category, too.

Stagecraft Frequently Asked Questions (<http://www.faqs.org/faqs/theatre/stagecraft/faq/>)

Frequently asked questions from the rec.arts.theatre.stagecraft and alt.stagecraft newsgroups.

Drama Department Links: Stagecraft (<http://www.theatre crafts.com/>)

From the University of Exeter. The list includes costumes, staging, props, lighting, sound, and stage management.

Association of British Theatre Technicians (<http://www.abtt.co.uk/pages/home/homeframes.html>)

Includes information about training, publications, and other information about several aspects of technical theatre.

Entertainment Technology (ETEC) (<http://lightingdimensions.com/>)

This site provides access to the magazines "Entertainment Design" and "Lighting Dimensions" about show business art and technology.

Suggested Time Frame:

8 weeks/ 8 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 *njascd.*

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	5
Unit Plan Title:	3. Greek Exploration		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.1</u> Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.4</u> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
<u>CCSS.ELA-LITERACY.CCRA.L.4</u> Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.			
Overview/Rationale			
Collaboration in the Theater Arts is an integral component in the development of a young actor. Students will have the opportunity to work closely with one another as they investigate and discover <i>historical</i> content through means of dramatic reenactment. Representing historical figures, researching the fundamentals of ritualistic theater and dance, reenacting culturally dynamic periods of time, or exploring “home based” history benefits students greatly. Historical dramatizations which focus on group collaboration and ensemble participation will grant students the opportunity to problem solves not only physically, but emotionally as well. Utilizing the study of Greek Theater (the foundation of drama) gives students the opportunity to discover the origins of Ensemble (chorus) as well as other collaborative forms of entertainment.			
Standard(s)			
<ul style="list-style-type: none">1.3.P.C.3 Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.			

- 1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
- 1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
- 1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
- 1.1.5.C.2 Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.

Interdisciplinary Standard(s)

- RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.
- RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Essential Question(s)

- What elements of a historical event should determine performance content?
- How can historical information be conveyed through a character or scene?
- How can collaboration enhance historical understanding?
- How can science content be taught through stage presentation? (Such as forms of energy, space, fossils, and environments).
- How does collaboration ensure accuracy in a dramatic interpretation? (Such as historical events and scientific concepts)
- How can collaboration ensure safe use of voice and stage movement?
- What types of dramatic performance can be used to portray scientific concepts? (Such as monologues, musicals, and galleries).

Enduring Understandings

- Investigation and discovery of historical content influences a dramatic reenactment.
- Dramatic performance can effectively convey investigation and discovery of scientific content
- Collaboration within an acting ensemble facilitates accurate creative dramatization
- Understand the traditions, roles, and conventions of theatre as an art form.
- Greek History is the foundation of modern drama.
- Dramatic performance as an ensemble/individual derived from Greek fundamentals of theatrical presentation.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are <i>E-Encouraged</i> , <i>T-Taught</i> , or <i>A-Assessed</i> in this unit by marking <i>E</i> , <i>T</i> , <i>A</i> on the line before the appropriate skill. 21 st Century Skills	
<input type="checkbox"/> T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> T	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Reenact historical events and portray authentic characters through dramatic presentation.
- Portray historical concepts from the 5th Grade content in dramatic form.
- Work collaboratively to enhance content accuracy and the effective portrayal of significant historical events from Greek history.
- Exercise the benefits of effective collaboration through creative dramatization (such as give and take, respect, sharing, team work).

Assessments

- **Pre and Formative**
 - Teacher-led discussion to assess students' knowledge of myths and their purpose in a specific society.
 - Teacher-led discussion to assess the students' knowledge of improvisation techniques
 - Teacher-led discussion to assess students' knowledge of characters that appear in the selected myths.
- **Summative**
 - Teacher-guided round robin readings of selected myths
 - Assess student time-on-task and understanding during the group myth selection .
 - Engagement level of the students to their group's improvisation development.

- Discussion of theatre as storytelling using three main components: beginning, middle, and end.
- Perform a story in front of an audience
- Portray the role of audience member, the actor, and the director while working with others.

- **Other assessment measures**

- Informal performance for peers by improvisation groups
- Performance graded by teacher using project specific rubric
- Peer evaluation through reflection and journaling
- Self-evaluation through reflection and journaling
- Exhibit proper audience etiquette
- Understand basic characterization
- Recognize play literature

Teaching and Learning Actions

Instructional Strategies D	
D Activities	<p>Section One: Theater as Historical Ritual Students will gain general knowledge from the readings and discussions about rituals.</p> <ul style="list-style-type: none"> • Rituals of Theater– Students will gain general knowledge from the readings and discussions about rituals. <ul style="list-style-type: none"> ○ <i>What is Ritual Theater?</i> - Powerpoint <ul style="list-style-type: none"> ▪ <i>Repeated Action</i> ▪ <i>Symbolic Significance</i> ▪ <i>Emotion Evoking</i> ○ Cultures used Ritual, dance and storytelling to communicate. • The First Drama – Powerpoint <ul style="list-style-type: none"> ○ Students will gain general knowledge about the location and culture of ancient Egypt. <ul style="list-style-type: none"> ▪ Ancient Egyptian “theater” – Abydos Passion Play ▪ Osiris and the Ritual of Death/Life Overview <ul style="list-style-type: none"> • Students will use creative dramatics to act out the story of <i>Isis and Osiris</i> ○ Ritual Tableaus <ul style="list-style-type: none"> ▪ Students will create and perform groups of motionless scenes portraying figures from a story of ancient ritual. Examples of ritual include; <ul style="list-style-type: none"> • <i>Achieve success in battle and hunt</i> • <i>Ensure adequate sun and rain</i> • <i>Express duty to community.</i> ▪ Discuss: In what ways do our rituals become traditions? Do you have any traditions in your family or community you can share with the class? • Theater Ritual and Dance

- Students will understand that dance was born out of;
 - Animal imitation, natural gymnastics, pantomime and rhythmic movement
- Visual Examples:
 - *Fijian Warrior Dance*
 - *The Haka – Dance of War: The Maori Haka*
 - *Theyyam: Dance of India*
- Students will work in collaborative groups to create a ritualized performance based on a primitive dance style.
 - Critique the performances by classmates and self.

Section Two: Exploring Greek Myth

Students will understand how to effectively explore cooperative movement and sound in the empty space.

- **Greek Mythos and Theater Origins** – Study of Greek myths and how they were used to teach the culture, history, moral lessons, and appropriate social behaviors to the younger generation.
 - **Greek Theater History: Powerpoint**
 - Focus on;
 - Greek Chorus (ensemble)
 - The Chorus Mask
 - Why were myths important?
 - Students can begin to evaluate and consider the power of this non-verbal form of communication.
 - **Round Robin Myth Reading**
 - Students can read various Greek Myths including;
 - *Zeus and the Titans*
 - *Demeter and Persephone*
 - *The Fall of Icarus*
 - **Reader's Theater Performance Pieces**
 - Teacher selected improvisation groups: students select a myth from the teacher provided stories to improvise.
 - Students develop a structured improvisation of the myth for informal presentation.
 - **Journal:** Students write personal reflections on performance quality and success of the presentation of the myth and the function of the chorus.
 - **Discuss:** In what ways do our rituals become traditions? Do you have any traditions in your family or community you can share with the class?

Section Three: Ensemble Story Telling

Students will study the foundation of Greek storytelling and review the fundamentals of plot structure.

- **Story Telling Creation** – Students will review that stories always have a

beginning, middle, and end.

- Storytelling also needs an *audience and a narrator* to share for it to be a story.
 - Students will create headpieces, masks and/or accessories to help portray characters in re-enactments of the stories out of craft supplies.
- **Parts of the Story Review**
 - *Exposition, Rising Action, Climax, Falling Action, Resolution*
- **Directing Story - Powerpoint**
 - Teacher will review;
 - *Theatre is storytelling with an audience*
 - *The narrators (Greek Chorus) are actors*
 - *The director tells the actors how to tell the story.*
 - The director helps the actors understand what they need to do to create the characters to tell the story.
 - The students will then help the teacher decide how to share the story with an audience by deciding how each character will act.
 - The teacher will point out that this is like directing.
- **Greek Story Performance**
 - Teacher will divide the class into groups of 5-6 to perform each story of Greek Mythology.
 - Each group will take turns being the audience, the actors, or the director who helps the actors remember from previous sessions how they should portray each character.
 - **Discuss:** Reflect on reasons that defines the audience, the actors and the performers.

Section Four: Ensemble Pantomimes

Students will take part in cooperative role-playing through recorded improvisation, where they will demonstrate the ability to utilize the body and voice (e.g., breath control, diction, concentration, and isolation) for creative self-expression in thought, feeling, and character.

- **Making the Machine! (or animal)**
 - Students are divided into groups.
 - Each group has fifteen seconds to agree on how to present a pantomime of a machine in action
 - Telephone, a car, a blender, a clock
 - Each student has to participate in some part of the machine.
 - Groups who fail to have their machines ready on time fail to gain points in this game.
 - Rather than machines, the object might be to put together any system of interrelated parts.
 - Solar System, the Water Cycle, the process of photosynthesis, the continents.
- **Scenes from our Past!**
 - Students are divided into groups with one "director" in charge of each group's performance.
 - Each group is assigned a scene from history to dramatize.

	<ul style="list-style-type: none"> ▪ <i>Columbus's audience with Ferdinand and Isabella</i> ▪ <i>Signing of the Declaration of Independence</i> ▪ <i>Apollo Moon Landing to dramatize.</i> ○ They plan collaboratively on how to present it, but the "director" makes all final decisions. <ul style="list-style-type: none"> ▪ Discussion: Students observe the dramatic skit and list two positive comments and two suggestions for improvement. <ul style="list-style-type: none"> • They must justify their comments, explaining why they liked certain elements. • Theater Adaptations <ul style="list-style-type: none"> ○ Students adapt a favorite TV/Movie to show to a different time and report on the changes required. <ul style="list-style-type: none"> ▪ Students work in cooperative groups, create miniscripts and perform them. ○ Students can also work within their group separate groups to devise ideas/renderings for; <ul style="list-style-type: none"> ▪ Set design, costumes, and make-up. ○ Journal - Working in small groups, students create a list of effective and ineffective artistic choices
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D <i>Experiences</i>	<ul style="list-style-type: none"> • Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students. • Listening to teacher-shared storytelling of Greek myths and legends • Analyzing Greek myths for intended morals and lessons • Improvising using stories found in Greek myths • Collaborating to create characters and to develop a structured improvisation based upon selected Greek myths • Performing a student developed structured improvisation • Reflecting on process and product of self and peers. • Applying information gained from reading and teacher sharing to a structured improvisation, story analysis and reflections
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Resources

• Online:

- <http://www.readwritethink.org/classroom-resources/student-interactives/cube-30057.html> (Student interactive resource for building a character bio)
- http://teacher.scholastic.com/write_wit/mff/greektheater.htm
- <http://www.fantasticfiction.co.uk/a/philip-ardagh/greekmyth-and-legends.htm>
- <http://www.sacredtexts.com/nam/mmp/index.htm> http://www.bigmyth.com/2_eng_myths.html
- <http://www.philae.nu/akhet/ApassionPlays.html>
- <http://reshafim.org.il/ad/egypt/ceremonies/theatre.htm>
- <http://www.talkingpyramids.com/ancient-egyptian-games-online/>
- Students may conduct research regarding the history of Fairytales. <http://www.youtube.com/watch?v=YlkgcObAVBE> (YouTube video from National Theatre-summary of the history of fairytales)

• Books:

- Henry Gilfond's adaptation: *The Readers Theatre Folklore Plays*
- Roger Ellis' edited collection: *Multicultural Theatre II*
- Numerous websites containing Greek myths/folktales

- Cassady, Marsh THE THEATRE AND YOU: A BEGINNING, Colorado Springs, Meriwether Publishers, 1992.
- Oates, Whitney J. & SEVEN FAMOUS GREEK PLAYS, New York, Vintage, O'Neill, Jr., Eugene, Editors 1950.
- Ratliff, GERALD Lee THE THEATRE AUDITION BOOK: PLAYING MONOLOGS FROM CONTEMPORARY, MODERN, PERIOD, SHAKESPEARE, AND CLASSICAL PLAYS, Colorado Springs, Meriwether Publishers, 1998.
- McCullough, L. E. PLAYS FROM MYTHOLOGY: GRADES 4-6, Lyme, 1998. Presents twelve original plays that are dramatic adaptations of myths from around the world.

Suggested Time Frame:

6 weeks/7 classes

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 [njascd.](http://njascd.org)

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	5
Unit Plan Title:	4. Musical Theater: A Cultural Mirror		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u> Assess how point of view or purpose shapes the content and style of a text.			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
<u>CCSS.ELA-LITERACY.CCRA.W.2</u> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.			
<u>CCSS.ELA-LITERACY.CCRA.W.5</u> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
Overview/Rationale			
Demonstrating the understanding of historical and cultural context of scripts, scenes, and performances is a crucial component in the young actor's development. This unit endeavors to integrate the histories and conceptual viewpoints from performances in the Musical Theater genre. Cultural perspectives from various periods of history influenced Musical Theater and in return, this stylized genre was able to mirror societal moods and trends. By exploring historically and culturally significant musical theater productions, students will be able to view the past not only through the pages of a script, but through the literal adaptation of a character's point of view.			
Standard(s)			
<ul style="list-style-type: none">• 1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances.• 1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.• 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.• 1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.			

- 1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
- 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
- RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.
- W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- SL 5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

Essential Question(s)

- What cultural perspectives are relevant to American Musical Theater History?
- How is a story explored through musical theater adaptation?
- What are the major techniques each musical theater practitioner utilizes?
- How does historical background of a character/show determine performance decisions?
- How does cultural perspective of a specific character's point of view (such as opposing soldiers in a war) expand character and scene development in a dramatic presentation?

Enduring Understandings

- The different interpretations of history based upon individual or societal perspectives that are exhibited through Musical Theater performance.
- American musical theatre is one of the truly unique contributions to world theatre.

- Musical theatre developed from specifically American entertainment styles.
- The musical theater genre has the ability to show how diversity has impacted historical events and that it exists as an artistic mirror to societal trends and moods.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E -Encouraged, T -Taught, or A -Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21 st Century Skills	
<input type="checkbox"/> T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> T	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> T	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Portray diverse cultural historical perspectives in a theatrical performance.
- Create characters that convey historical conflict from multiple perspectives.
- Identify and analyze different interpretations of History based upon individual or societal perspectives that are exhibited through theatrical performance.

Assessments

- **Pre and Formative** - • Monitoring students' activities • Observing students' activities • Review of guidelines for the assignments, Evaluate students' experiences with musicals. (Heard of, seen live, performed in, seen videos)
 - **Written response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative** - Writing prompts on characteristics of a musical • Comprehension questions on the history of musicals • Mini-musical creation rubric
 - **Portfolios**
 - Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these.
- **Other assessment measures** - Guided questions • Review beginning, middle, end, conflict, and resolution
 - Writing dialogue leading into or resolving the action during a song • Teacher will evaluate students'

progress at memorizing

- **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Teaching and Learning Actions

Instructional Strategies
D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Activities
D

Section One: Musical Theater –SUGGESTED ACTIVITIES

Students will demonstrate an understanding that musicals reflect the times in which they were created

- ***Musical Theater History – Powerpoint/SMARTBoard***

- 1950s – Showboat – 2000s Wicked
- Vaudeville, West Side Story, Pirates of Penzance, etc...
- Influence of TV/FILM/CINEMA
- Representation of Society
 - Assess - Complete a short worksheet and by using that worksheet as a guide in a game show-style quiz.

- ***Musical Theater Project (3 Choices)***

- Students will present a particular decade in a group from 1920-2000 to the class (this will include a performance from their era).
- Select a musical from this era and perform a 2 minute scene from it with some dialogue.

OR

- Make a Musical Theater Timeline

OR

- Design a Costume Collage from at least 5 different Musicals

Section Two: The Music of a Musical –SUGGESTED ACTIVITIES

Students will learn how music and singing come together in a performance.

- ***The Sound of Music in Theater – Powerpoint/SMARTBoard***
 - *Silent Film*
 - Show the students a short movie clip on silent three times, each time with a different, varied musical selection behind it. After each clip the students will discuss what they thought was happening.
 - What did music add to the clip and what does it add to theatre/film in general?
 - Divide the students into small groups and ask them to create a short silent movie using one of the three musical selections as their background.
 - Watch each other's movies and discuss how each group used the music and what they thought was effective etc.

Section Three: Dance for a Musical –SUGGESTED ACTIVITIES

Students will learn how dancing functions to come together in a performance.

- ***Dancing in Musical Theater - Powerpoint/SMARTBoard***
 - Movement has a purpose in musical theatre.
 - 1) Furthers plot
 - 2) Introduces/gives deeper analysis of characters
 - 3) Expresses emotion.
- ***Improv Fairy Tale Dance:*** Students will demonstrate their understanding of how to communicate through movement by improvising a group dance.
 - Divide the class into small groups and let them pick a slip with a fairytale on it. Give them time to briefly tell a fairytale using only movement. They can choose whether to use music or not.
 - *Cinderella, Rapunzel, The Three Little Pigs, Snow White and the Seven Dwarves, Little Red Riding Hood*
 - Have the class perform the dance all together and video tape it.

Section Four: Acting for a Musical –SUGGESTED ACTIVITIES

Students will learn how acting functions to come together in a performance.

- ***Musical Theater Acting - Powerpoint/SMARTBoard***
 - Musical Theater Acting is much different than play acting.
 - Quick relationship development is needed.
 - Natural Time is abridged and serves the arc of the musical.
 - Immediacy of Emotions and Motivations
- ***Short Scene Snip-its:*** Student will perform a short scene from a musical in preparation for working on a longer scene from their group musical project.
 - *Little Shop of Horrors – Act I Scene 3, p. 38-40*
 - *The Secret Garden – Scene 3 “The Greenhouse,” p. 32-34*
 - *The Music Man – Scene 4 “The Library”, pg. 38-42*

- **Journal:**

- How were they different from the dramatic and comedic scenes?
- Ask what observations they made about musical theatre acting.
- Characters must be developed offstage and through character analysis.

Section Five: Making the Mini Musical –SUGGESTED ACTIVITIES

Students will combine dramatic lines, vocals, and choreography to create a short Revue of learned musicals.

- **Broadway Revue** - Students are presented a program with a loose order so that the students have a choice as to what they perform.
 - Students are grouped in three categories;
 - Actors, Singers and dancers
 - All are responsible for creating, rehearsing and performing specific their musical theatre piece.
 - **Dress Rehearsals** - Students will go through, one more time the logistics for their performance.
 - How do we collaborate to put the play section together?
 - How do we combine rhythm, movement and words to create the play scene?
 - How do we complete the play?
 - **Final Performance:** Students perform their pieces and present musical theater genres.
 - **Journal:** Discuss with the students what they've learned through studying Musical Theatre.
 - How is it different from straight theatre?
 - How is it similar?
 - What do they like/dislike about it?
 - Has their appreciation for musical theatre grown over the unit?

D

Experiences

- View and respond to a variety of live performances representing a range of styles (classical, contemporary, non-Western, musical theater, puppetry, etc.) and venues (Broadway, off-Broadway, college, high school, etc.)
- Create original music or use found music in a student performance for entrance music, underscoring or interludes.
- Create original choreography for a scene in a musical or drama. Participate in and create stage combat and fight choreography for a scene.
- Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company.
- Participate in pre- and post-performance talk-backs with cast and crew.
- Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.

Resources

- Selected scenes from: Annie, Hairspray, Oklahoma, The Secret Garden, The Music Man Willy Wonka, etc.

- Textbook: Exploring Theatre- pages on history of musicals • DVDs of various musicals • CDs of various songs

- **Websites:**

- <http://musicaltheatreresources.com/>
- <http://www.musicals101.com/research.htm>
- <http://www.truonline.org/links.htm>
- <http://www.pbs.org/teachers/arts/inventory/dramadramatics-912.html>
- <http://www.fragrancex.com/fragrance-information/theater-history-resources.html>
- http://www.cwu.edu/~robinsos/ppages/resources/Theatre_History/
- <http://www.videoccasions-nw.com/history/theatrer.html>
- <http://www.musicals101.com/history1.htm>

- **Books:**

- Musical Theater for Kids - <http://www.music-for-music-teachers.com/broadway-musicals-list.html>
- Kids' Musical Theatre Collection - Volume 1 (Vocal Collection) Book with online audio
- Kids' Musical Theatre Collection - Volume 2: With a CD of Piano Accompaniments
- Kids' Musical Theatre Anthology Book/CD (Broadway Presents!)
- Broadway Presents: Teens' Musical Theatre Anthology Female Edition CD Included PVG
- Musical Theatre: A History
- Broadway Musicals, Show-by-Show: Eighth Edition
- Silver, Fred AUDITIONING FOR THE MUSICAL THEATRE, New York, New Market Press, 1985. A New York vocal coach provides tactics for auditions in musical theatre.

Suggested Time Frame:

10 weeks/10 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	5
Unit Plan Title:	5. 2 Adapting the Dramatic Story		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.2</u> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u> Assess how point of view or purpose shapes the content and style of a text.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.4</u> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.10</u> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.			
Overview/Rationale			
<p>This unit focuses on unearthing the practical, artistic expression of our young actors. Here, we delve into how dramatic stories are adapted by means of design choice and collaborative vision. Students discover the elements of how stories are written, structured and then adapted to meet specific production needs. Students explore artistic choices in an adapted scene/play through ensemble improvisation of theatre professionals. Working effectively in a production team and/or ensemble to improvise a play/scene adapted from source material as is an effective way to allow students to express their creative qualities. Implementing historical and cultural research to authentically adapt source material will support the ideals of cultural representation.</p>			
Standard(s)			
<ul style="list-style-type: none">1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.1.1.5.C.2 Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.1.1.5.C.4 Explain the function of sensory recall and apply it to character development.1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and			

visual art.

- 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
- 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances

Technology Standard(s)

- 8.1.4.A.1 Demonstrate effective input of text and data using an input device.
- 8.1.4.D.1 Explain the need for individuals and members of the global community to practice cyber safety, cyber security, and cyber ethics when using existing and emerging technologies
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.4.A.2 Create a document with text formatting and graphics using word processing

Interdisciplinary Standard(s)

- RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
- RL.5.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.
- W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- SL 5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

Essential Question(s)

- How can theatrical/film practitioners use historical and cultural understandings to enhance their artistic expressions?
- What facial expressions, gestures, and sounds communicate varying emotions?
- What makes a character believable?
- What sounds inhabit various characters' environments?

Enduring Understandings

- Dramatic stories incorporate exposition, character, conflict, climax and resolution.
- Unifying a variety of elements in a production creates a complex and textured composition.
- Gestures, facial expressions, and sounds techniques influence believability of characters/scenes.

- Theatrical practitioners utilize techniques of pantomime, tableau, mood to artistically express moments in story.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
T	Global Awareness	A	Creativity and Innovation
E	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	T	Communication
E	Civic Literacy	A	Collaboration
T	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Improvise and imitate scenes from a story (historical or fictional)
- Use improvisation skills to reveal understanding of artistic choices.
- Critique artistic choices from source material as a theater/film practitioner.
- Explore artistic choices in an adapted scene through ensemble improvisation of theatre professional.
- Work effectively in an ensemble to improvise a scene adapted from source material as theatre professionals.
- Use historical and cultural research to authentically adapt source material.

Assessments

- **Pre and Formative** - • Monitoring students' activities • Observing students' activities • Review of guidelines for the assignments, Evaluate students' experiences with script and stage compositions.
- **Summative** - Writing prompts on characteristics of a design elements, stage directions, etc. • Comprehension questions on the adaptation process of stores to stage • Final Performance Reflections
- **Other assessment measures** - Guided questions • Memorization Quizzes, Review beginning, middle, end, conflict, and resolution • Writing dialogue leading into or resolving the action during a song • Teacher will evaluate students' progress at memorizing

Teaching and Learning Actions

Instructional Strategies D	<u>Powerpoint/SMART Guided Learning</u>
	Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.
	<u>Learning Centers/Stations</u>

	<p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i> <i>D</i></p>	<p>Section One: Adapting the Plot Structure –SUGGESTED ACTIVITIES</p> <p>Students will demonstrate understanding of exposition, conflict, climax and resolution by improvising, in small ensemble groups, alternative endings to a folk tale.</p> <ul style="list-style-type: none"> • <i>Understanding Plot Structure POWERPOINT:</i> <ul style="list-style-type: none"> ○ Introduce the students of the definitions of the elements and how the dramatic structure of a play follows the graph <ul style="list-style-type: none"> ▪ Exposition – background information (who, what, where, why, when; normal life ▪ Inciting Incident – an action that sets the conflict in action (normal life changes) ▪ Rising Action – the story thickens and obstacles arises ▪ Climax – highest point of the play (most emotional, the choice, etc.) ▪ Denouement/Falling Action – the untying of the know or resolution. • <i>Improvised Plots</i> <ul style="list-style-type: none"> ○ Brainstorm: Students will continue their journaling process to brainstorm (cluster map tool below) and articulate the plot elements of a folk tale. <ul style="list-style-type: none"> ▪ What is the main conflict of the story? What are the main lessons of the story? Who are the main characters? What's the difference between a script and a narrative story? ○ Improvise the Scene <ul style="list-style-type: none"> ▪ Students will devise improved action leading to a brand new resolution ▪ <i>Resolution from a Hat</i> – Students will choose and perform new resolution. ▪ Journal – Did your resolution fit? What worked? What didn't? <p>Section Two: Protagonist and Antagonist Tableaus –SUGGESTED ACTIVITIES</p> <p>Students Will demonstrate understanding of the conflict between protagonist and antagonist in a tall tale tableaus.</p> <ul style="list-style-type: none"> • <i>Tall Tale Tableaus</i> - Student groups will create a series of at least 6 stage pictures (tableaus) that tell a recognizable story non-verbally between GOOD and EVIL. <ul style="list-style-type: none"> ○ <i>Journal:</i> "What do you think is happing in in this tableau? What helped you to understand the message of the tableau? What confuses you in the tableau? What would you do if you were creating this idea through tableau?"

- Adapting a story into a theatrical composition requires investigation into the critical elements of the plot including specific character traits.
- **Man Vs. Machine Tableau** – Read and perform the conflict between protagonist and antagonist from the Tall Tale John Henry.
 - Create a Flow Map of the John Henry story.
 - Write an imaginary conversation between John Henry and the Machine using dialogue.
 - How do we explore complex ideas and universal themes in literature and life when it comes to GOOD vs. EVIL?

Section Three: Stage Directions and the Story –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of stage directions so that they can begin to identify additional performance elements within a script.

- **Script to Stage** - Students will use their journal (using a T-Chart) to identify performance elements within a script (e.g. stage directions, character notes)
 - Stage Directions help describe;
 - Story elements
 - Theme and moral of the story
 - Character motivation
 - http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-Chart graphic organizer)
 - Students may add in possible director notes to a script.
- **Stage Direction Charades** – Teacher will present a POWERPOINT of various stage directions from scenes/plays/skits.
 - Story elements • Theme and moral of the story • Character motivation
 - Students must choose 5 different stage directions and interpret a scene out of them of their own design.
 - **Journal:** What can stage directions tell us? How do we interpret them on stage from the page?

Section Four: Blocking the Story – SUGGESTED ACTIVITIES

Students will demonstrate their knowledge of stage directions and other basics by blocking and how it directly effects characterization.

- **Body Positions** - Students will demonstrate their understanding of body language and posture by being able to identify the 5 body positions on and off stage.
 - *Full Front, ¼ Turn, Profile, ¾ Turn, Full Back*
 - How does each position communicate different intentions and meanings?
 - Students practice positions of stage with mock scenes creating and guided by instructor.
 - **Why do we adapt Body Position?**
 - Theme/idea
 - Use of body positioning to display character emotions
 - Character Motivations and Intentions

- **Student Scene Blocking**

- Students observe, the teacher will help one partnership at a time to block the first half of a scene.
- When all scenes have had their first halves blocked, the partnerships will on their own block the second halves of their scenes.
- Students will present for the class the second halves of their scenes.
- http://www.eduplace.com/graphicorganizer/pdf/tchart_eng.pdf (T-Chart graphic organizer)
- Students may add in possible director notes to a script.

Section Five: Breathing Life with Costume/Prop/Set– SUGGESTED ACTIVITIES

Student groups will work together to identify/compile a list of technical elements needed for each scene and costume / prop pieces for each character.

- **Costume Creations** - Students will collect/make all needed items and use in rehearsal processes.
 - Teachers may use a 4-Column graphic organizer to connect characters, scenes, costumes and props.
 - <http://www.eduplace.com/graphicorganizer/pdf/4column.pdf> (Four column graphic organizer)
 - Groups make, model, explain their design creations.
- **The Master of Props** – Students can devise and create an *Online/Paper Catalog* for props used in a show.
 - Student will learn how to categorized the props for a play/story.
 - Character, Scene, Theme, Funtionality, etc...
 - Lay out and label a **prop table**.
 - **Construct and repair basic props** using a variety of materials and skills.
 - Create props from papier-maché.
- **Designing the Set** - Students will apply their knowledge of set design by creating a simple set design as a group for a Tall Tale of Fairy Tale.
 - Devise a scenic concept for a play read in class, including backdrops, props, furniture and other scenic elements
 - Create a rendering for a stage backdrop and then execute the rendering to scale on a brown paper mural or painted backdrop.
 - Build a mini-model of a proscenium theater with moveable scenic elements for the story/play
 - Display Set Functions of
 - Mood, Theme, Color, Practicality

Section Six: Memorize the Lines– SUGGESTED ACTIVITIES

Translating a story to the stage relies upon students rehearsing and eventually memorizing the given script in order to expresses the story's essential qualities.

- **Memorization Tips and Hints – POWERPOINT/SMARTBoard**
 - Memory Images
 - Written Words
 - Sing Out Your Lines

	<ul style="list-style-type: none"> ○ Sound Recordings ○ Partner Study. <ul style="list-style-type: none"> • Get Your Lines! - Students will rehearse short scenes from the folktale without referring to the text. <ul style="list-style-type: none"> ○ Utilize breath control and vocal tones to create mood and character within a dramatic improvisation. <ul style="list-style-type: none"> ▪ Students may refer to notecards or other visual aids as needed. ○ Repeat that improvisation to the best of your ability with your partner. <ul style="list-style-type: none"> ▪ Switch Roles! What did you remember? Did you speak VERBATIM? ▪ Students may perform multiple roles for the performance. <p>Section Seven: Story to Stage Translations– SUGGESTED ACTIVITIES</p> <p>Translating a story to the stage relies upon stage composition (i.e. scenery, blocking, and technical elements) to express the story's essential qualities.</p> <ul style="list-style-type: none"> • Scripted Performance - Students will perform the scripted play from memory that incorporates multiple technical elements. <ul style="list-style-type: none"> ○ Students may need support in finalizing their roles and responsibilities such as peers helping to run lines, using note cards as cues, and using checklists for entrances and exits. ○ Journal: Students will reflect through discussion and/or journaling on the most important thing they learned about performing a scripted work.
Experiences D	<ul style="list-style-type: none"> • In pairs, assume characters and write letters to each other. • Develop scenes through improvisation, theater games or writing that have distinct character, clear relationships, conflict, setting, actions and beginning middle-end. • Use situations from literature, history or current events to create tableaux, and then devise character monologues from that frozen moment. • Dramatize an existing story with attention to sequence of events, conflict, character intent and resolution. • Improvise a scene based on written material such as a newspaper article or journal. • Improvise and then script a two-character dialogue that includes a conflict and resolution with clear character intent. • Critique original peer-written works, using a rubric based on the elements of dramatic structure. • Explore local and community theaters in your neighborhood, identifying the areas of the theater, the type of theater space and the intended audience. State the principal purpose of this theater and the types of performance(s) for which it was created.
Resources	
<ul style="list-style-type: none"> • Books: <ul style="list-style-type: none"> ○ 12 Fabulously Funny Folktale Plays-Justin Mccory Martin Fables -Arnold Lobel ○ Really Good Readers' Theater - Folk Tales Book Set 1 ○ http://www.scholastic.com/librarians/programs/rt_resources.htm ○ Schloz, Amiel THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. 	

- Gerke, Pamela **MULTICULTURAL PLAYS FOR CHILDREN: Volume II: GRADES 4 – 6**, Lyme, 1996.
- Plays, Inc. **THE BIG BOOK OF FOLKTALE PLAYS: ONE ACT ADAPTATIONS OF FOLKTALES FROM AROUND THE WORLD FOR STAGE AND PUPPET PERFORMANCE**, Boston, Plays, Inc., 1997.
- Slight, Craig; Esty, **THE SMITH AND KRAUS PLAY INDEX FOR YOUNG** Jennifer & Monteleone, **ACTORS GRADES 6-12**, Lyme, Smith and Kraus, 1999.

- **Websites:**

- <http://www.aaronshp.com/stories/folk.html> (Site with several FolkTale renditions)
- <http://www.childdrama.com/trail5.html>
- <http://www.learnnc.org/lp/pages/3370> (Site with lesson plan on modernizing folk tales)
- <http://theatre.uindy.edu/handbook/posofresbody.htm> (Ideas for assigning various roles to students for performance preparation)
- <http://education.byu.edu/sites/default/shared/documents/arts/documents/TIPS--.doc> (Compilation of tips for classroom drama productions)
- <http://plays.about.com/od/basics/a/memorizelines.htm> (Tips on memorizing lines)
- <http://www.backstage.com/advice-for-actors/backstage-experts/4-tips-memorizing-lines-young-performers/> (Memorization strategies)

Suggested Time

9 weeks/9 hours

Frame:

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 *njascd.*

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	6
Unit Plan Title:	1. Acting the Part: Scripted Scenes & Monologues		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.6</u> Assess how point of view or purpose shapes the content and style of a text.			
<u>CCSS.ELA-LITERACY.CCRA.R.10</u> Read and comprehend complex literary and informational texts independently and proficiently.			
<u>CCSS.ELA-LITERACY.CCRA.W.1</u> Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.SL.6</u> Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.			
<u>CCSS.ELA-LITERACY.CCRA.L.6</u> Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.			
Overview/Rationale			
This unit introduces our students to the fundamental concepts of scripted scene and monologue work. The primary focus will be surrounded around individual/group based characterization throughout a scripted or improvised scene. Our study allows students the ability to manifest various character archetypes from an original idea, story or other form of literature grants. We intend to instill confidence in characterization skills as students discover the technical conventions of script and scene study. By utilizing primary source texts and cross curricular models, this unit aims to use cultural backgrounds to promote and encourage performers' exploration of character choices in scripted material.			
Standard(s)			
<ul style="list-style-type: none">1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances.1.1.5.C.3 Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.1.1.8.C.3 Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.			

- 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
- 1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
- 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Essential Question(s)

- How does creating characters through rehearsal and performance enhance real-world relationships?
- How do the given elements, such as: set, character, and plot of the play affect the performance of scripted material?
- What possible character decisions can be defined in a given script?
- What type of cultural relationships can be observable and gleaned from scripted material?
- What types of character expressions inform the audiences' reaction to the play?
- How might an actor construct a believable and unique character?
- What can actors glean from their own culture and personal experiences to create a character?

Enduring Understandings

- How scripts differ in terms of reading, design and notation, i.e. *Beats, Measure, Direction, Subtext*

- Parts of a play script, such as exposition, conflict, climax, and resolution (*Aristotle Plot Design, Freytag's Plot Structure*)
- Influential character relationships create complexity for character development.
- Character's perspectives and expressions reveal cultural values to other characters within a scene.
- Cultural backgrounds and experiences promote and encourage performers' exploration of character choices in scripted material.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
<input checked="" type="checkbox"/> T	Global Awareness	<input checked="" type="checkbox"/> A	Creativity and Innovation
<input checked="" type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/> T	Communication
<input checked="" type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input checked="" type="checkbox"/> T	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Identify the tension and conflict in a particular script.
- Associate how different characters in a play have motives which can impact plot.
- Perform a scripted production and/or scene with the intent of the playwright.
- Perform scripted work with the use of technical elements to enhance the performance.
- Identify and interpret parts of a play script, such as exposition, conflict, climax, and resolution.
- Employ character choices (such as; vocal expression, physical characteristics, subtext) to create a believable productions

Assessments

- **Pre and Formative:**
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
 - **Preliminary Written Response** : The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative:**

- **Documentation Portfolio:** This type of portfolio is often called a “working” portfolio. This is a collection of work over time showing growth and improvement. It reflect the student’s learning of specific and identified objectives and outcomes. The documentation portfolio may include brainstorming activities, rough drafts and final products.
- **Showcase Portfolio:** this is the best type of portfolio for a summative assessment of a student’s mastery of curricular objectives. It should only include examples of the student’s best and most complete work, as determined through a combination of student and teacher input.
- Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- **Other assessment measures:** Monologue Performance, Peer Critique Session and Discussions
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.

Teaching and Learning Actions

Instructional Strategies D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Activities D

Section One: Deconstructing the Script –SUGGESTED ACTIVITIES

Students will learn and/or review how to analyze and deconstruct a playwright’s work to effectively perform a fully developed character using scripts from teacher selected play(s).

- **Reading for Analysis:** Students will demonstrate understanding of various emotional levels connected to specific experiences by journaling key information found in the climatic monologues such as:
 - Historical/Cultural context around the selected theatrical work.
 - Students will write a character sketch that reflects a well-developed character.
- **Extended Enrichment:**
 - Students may give examples orally from the activity or in classroom

discussion share thoughts and ideas about what they have viewed.

- Students may *create a role play* around an emotional topic (e.g. anti-bullying) that reflects the emotions everyday people.

Section Two: Acting the Basics –SUGGESTED ACTIVITIES

Students will apply their knowledge of Characterization and interpreting their character from *The Odd Couple* or *The Odd Couple (Female Version)* by completing a Characterization worksheet.

- **Utilizing the Basics:** Remember acting basics and further create successful characters using the foundation of acting basics.
 - Analyze playwright's ideas and student's own interpretation of the character and implement them into a selected scene.
 - REMEMBER
 - Blocking/Crossing
 - Three tools of an actor: mind, body, and voice
 - Students will write a character sketch that reflects a well-developed character.
- **Acting the Scene:** Students will perform the scenes for peer and teacher evaluation that shows a fully developed and rehearsed character and shows a sense of effort.
 - Verbal and written feedback will be given to the students after the performance.

Section Three: The Object Exercises –SUGGESTED ACTIVITIES

Students will demonstrate their understanding of Uta Hagen's *The Basic Object Exercises* exercise by rehearsing and performing a 2-minute slice of their life.

- **POWERPOINT/SMARTBoard - Object Exercises:** Students will demonstrate understanding of various questions and how they relate to developing character from scripted works.
 - Who am I?
 - What time is it?
 - Where am I?
 - What surrounds me?
 - What are the given circumstances?
 - What is my relationship?
 - What do I want?
 - What's in my way?
 - What do I do to get what I want?
- **Recreation Nation:** Students will brainstorm and recreate a slice of their life utilizing the answers gleaned from the Object Exercises.
 - Discuss their process in doing this exercise (*Possible questions:* what did this exercise do for you? How did it help you? How do you think it can help the performance overall?, etc.)

Section Four: The Monologue –SUGGESTED ACTIVITIES

Students will select and develop a character analysis of one character from the play and

	<p>translate it into a monologue.</p> <ul style="list-style-type: none"> • Monologue Powerpoint: Highlight famous speeches from movie, tv, film <ul style="list-style-type: none"> ○ Display character importance and history. <ul style="list-style-type: none"> ▪ “You Can’t Handle the Truth” from A Few Good Men, Atticus Finch’s courtroom scene ○ Class/group discussion lead to determining key elements of characterization through improvised/scripted monologues. • Create the Monologue: Structure a short monologue from a chosen character’s lines. Verbal and written. <ul style="list-style-type: none"> ○ Peer Cooperative Groups will <ul style="list-style-type: none"> ▪ Analyze the created monologue for beats and blocking. ▪ Determine an effort made to answer the Object Exercises. • Memorize the Monologue: Follow the previously developed scoring and blocking plan to prepare the monologue for in-class performance. • Perform the Monologue: Observe student performances and complete performance rubrics <ul style="list-style-type: none"> ○ Assess performance strengths and weaknesses through journal writing.
<p>D</p> <p><i>Experiences</i></p>	<ul style="list-style-type: none"> • Differentiate characters within a play • Distinguish aspects of a given play through research • Select appropriate sections of a character’s lines in a play to create a cohesive and representative monologue • Analyze a character that supports the overall mood, period, and content of the play selected • Score a selected monologue • Attend at least one performance a year outside the school setting: at a local high school, college or university, a local community-based organization or a professional theater company. • Participate in pre- and post-performance talk-backs with cast and crew. • Encourage students and their families to explore family matinee opportunities, theater workshops, after-school programs and classes designed for children at community centers and local and professional theaters.
<p>Resources</p>	
<ul style="list-style-type: none"> • Books <ul style="list-style-type: none"> ○ Plays, Inc. THE BIG BOOK OF FOLKTALE PLAYS: ONE ACT ADAPTATIONS OF FOLKTALES FROM AROUND THE WORLD FOR STAGE AND PUPPET PERFORMANCE, Boston, Plays, Inc., 1997 ○ Cohen, Lorraine, Editor SCENES FOR YOUNG ACTORS, New York, Avon Books, 1973. ○ Kehret, Peg ACTING NATURAL: MONOLOGS, DIALOGS AND PLAYLETS FOR TEENS, Colorado Springs, Merriwether Publishers, 1991. ○ Ratliff, GERALD LEE THE THEATRE AUDITION BOOK: PLAYING MONOLOGS FROM CONTEMPORARY, MODERN, PERIOD, SHAKESPEARE, AND CLASSICAL PLAYS, Colorado Springs, Meriwether Publishers, 1998. ○ Everything About Theatre!: The guidebook of theatre Fundamentals Robert L. Lee ○ Theatre Games for Rehearsal: A Director’s Handbook- Viola Spolin 	

- Shulman, Michael & THE ACTOR'S SCENEBOOK: SCENES AND Mekler, Eva MONOLOGS FROM THE CONTEMPORARY PLAYS, New York, Bantam, 1984.
- Uta Hagen's *Respect for Acting*
- Slaight, Craig; Esty, THE SMITH AND KRAUS PLAY INDEX FOR YOUNG Jennifer & Monteleone, ACTORS GRADES 6-12, Lyme, Smith and Kraus, 1999

- **Websites**

- www.TheatreCrafts.com/glossaryofterms (Online theatre terms glossary)
- <http://pennytempletonstudio.com/acting-resources/film-television-script-sites/>
- <http://hollywoodactingworkshop.com/calendar/sides>
- <http://www.monologuedb.com/>
- <http://www.monologuearchive.com/>
- <http://schools.nyc.gov/offices/teachlearn/arts/resourcestheater.html>
 - Acting Lesson Plans - www.ctl.byu.edu/home/tools/free-resources/
 - The Actor Source - www.actorsource.com
 - Game Guide - www.irondale.org
 - Get Your Act Together - www.actingresume.com/getyouracttogether.htm
 - Improvisational Theatre Structures - www.learnimprov.com
 - National Storytelling Network - www.storynet.org
 - New Actors Workshop - www.newactorsworkshop.com
 - Story Theater - www.paulsills.com
 - The Spolin Center - www.spolin.com
 - TheatrGROUP Method Acting - www.theatrgroup.com

Suggested Time Frame:

6 Weeks/ 6 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	6
Unit Plan Title:	2. The Art of Improvisation!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.SL.3</u> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
<u>CCSS.ELA-LITERACY.CCRA.SL.6</u> Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.			
<u>CCSS.ELA-LITERACY.CCRA.L.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
Overview/Rationale			
<p>In order to break down the intricacies of a scene, we must break it down to its most fundamental levels. Improvisation allows the individual to disseminate vast amounts of scene/monologue information into categorized areas. Utilizing the “Five W’s of Improvisation”, students will learn how to analyze the who, what, where, when, and why of devised scenes. This process ultimately makes it easier to create more “believable”, or multi-dimensional characters. The goal of this unit is to instill in our young actor’s that barriers towards creation are apparent, and it is through the “process” of improvisation when we learn how to break out of our shells. Once the “stop signs” are removed, our relationships, characters and intentions can be fully realized into a pure form of acting.</p>			
Standard(s)			
<ul style="list-style-type: none">• 1.1.8.C.3 Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.• 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.• 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.• 1.1.8.C.2 Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.			

- 1.1.8.C.3 Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Essential Question(s)

- How does the improvisation lead to discovering the who, what, where, when, and why of a devised scene?
- How do relationships between characters dictate believability?
- How does the work of improvisation create critical thinking in the exploration of characters and scene development?
- How do groups productively problem solve in collaboration?
- What techniques are necessary for problem solving in improvisation?
- What influence does character, relationship, time, setting and conflict have on improvisation?
- What improvisation activities can help reveal character, relationship, time, setting and conflict?

Enduring Understandings

- Collaboration creation is often inspired by the influence of characters, relationships, setting and conflict.
- Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques.
- Discovery of the setting and character is often revealed through the practice of improvisation.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Discover a well - defined character through improvisation.
- Create performances based on a prompt that show conflict and character development at an introductory level.
- Justify choices in creating setting and time in improvised performance.
- Describe and/or demonstrate the five W's (who, what, where, when, why) through performance of final scene.

Assessments

- **Pre and Formative** - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
 - **Preliminary Written Response** : The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews
- **Summative**
 - Performance Assessments such as observation and correction for discreet skill attainment.
 - **Showcase Portfolio**: this is the best type of portfolio for a summative assessment of a student's mastery of curricular objectives. It should only include examples of the student's best and most complete work, as determined through a combination of student and teacher input.
 - Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- **Other assessment measures**
 - Teacher side-coaching to prompt establishing scene characters and character relationships
 - Establish scene-given circumstances through teacher questioning
 - **Performance** assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Section One: The Do's and Don'ts ! –SUGGESTED ACTIVITIES</p> <p>Students will apply their understanding of the basics of improvisation by identifying improv skills in a film and defining guidelines.</p> <ul style="list-style-type: none"> • Powerpoint/SmartBoard Presentation: The Do's and Don't's: <ul style="list-style-type: none"> ○ DO: <ul style="list-style-type: none"> ▪ 1. Commitment 100% ▪ 2. Listen to the other players ▪ 3. Support your team members ▪ 4. Forward the Action ○ AVOID: <ul style="list-style-type: none"> ▪ 1. Denial ▪ 2. Telling rather than showing ▪ 3. Forcing funniness ▪ 4. Worry about making mistakes • The Power of Yes: Accept the improvisation given circumstances when given to you and your partner. • Improv Implementation: <ul style="list-style-type: none"> ○ Collaborate with improvisation partners and create an improv scene <ul style="list-style-type: none"> ▪ Apply self-control ▪ Understand and apply "yes, and..." ▪ Create and Apply non-verbal characterizations ○ Accept the improvisation given circumstances <ul style="list-style-type: none"> ▪ Character identification ▪ Character relationships

- Time
- Place

Section Two: The Questions! –SUGGESTED ACTIVITIES

Students involved in activities geared to create and build collegiality so that students can begin to develop a sense of ensemble and risk-taking comfort.

- **Ask Questions!** Students do improvisation with emphasis on naming the other character and establishing a relationship between the two characters.
 - Pairs of students create scenes where they must accept the given circumstances of character identification, time, and place. The two student actors collaborate to find workable objectives for their scene characters.
 - Justify choices in creating setting and time in improvised performance.
 - Students may reflect on different interpersonal communication styles and perspectives within groups Students may lead an ensemble activity for the class.
- **Powerpoint/SmartBoard Presentation: Questions**
 - Who am I? Who are you? What are we? Why are we here?
- **Questions Activity:** Students will create and perform a “Who, What, When, Where, Why” activities such as the following;
 - In small groups of 4-5, students will generate situations of
 - **Character traits**
 - Students may create a character independently from the character trait work and perform created character in small groups
 - **Action phrases**
 - Using a picture, students create and perform the scene based on the photo that takes either before or after the photo was taken
 - **Situations of Time**
 - Students may find a variety of pictures and make a collage that shows a timeline for a scene
 - **Setting Tableaus**
 - Students may tell, write, or perform a familiar fairytale in a new location
 - **Why Motivations**
 - Students may write the varied emotions viewed in the scene and what are possible justifications for said emotions
 - Following the activity, students will independently reflect on the group the specific question definition and what influenced their improve decisions and why.
 - This information can be collected through class discussion

and/or written reflection journals.

Section Three: Objective and Tactics –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of the use of strong objectives and tactics as well as the use of a variety of tactics when trying to achieve their objective by exploring levels and using a contentless scene.

- ***Contentless Scene:*** A scene where there is not set context. The students create their own subtext. Ask for students to review and define what their chosen goals.
 - Use given circumstances to establish a scene objective.
 - What was effective? Did they use a variety of tactics? Allow students to perform, leaving 5 minutes for wrap-up and filling out worksheet.
 - ***Theatre Games – Supplemental Activities***
 - Four Corners
 - It is Tuesday
 - Taxicab
 - Celebrity Interview
- ***Further Enrichment***
 - Research and find examples of improvised scenes
 - Students develop a scene script from a successful improvisation

Section Four: Variety is the Spice of Improv –SUGGESTED ACTIVITIES

Students will demonstrate their understanding of how the style can change a scene by playing “Style Changing” activities.

- ***Times, They Are a-Changing:***
 - Students perform in a program of scenes, monologues and structured improvisations that includes works from a variety of styles, periods, genres and cultures (including their own) demonstrating the ability to:
 - Create a variety of vivid, idiosyncratic characters
 - Play dramatic objectives truthfully
 - Make imaginative, expressive use of props, costumes, and the imagined world of the play
 - Use improvisation as a performance technique
 - Use the voice and body expressively in the service of the play
 - Respond and concentrate as part of an ensemble
 - Work given circumstances to establish a scene objective.
 - Use the body to demonstrate a command of physical energy, space, time, patterns, composition, contrast and period movement.
- ***Silent Movie Improv***
 - Students using the acquired acting skills from the previous lessons create a silent movie scene that establishes the at least 3 separate character identification, character relationships, time, place, and scene objective through physical characterization and non-verbal communication.
 - Students may perform activities that are more advanced such

as including subtext or subplots.

Section Five: Show, Don't Tell! –SUGGESTED ACTIVITIES

Students will apply their understanding of showing in improv by participating in improv activities and pantomime workshops and reflecting on their experience.

- **Powerpoint/SmartBoard Presentation: Chaplin/Bean**
 - Introduce students to the basic principles of pantomime.
 - Chaplin's, "The Kid"
 - Mr. Beans, "At the Library"
 - Compare and Contrast similarities and differences.
- **Movement Activities**
 - Space Objects, Tug of War, Apple Picking
 - Students work cooperatively with each other to display improve motivations of;
 - Relationship
 - Size
 - Time in Space
 - Exaggeration
 - Expression in improvisation and group collaboration with prompts demands personal reflection and group problem solving techniques.

Section Six: Improv Performance –SUGGESTED ACTIVITIES

Students will demonstrate their understanding of the rules of improv by participating in a final improv performance/competition.

- **ComedySportz Competition**
 - Various improv games are played. Points are awarded according to the specific game.
 - Focus on...
 - Discover a well - defined character through improvisation.
 - Create performances based on a prompt that show conflict and character development at an introductory level.
 - Justify choices in creating setting and time in improvised performance.
 - Demonstrate the five W's (who, what, where, when, why) through performance of final scene.
- **Improv Reflection:** Students will write/journal a self-assessment of their performances of how they;
 - Used the 5 W's
 - How they collaborated with others
 - How they used improvisational skills in their performances during the showcase assessment.

<p><i>D</i> Experiences</p>	<ul style="list-style-type: none"> ▪ Participate in group exercises, drills, improvisations and theater games. ▪ Rehearse and perform a scene in front of others. ▪ Rehearse and perform the same scene in three distinct styles or genres. ▪ Research and portray a character, using at least one appropriate costume piece, prop, gesture, need and physical shape. ▪ Track character development and emotional changes in a scripted scene
Resources	
<ul style="list-style-type: none"> • Books <ul style="list-style-type: none"> ○ Improv! A Handbook for the Actor - Atkins, Greg The Ultimate Improv ○ A Complete Guide to Comedy Improvisation - Nevraumont, Edward J. and Nicholas Hanson (ed). ○ Improvisation for the Theatre- Viola Spolin ○ Theatre Games for the Classroom A Teacher's Handbook- Viola Spolin ○ Theatre Games for Rehearsal: A Director's Handbook- Viola Spolin ○ A variety of magazines with pictures of people. • Websites <ul style="list-style-type: none"> ○ Appropriate episodes of "Whose Line is it Anyway" DVD – Popular TV show based on improvisation starters, episodes available on YouTube ○ www.improvencyclopedia.com ○ https://www.theatrefolk.com/spotlights/directing-the-high-schoolplay-part-two-the-rehearsal-process (Guide for general performances in theatre) ○ http://www.theatermania.com/los-angeles-theater/tmu/03-2012/improv-tips-and-tactics_52678.html (Improv tips and tactics article) ○ http://artsedge.kennedy-center.org/educators/how-to/fromtheory-to-practice/process-drama.aspx (The Process of Drama) ○ http://improvencyclopedia.org/games/ (Site with numerous improvisation exercises) ○ www.TheatreCrafts.com/glossaryofterms (Online theatre terms glossary) ○ http://code.on.ca/resource/improvisation-focus-course-profile (Lessons and resources for teaching improvisation) ○ http://www.dramaed.net/charactercards.htm (Cards with "who") 	
Suggested Time Frame:	10 Weeks/10 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	6
Unit Plan Title:	3. Theater's Historical Traditions		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
<u>CCSS.ELA-LITERACY.CCRA.W.3</u> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.			
<u>CCSS.ELA-LITERACY.CCRA.W.4</u> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.SL.3</u> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
<u>CCSS.ELA-LITERACY.CCRA.SL.4</u> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
Overview/Rationale			
<p>Theatre of today has traditions rooted in the historical cultures of Asia, Africa, Europe, and the Americas. From the Greek Chorus, to the Shakespearean Theater, to the American Musical, it is apparent that theater has become one of the most transcendent art forms in human history. While performative elements are present in every society, it is customary to acknowledge a distinction between theatre as an art form and entertainment and <i>theatrical</i> or <i>performative</i> elements in other activities. By studying current entertainment forms such as Television/Film and comparing/contrasting the elements found in theatrically based art forms, students will be able to make cultural and historical connections. Using theater history as a means to introduce cultural, societal, political, and racial issues of various historical periods allows students to have a broader sense of the world. Theatre can be used to represent knowledge, to persuade and to educate and there's no better way to teach this than learning from what the past has taught us.</p>			
Standard(s)			
<ul style="list-style-type: none">1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on			

the arts.

- 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Essential Question(s)

- How is a story explored through film/stage adaptation?
- What cultural movements, historical events, symbols of economic status influence an actor's response within a scene?
- How does language, prosody, tone or dialect enhance real-world communication and conflict within scripted material?
- How can diverse perspectives help us understand what happened in the past, for the purpose of recreation on the stage?
- How does point-of-view impact the nature of a character in a performance?

Enduring Understandings

- Theater through the ages has acted as an educational tool for communicating cultural beliefs, societal shifts, religious affiliations and political propaganda.
- Unifying a variety of elements in a production creates a complex and textured composition.

- Cultural references and relationships are embedded within scripted scenes and influence character development.
- Actors' cultural perspectives and expressions influence character choices which, in turn, affect the other actors in a scripted scene.
- There is a clear distinction between theatre as an art form and entertainment and *theatrical* or *performative* elements in other activities.
- Cultural diversity helps us to create compelling theatre experiences.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21 st Century Skills	
<input checked="" type="checkbox"/> T	Global Awareness	<input checked="" type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/> T	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input checked="" type="checkbox"/> A	Communication
<input checked="" type="checkbox"/> E	Civic Literacy	<input checked="" type="checkbox"/> A	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Improvise and imitate scenes from a story (historical or fictional).
- Critique artistic choices from source material as a theater/film practitioner.
- Work effectively in an ensemble to improvise a scene adapted from source material as theatre professionals.
- Create characters that convey historical conflict from multiple perspectives.
- Analyze script and performance content from a multicultural point-of-view.
- Portray diverse cultural historical perspectives in a theatrical performance.

Assessments

- **Pre and Formative** – POWERPOINT/ SMARTboard pre-assessments, Class led discussions, Teacher observation of research progress , Teacher observation of project development, Teacher assistance and preview of technology usage
 - **Written Response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative** - Using a test developed from the material presented, the teacher will assess knowledge gained from the student presentations.
 - **Documentation Portfolio:** This type of portfolio is often called a "working" portfolio. This is a

collection of work over time showing growth and improvement. It reflect the student's learning of specific and identified objectives and outcomes.

- **Process Portfolio:** This documents all facets of the learning process. This type of portfolio is particularly useful in documenting a student's overall learning process. It should show how the student integrates knowledge and/or skills during progress towards mastery of the selected objective
- **Other assessment measures** - • Student multimedia presentations • Self-assessment • Peer assessment • Final visual representations assessment • Teacher assessment of knowledge gained
 - **Observations** may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Section One: Cultural Traditions –SUGGESTED ACTIVITIES</p> <p>Students will identify and participate in cultural traditions from students' own cultures.</p> <ul style="list-style-type: none"> • <i>Powerpoint/SMARTBoard- Around the World of Theater</i> <ul style="list-style-type: none"> ○ Students take participate in an interactive tour of theater style, tradition and history ranging from... <ul style="list-style-type: none"> ▪ Commedia del Art, Greek Theater, Elizabethan Theater, Modern Musicals, etc... • <i>Theater History Pyramids</i> <ul style="list-style-type: none"> ○ Distribute Theatre History Charts and briefly go over periods included. Show pictures. Divide class into groups for each period. Groups will do additional research and plan ways to share information. <ul style="list-style-type: none"> ▪ Ancient Greece, Egypt, China, and West Africa. ○ <i>Reflections:</i> How can your family traditions be shared with future generations? What can you do personally to help?

Section Two: Greek Theater Traditions –SUGGESTED ACTIVITIES

Students will identify and Will gain a basic understanding of the ancient Greek theatre tradition.

- **Powerpoint/SMARTBoard- Greek Gods and their Influence on Theater**
 - Students take participate in an interactive tour of Greek theater style, tradition
 - Greek Gods
 - Foundations of the Greek Chorus, Thespis
 - Theater of Dionysis
 - Mask Play
- **The Greek Myth**
 - Powerpoint/SMARTboard presentation.
 - Make your own Greek Myth surrounding around conflict.
 - Love, War, Hate, Disease, Famine, Etc...
 - Utilize Greek Gods and foundations of scripiting to create your own myth.
- **Performing Greek Myths and Legends**
 - Distribute famous Greek plays and briefly go over legends included. Show pictures. Divide class into groups for each period. Groups will do additional research and plan ways to share information.
 - *Demeter and Persephone*
 - *Icarus and the Minotaur*
 - *The Odyssey*
 - Students will present their stories to the class.
 - Group discussions and FLOWCHARTS will aide in identifying Greek style and traditions.

Section Three: Japanese Theater Traditions –SUGGESTED ACTIVITIES

Students will identify and will gain a basic understanding of Japanese theatre traditions.

- **Powerpoint/SMARTBoard- Kabuki/Noh and their Influence on Theater**
 - Students take participate in an interactive tour of Japanese theater style, tradition
 - Noh Theater
 - Kabuki Theater
 - Bunraku Theater
 - Students will reflectively discuss and write down their favorite types of Japanese Theater and how it effects the culture of theater.
- **Japanese Movement Theater**
 - Practice kata (performance techniques) of maruhon (puppet-like movements) ad shosagoto (controlled, dignified dance with frozen pose at end).
 - Use audio-visuals and/or real manipulative to build understanding of the art form.
- **Kabuki Reconstruction**
 - Using the legend, *The Oldest of Trees*, students are divided into groups

to stage it in the Kabuki style.

- **Journal:** Describe how the techniques and style of Kabuki theatre differ from realistic western style acting.

Section Four: COMMEDIA DELL'ARTE –SUGGESTED ACTIVITIES

Students will identify and will gain a basic understanding of Commedia Dell'Arte traditions.

- **Powerpoint/SMARTBoard- Commedia dell'arte and their Influence on Theater**
 - Students take participate in an interactive tour of *Commedia dell'arte* style, traditions
 - Stock Character
 - Scenes
 - Improvisation
- **Character Archetypes**
 - **Character choices:** Each student selects one character and one prop; rehearse movement and attitude for character.
 - **Partners:** Combine different characters and assign an objective that will cause conflict such as: Isabella wants to have a huge wedding while Pantalone wants to protect and increase his wealth, Columbina wants to find a way to live away from Pantalone's house while The Captain wants to find a rich girl to marry, Arlecchino wants money and Lelio wants him to help him get money for a wedding.
 - **Journal:** Describe in detail the character you have chosen. Include objectives, motivations, relationships with other characters.
- **Improvisation Practice** - Improvise from sample scenarios using teacher provided stock characters.
 - Create your own improvised scenes using the previously learned character archetypes
 - Which scenario did you like best? Why? Which scenario worked best for your character?

Section Five: SHAKESPEAREAN THEATRE –SUGGESTED ACTIVITIES

Students will identify and will gain a basic understanding of Shakespearean theatre traditions.

- **Powerpoint/SMARTBoard- Shakespeare and his Influence on Theater**
 - Students take participate in an interactive tour of *Shakespeare* style, traditions
 - Elizabethan Theater
 - Globe Theater
 - Playwrighting
 - Prose and Poetry
 - Character development
 - Literary conventions – Monologue, soliloquy, asides
- **Shakespearean Insults**
 - Student can develop a taste for Shakespearean dialogue by using imagery, metaphor in insults.
- **Character walks:** Develop walks for various Shakespearean characters.
 - **Pantomime:** Working simultaneously and individually, pantomime various activities as a variety of characters.
 - **Romeo, Juliet, Macbeth, Hamlet, etc...**

Section Six: Musical Theater –SUGGESTED ACTIVITIES

Students will demonstrate an understanding that musicals reflect the times in which they were created

- ***Musical Theater History – Powerpoint/SMARTBoard***
 - 1950s – Showboat – 2000s Wicked
 - True American art form
 - Influence of TV/FILM/CINEMA
 - Representation of Society
- ***Musical Theater Research Project***
 - Students will present a particular decade in a group from 1920-2000 to the class (this will include a performance from their era).
 - Select a musical from this era and perform a 15 minute scene from it with some dialogue and at least one musical number that can be choreographed.
 - ***Historical Connections with the Musical***
 - Did the creators of the musical get their facts straight, and accurately reflect actual events? Does the song accurately reflect the history behind it? Why or why not?

Section Seven: Theater and Modern Society –SUGGESTED ACTIVITIES

Students will demonstrate an understanding that theater traditions reflect the times in which they were created

- ***Non-Western genre project preparation***
 - Using the information collected and an understanding of the culture from which the genre developed, each student will prepare a multi-media project for in-class presentation that both informs and entertains.
 - Presentations should include, but not be limited to, the following: genre development, history, current situation, training, relationship to national culture, and performers.
 - Each student, using available technology, will complete an in-class informal presentation of the selected Non-Western theatre genre. The informal presentation should inform and entertain. In scope, it should be both comprehensive and substantive.
- ***Creating visual representations of knowledge gained***
 - Students, using notes and with access to multimedia presentations, will create charts, graphs, diagrams, posters and pictures showing similarities and differences among the various Non-Western theatre genres presented and Western theatre.
- ***Whole class assessment***
 - Using a test developed from the material presented, the teacher will assess knowledge gained from the student presentations.
 - What did we just watch? What are these trailers made for? Did this trailer accomplish

Experiences

D

- Locate and identify theater artifacts from contemporary or historical theater using original documents or reprints, including programs, articles, posters, and photos of notable theater professionals.
- Use online resources to deepen students understanding of theater

performance by researching historical and cultural setting, period dress and customs.

- Visit museums or use a museum's website to view resources related to a play, the performance tradition, or the historical period of the work. For example, study the representations of performers in ancient Greece and Rome on urns or friezes at the Metropolitan Museum of Art to inform a production of Medea.
- In groups, assemble multimedia biographies of notable performers, such as Paul Robeson, Eleanor Duse, James O'Neill or Marcel Marceau. Investigate the question: "Why this artist is notable within his/her own culture or time period."
- View and respond to a variety of live performances representing a range of styles (classical, contemporary, non-Western, musical theater, puppetry, etc.) and venues (Broadway, off-Broadway, college, high school, etc.).

Resources

• Websites

- <http://schools.nyc.gov/offices/teachlearn/arts/resourcestheater.html>
- <http://www.fragrancex.com/fragrance-information/theater-history-resources.html>
- http://www.cwu.edu/~robinsos/ppages/resources/Theatre_History/
- <http://www.videoccasions-nw.com/history/theatrer.html>
- <http://www.theaterseatstore.com/theater-history-guide>
- Carnegie Hall: www.carnegiehall.org/article/the_basics/art_tours.html
- Centerline Scenic Studios/Works in progress: www.centerlinestudios.com/progress.html
- The Kennedy Center: www.kennedy-center.org/about/virtual_
- Access to YouTube.com for videos on...
 - Kabuki Theater
 - Greek Myth
 - Pantomime and Improv Histories
 - Musical Theater Innovations.

• Books:

- Gerke, Pamela MULTICULTURAL PLAYS FOR CHILDREN: Volume II: GRADES 4 – 6, Lyme, 1996.
- Beard, Jocelyn, Editor SCENES FROM CLASSIC PLAYS, 468 B.C. TO 1970 A.D., Newbury, Smith and Kraus, 1993.
- Cassidy, Marsh THE THEATRE AND YOU: A BEGINNING, Colorado Springs, Meriwether Publishers, 1992.
- Oates, Whitney J. & SEVEN FAMOUS GREEK PLAYS, New York, Vintage, O'Neill, Jr., Eugene, Editors 1950.
- Papp, Joseph & SHAKESPEARE ALIVE!, New York, Bantam, 1988. Kirkland, Elizabeth Describes London during Shakespeare's time, Elizabethan theatre, how plays were produced, music of the time, where Shakespeare got his plots, and how he transformed them.
- Woofin, Ruper INTRODUCING ARISTOTLE, Totem Books, LTD, 2001.

Suggested Time Frame:

7 weeks/8 hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	6
Unit Plan Title:	4. Forming the Theater Company!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u> Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.			
<u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.			
<u>CCSS.ELA-LITERACY.CCRA.SL.3</u> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
Overview/Rationale			
<p>Introduced in the 5th grade, and further developed in the 6th grade, students will focus on producing a play from scratch. It is important to instill a culture of collaboration that will create a cohesive design (directing, producing, costume, makeup, props, etc.) demonstrating order/form. The process of theatrical production often relies upon a synergy of traditional practical theatrical roles, which students will have the opportunity to take ownership over. This unit aims to teach what successful collaboration looks like in the professional theater world. The focus will be the 4 stages of Production; the <i>Pre-Production</i> Phase (design choice, budgetary financing, script structuring, auditioning), to the <i>Production</i> Phase (design construction, direction, acting study), to <i>Performance</i> Phase, (stage managing, crew cooperation, FoH), to finally <i>Post Production</i> (reflective analysis, financial issues). Students who can collaboratively work towards a single, unified goal will gain a level of respect for theater as a demanding art form, but as a viable career choice.</p>			
Standard(s)			
<ul style="list-style-type: none">1.1.8.C.4 Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.1.1.5.C.3 Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.1.4.8.A.4 Compare and contrast changes in the accepted meanings of known artworks over time, given shifts			

in societal norms, beliefs, or values.

- 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
- 1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.6.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.6.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Essential Question(s)

- How does a performance transform from an idea to a memorable work?
- How does each of the technical roles contribute to an overall production?
- How do the technical roles overlap or contribute to one another?
- Why is the united-performance effort considered the true artistic endeavor?
- How are theatrical compositions conveyed, defined, and expressed to ensure the evolution of scripted material?
- How does design, art, cultural, economic and technical elements in settings of plays affect the performance of scripted material?
- What kind of relationships exists within a system of acting, setting, and technical implementation, such as light and sound?
-

Enduring Understandings

- Attention to detail in creating theatrical design (costume, props, make-up) enhances the overall effectiveness

- of composition.
- Culture of collaboration will create a cohesive design (costume, makeup, props) demonstrating order/form.
- Theatrical production designs often rely upon a synergy of traditional practical theatrical roles.
- Roles of theater practitioners, (including director, costume designer, prop master, actors, makeup designer) listing their responsibilities and contributions to a production.
- How a design concept fits into a production and what specific skills are needed to meet that concept.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill.	
		21 st Century Skills	
<input checked="" type="checkbox"/>	Global Awareness	<input checked="" type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input checked="" type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input checked="" type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- How sets differ in terms of artistic, technical and cultural design.
- Identify and disseminate the different parts of a set, such as culture, time period, social status, costumes, and technical components make up a cohesive idea.
- Design various sets to accompany a script, to give different meanings.
- Work collaboratively on a design team.
- Identify the history, place, time, and social structure of the script environment.
- Brainstorm, collaborate, practice and produce a unified, theatrical vision.
- Perform scripted work with the use of technical elements to enhance the performance.
- Determine how differing stage sets communicate various information to the audience, i.e. mood, time, setting, relationship, etc...

Assessments

- **Pre and Formative** – POWERPOINT/ SMARTboard pre-assessments, Class led discussions, Teacher observation of research progress , Teacher observation of project development, Teacher assistance and preview of technology usage
 - **Written Response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative** - Using a test developed from the material presented, the teacher will assess knowledge

gained from the student presentations.

- **Documentation Portfolio:** This type of portfolio is often called a “working” portfolio. This is a collection of work over time showing growth and improvement. It reflect the student’s learning of specific and identified objectives and outcomes.
 - **Process Portfolio:** This documents all facets of the learning process. This type of portfolio is particularly useful in documenting a student’s overall learning process. It should show how the student integrates knowledge and/or skills during progress towards mastery of the selected objective
- **Other assessment measures** - • Student multimedia presentations • Self-assessment • Peer assessment • Final visual representations assessment • Teacher assessment of knowledge gained
 - **Observations** may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Teaching and Learning Actions

<p><i>Instructional Strategies</i> D</p>	<p><u>Powerpoint/SMART Guided Learning</u> Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u> Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u> Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p>
<p><i>Activities</i> D</p>	<p>Section One: Technical Theater Intro –SUGGESTED ACTIVITIES Students will demonstrate understanding of the members of a theatre production team and their responsibilities by participating in class activities, discussions.</p> <ul style="list-style-type: none"> • Powerpoint/SMART Intro: Students will learn about the various roles of the production team and their subsequent duties/responsibilities. <ul style="list-style-type: none"> ○ Review with students what technical jobs are available in the theatre including: stage management, technical director, and design elements, such as lighting, sound, costumes and props. • Tech Theater Chart: Create a time line and flow chart to demonstrate an understanding of the tenets of the production processes. <p>Section Two: Pre-Production –SUGGESTED ACTIVITIES Students will demonstrate a basic knowledge of the processes that take place during the pre-production phase of a show.</p>

- **Publicity:** Students will learn how hired to publicize the play they have been reading in class.
 - Instruct students to create a rough draft of a poster advertising the play.
 - Poster Competition displaying important facets of effective advertising.
- **Auditioning:** Students will gain an understanding of what a formal/professional audition entails by viewing a sample audition and identifying its elements.
 - Auditioning is a necessary and important part of any theatrical production and is the gateway you must pass through in order to attain any more theatrical involvement.
 - Compile a list of things that are appropriate/necessary/good for formal auditions as well as a list of things that are not.
 - **Mock Auditions**
 - Students will take turns holding and performing in auditions in front of the class.
- **Reading the Script:** Students will demonstrate understanding of the importance of reading the script in developing a production concept by reading a summary of a play, participating in activities and discussions and by selecting a particular scene on which they will base their director's concepts and design elements for their production book.

Section Three: Production Phase –SUGGESTED ACTIVITIES Students will understand the position of theater leadership on a production team, and his/her responsibilities, a director's concept and how to develop a concept.

- **Design Concepts:** Students will demonstrate understanding of a director's concept and how to develop a concept by participating in activities and discussions and by creating a director's concept for their chosen scene from.
 - Students will assume the role of Director, Technical Director, or one of the designers for an in class.
 - Each student will produce the required paper work to complete the task assumed.
 - Example: Stage Manager-rehearsal schedule, call board, contact list, prompt book, etc.
 - The student will assist the director or teacher with management of other students involved in the production based upon selected position.
 - Example: Technical Director-members of the build crew, the paint crew, as well as working directly with the designers and the director to create a concept-driven and cohesive production.
- **Journal Reflection:** Students will maintain a journal throughout the process and write a reflection on the strengths and/or personal needs discovered during the leadership process.

Section Four: Costume Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of costume design theories and practices by completing two character designs, including a paragraph justifying their color and style choices.

- Pull costumes from existing stock or one's own wardrobe.
- Label and catalog the items.
- Sew on a button, or sew a hem by hand or using a machine.

- **Costume Creations**
 - Groups make, model, explain their design creations.
- **Designing the Play's Costumes**
 - Groups are assigned specific plays/productions to fully design a costume pieces or pieces.

Section Five: Set Design –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of set pieces and design by creating a model set for a play script of their choice.

- Measure a room and create a ground plan including furniture and other elements from the room.
- Design a scene in a classroom using found objects.
- Spike the set and furniture pieces from a student-generated ground plan for a scene or school production.
- Work with teacher or technical director in constructing scenery for a production.
- Diagram and build a flat.

Section Six: Forming the Company –SUGGESTED ACTIVITIES

Students will demonstrate understanding of the members of a theatre production team and their responsibilities by taking on specific theater roles in class activities, discussions.

- **Hierarchy, Safety, and Design:** Class discussion of the multiple aspects of a theatre production from a leadership point of view.
- **Group Companies:** Students will take on the roles of the various theater jobs.
 - Technical director or group leader, Scenic designer, Lighting designer, Costume designer, Sound designer, Props master
 - Give each group a one-act script. They are to read the script first. The scenic designer is in charge of analyzing script for scenic requirements and producing a ground plan; lighting designer is in charge of writing lighting cues and when they occur; the sound designer is responsible for writing in sound cues, when they occur and developing a list of sound cues; the costume designer is in charge of creating a costume plot; and the props master is responsible for developing a list of props required by the script. The technical director will collaborate with all aspects.

- Maintain a daily journal of progress on the project.

Section Seven: Post-Production –SUGGESTED ACTIVITIES

Students will demonstrate understanding of a theatrical production manager, house manager, and stage manager as well as their responsibilities and will demonstrate their knowledge by answering questions and participating in learning activities.

- **Stage Managing:** Students will learn how to become a stage manager and their subsequent responsibilities
 - Create and post cast sign-in sheets.
 - Take blocking notes in a working rehearsal.
 - Generate daily rehearsal schedules under the director's guidance.
- **FOH Powerpoint Presentation**
 - Duties, Responsibilities

Section Eight: Group Company Final –SUGGESTED ACTIVITIES

Students will demonstrate their understanding of the role of a theatre production team.

- **Group Assessments:**
 - Definition of each member, and his/her responsibilities, talents/skills by taking a test
 - Working in a Production Book (portfolio) which is based on a chosen scene of their choice.
 - Includes hands-on, creative projects for specific positions on a production team and similar to what they would do if working an actual production.
- **Company Presentations:** Describing your design in detail, giving justification for each, as well as describing how it fits with the director's concept.
 - After each presentation, allow students to ask questions. Remind the students that they can ask questions about the creation process or any clarifications they might need.
 - Remind the students that we are not critiquing the design; it is a time to understand the design process.

Experiences

D

- Investigate theater and technical opportunities within the school, after-school programs and performance options.
- Create a marketing poster for a show with an identifiable dominant image. n Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).
- Create a crew check list for a week-long production schedule.
- Create a mini-design portfolio for a scene using collage, swatches, original drawings/diagrams, found objects/images, and writing.
- Respond to design elements in a theater performance, noting the elements of spatial relationships.

Resources

- **Websites:**

- <http://trd.stage-directions.com/>
- Broadway Costumes - www.broadwaycostumes.com
Costume History & Research - www.artslynx.org/theatre/costume.html
Elizabethan Costuming Page - <http://costume.dm.net>
Encore Theatrical Supply - www.encoreonstage.com/
Graftobian Theatrical Makeup - www.graftobian.com
- The Costume Gallery - www.costumegallery.com
The Costume Page - <http://members.aol.com/nebula5/costume.html>
The Costume Site - www.milieux.com/costume
- Stage Managers Handbook - www.geocities.com/Broadway/Stage/2203/Smhandbook.html
Stage Managers Home Page - <http://home.pacbell.net/jmorone>
Technical Theater Resources - www.theatre crafts.com
- The Costume Gallery <http://www.costumegallery.com>
- Rosco <http://www.rosco.com> Rose Brand <http://www.rosebrand.com>
- USITT (U.S. Institute for Technical Theatre) <http://www.usitt.org>

- **Books**

- Clark, I.E. STAGECRAFTERS' HANDBOOK: A GUIDE FOR THEATRE TECHNICIANS, Studio City, Players Press, 1995.
-
- How to Start Your Own Theater Company by Reginald Nelson
- Theatre Management by David M. Conte
- Running Theaters by Duncan M. Webb
- Producing Theatre by Donald C. Farber
- Anderson, Barbara, and Cletus Anderson. *Costume Design*.
- Buckman, Herman. *Stage Makeup*.
- Langley, Stephen. *Theatre Management and Production in America*.
- *How to Run a Theater: A Witty, Practical, and Fun Guide to Arts Management*

Suggested Time Frame:

12 Weeks / 12 Hours

D- Indicates differentiation at the Lesson Level.

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	7
Unit Plan Title:	1. All the World's A Stage: Shakespeare Study!		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.R.9</u> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			
<u>CCSS.ELA-LITERACY.CCRA.R.10</u> Read and comprehend complex literary and informational texts independently and proficiently.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
<u>CCSS.ELA-LITERACY.CCRA.L.5</u> Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.			
Overview/Rationale			
Studying Shakespeare is an excellent way to introduce students not only to a highly regarded style of characterization and acting, but also to the fundamentals of playwrighting, language and written prose. Student will study how Shakespeare's ability to summarize the range of human emotions in simple, yet profoundly eloquent verse was perhaps the greatest reason for his enduring popularity. The evolution of stock characters, particularly his tragic heroes, is unequalled in literature and presents a superb opportunity for character study. In terms of cross-curricular education, Shakespeare improved upon the basic structure of the English language and students will have the chance to analysis plot structure, poetical design and grammatical development at its highest forms. Historically, students will be introduced to the Elizabethan Era, a virulent era of European history where political upheaval was represented in theatrical contexts. Shakespeare serves young actors in ways unparalleled and fosters an appreciation for not only theater history, but theater convention as a whole.			
Standard(s)			
<ul style="list-style-type: none">1.1.8.C.1 Analyze the structural components of plays and performances from a variety of Western and nonWestern theatrical traditions and from different historical eras.1.1.12.C.1 Analyze examples of theatre's influence on history and history's influence on theatre in Western and 7 non-Western theatre traditions.1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on			

the arts.

- 1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
- 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RI.7.3 Analyze the interactions between individuals, events, and ideas in a text
- RI.7.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.
- RI.7.6 Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
- W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.7.6 Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
- SL.7.1 Engage effectively in a range of collaborative discussions building on others' ideas and expressing their own clearly.
- L.7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

Essential Question(s)

- What are the contributing factors to the rhythmic language Shakespeare intended for productions?
- What cultures, history, and experiences can actors draw from to create a character?
- What cultural movements, historical events, symbols of economic status influence an actor's response within a scene?

- What kind of relationships exists within a given script?
- What type of cultural relationships can be observable and gleaned from scripted material? What types of character expressions influence the audiences' reaction to the play?
- What determines status and influence for a character in a play?
- How might an actor construct a believable and unique character?
- How does language, prosody, tone or dialect enhance real-world communication and conflict within scripted material?

Enduring Understandings

- Shakespeare's work influences modern day theater in terms of plot structure, character design and language development.
- Actors' cultural perspectives and expressions influence character choices which, in turn, affect the other actors in a scripted scene.
- The different parts of a script, such as exposition, conflict, climax and resolution form plot.
- The impact that character development can have on the story line
- The universality of the themes and plots of Shakespearean plays transcends theatrical conventions.
- Shakespeare invented and extended vocabulary and syntax common to Elizabethan language.
- Playwrights express scripted language (Shakespearean) rhythmically.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
<input type="checkbox"/> T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Identify the history, place, time, and social structure of the script environment.
- Analyze biographical information about Shakespeare.
- Analyze and critique the universality of the themes and plots of Shakespearean plays.
- Interpret the different parts of a script, such as exposition, conflict, climax and resolution.
- Identify the emotion of the characters in the script.
- Perform scripted work with the use of technical elements to enhance the performance.
- Study and gain proficiency on the Shakespearean language and rhythmic techniques.

Assessments

- **Pre and Formative** – Open ended Questioning, Pre Assessment Quizzes for Knowledge. Students will perform the scripted play from memory that incorporates multiple technical elements.
 - Improvising exercises based on Renaissance acting style and Iambic Pentameter • Shakespeare worksheets (www.lessonplanet.com/worksheet/s/iambic-pentameter) • Scene analysis • Scene scoring • Character sketch • Monitoring of rehearsals by teacher and students • Journal of character progression by students throughout rehearsal process
 - **Written Response:** The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
- **Summative** – Class Discussions, Research Projects, Cooperative Group Designs Projects
 - **Documentation Portfolio:** This type of portfolio is often called a “working” portfolio. This is a collection of work over time showing growth and improvement. It reflect the student’s learning of specific and identified objectives and outcomes.
 - **Process Portfolio:** This documents all facets of the learning process. This type of portfolio is particularly useful in documenting a student’s overall learning process. It should show how the student integrates knowledge and/or skills during progress towards mastery of the selected objective
- **Other assessment measures:** Shakespeare Timelines, Costume Designs, Research Projects • Daily “Ticket out the Door” on mood and atmosphere
 - **Observations** may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Teaching and Learning Actions

Instructional Strategies *D*

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

	<p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p>D</p> <p>Activities</p>	<p>Section One: Intro to Elizabethan Theater –SUGGESTED ACTIVITIES Students will gain a basic understanding of Shakespearean theatre traditions.</p> <ul style="list-style-type: none"> • Powerpoint/SMART Intro: Students will learn about William Shakespeare and the theatre history of the Renaissance Period. • Prior knowledge assessment of Shakespeare will be given. • DVD's and handouts from "Shakespeare in American Communities" provided to teachers involved in Shakespeare to Go presentations will be presented to class. • Other handouts from The Drama Sourcebook can be used to help further information about Shakespeare. <ul style="list-style-type: none"> ○ Shakespearian Timelines: Focus on creating timelines surrounding... <ul style="list-style-type: none"> ▪ Shakespeare Life, Work and Elizabethan Era <p>Section Two: The Language of Shakespeare –SUGGESTED ACTIVITIES Students will learn the fundamental language devices incorporated in Shakespeare's works.</p> <ul style="list-style-type: none"> • Iambic Improvisations: Complete worksheets using iambic pentameter and universal truths (www.lessonplanet.com/worksheets/iambic-pentameter). ○ Other handouts from The Drama Sourcebook can be used to help further information about Shakespeare. • Play Analysis: Break down a teacher chosen scene from any appropriate Shakespeare play. <ul style="list-style-type: none"> ○ The students will analyze, evaluate, and create motivations, subtext and objectives for each beat in the scene; as well as score the script. Students will learn to apply iambic pentameter or the rhythm of prose to the scoring. • Language of Shakespeare: Students learn about world in which he lived and created plays. <ul style="list-style-type: none"> ○ Apply Shakespeare's universal truths and rhythms in his writing to the modern stage. <ul style="list-style-type: none"> ▪ Metaphor, Simile, Imagery, etc... ○ Shakespearian Insults! <p>Section Three: Building Shakespearian Character –SUGGESTED ACTIVITIES Students will gain the techniques required in order to produce well rounded Shakespearian character.</p> <ul style="list-style-type: none"> • Creating Character: Students will apply acting basics and period style to the building of a renaissance-style character to perform for their peers. <ul style="list-style-type: none"> ○ Students will write a character sketch that reflects a well-developed character.

- Students will discuss the differences in modern and Renaissance period style acting after watching teacher selected scenes from various Shakespearean plays.
 - Prior knowledge assessment of Shakespeare will be given.
- **Masks and Emotions**
 - Students made two (or more) masks: one to represent the surface emotion, and one to represent the hidden emotion(s)
 - Suggest that there are patterns in the seeming welter of emotions, definite relationships and transformations--out of which literature is born.
- **Analyze Shakespeare's:** Students formulate ideas and own interpretation of the character and implement them into the selected scene.
 - Remember how to build a character through a character sketch. Apply Renaissance period acting style to character development.
- **The Shakespeare Scene:** Students will rehearse the scenes in read through, blocking, working, polishing, technical, and dress rehearsals in order to perform for their peers.
 - Apply the steps of rehearsals in order to successfully build to a performance.
 - Scenes should incorporate the acting style of the Renaissance.
 - Scene are directed by the teacher or the teacher may elect to choose student directors.

Section Four: Voice and Diction in Shakespearean --SUGGESTED ACTIVITIES

Students will actively engage in voice and diction, "quality control", activities geared towards generated the strength necessary to project Shakespearean work.

- **Vocal Quality and Tone:** Students will demonstrate their ability to change their vocal quality/tone by performing scenes using only changes in tone.
- **Pitch:** Students will demonstrate their ability to derive meaning from vocal pitch by performing a mini scene twice with different pitch (and thus meaning) each time.
- **Volume and Rate:** Students will demonstrate their ability to use volume and rate to enhance/change meaning by performing a skit using several different volumes.
 - Utilize fundamentals of character development to enhance the quality of change within an actor's instrument.
- **Diction:** Students will apply their ability to have diction in their speech by practicing a word list.
 - **Shakespearean Insults Generator**
- **Establishing Character through Voice:** Students will demonstrate their ability to use vocal techniques to establish character by performing a fairy tale scene using only their voices.
 - Disney Fairy Tale, Grimm Fairy Tales can work well for the beginning voice and diction trainee.
 - **Shakespearean Insults Generator**

- **Vocal Review and Assessment:** Students will apply their ability to use a variety of vocal techniques to create a character by rehearsing their final assessment.
 - Monologue with character trait/age written on it—1 per student

Section Five: Rehearsing Shakespeare –SUGGESTED ACTIVITIES

Students will actively engage in rehearsal of various Shakespearean works.

- **Rehearsal Process:** Students will rehearse the scenes in read through, blocking, working, polishing, technical, and dress rehearsals in order to perform for their peers.
 - Students will demonstrate their understanding of movement in a performance piece by blocking and providing business for their Shakespearean monologue or scene.
 - Scenes should incorporate the acting style of the Renaissance.
 - Scene are directed by the teacher or the teacher may elect to choose student directors.
 - Apply the steps of rehearsals in order to successfully build to a performance.
- **Character Refinement:** Students will continue their character work by visualizing a day-in-the-life of their Shakespearean character and by searching for more information in a Shakespeare Secondary Source.
- **Shakespeare Previews:** Students will demonstrate their knowledge of characterization, blocking, and interpretation by performing a preview of their Shakespeare monologue or scene.
 - Shakespeare monologues/short scenes/written prose can be used for student use.
 - *Romeo and Juliet, Midsummer's Night Dream, Macbeth, Hamlet, etc...*
 - Students will demonstrate their understanding of rehearsing by making and working on one specific acting goal for the Shakespearean monologue or scene.
 - Assessed by their participation in rehearsing their performance pieces, their written acting goal

Section Six: Performing Shakespeare –SUGGESTED ACTIVITIES

Students will actively engage in final performance of chosen and rehearsed Shakespearean works.

- **Final Performance:** Students will perform the scenes, showing a fully-developed, rehearsed character and a sense of effort towards using period acting style, for peer and teacher evaluation.
 - Verbal and written feedback will be given to the students after the performance.
 - Assessed through their final performances and by their written Shakespeare play analysis and Cliff Notes outline.

D

Experiences

- Watch various professional Shakespearean scenes and critique acting choices.
- Research Renaissance and Shakespearean terminology not used in today's English.
- Visit a working rehearsal for a professional or non-professional theater company.
- Take a backstage tour with lecture/ demonstration of basic production elements.
- Participate in lecture/demonstration sessions on various theater-related topics, such as design for theater.
- Write critiques and reviews of productions, and send them to theater press offices or education departments to spark an ongoing correspondence.
- Visit design studios and theater production shops to interact with designers, technicians and other backstage theater professionals.
- Interview by e-mail or in person a staff member at a theater or theater education organization.

Resources

• Books

- *Welcome to the Globe!* By Peter Chrisp,
- *All the World's a Stage* by Michael Bender
- Shulman, Michael & THE ACTOR'S SCENEBOOK: SCENES AND Mekler, Eva MONOLOGS FROM THE CONTEMPORARY PLAYS, New York, Bantam, 1984.
- Papp, Joseph & SHAKESPEARE ALIVE!, New York, Bantam, 1988.
- *Shakespeare* by Michael Wood,
- *A Shakespeare Sketchbook* by Renwick St. James,
- *Tales from Shakespeare* by Tina Packer,
- *Eyewitness Shakespeare* by Peter Chrisp,
- *William Shakespeare & the Globe* by Aliki,
- *Scenes from Romeo and Juliet and Twelfth Night*

• Websites:

- www.improvenyclopedia.org
- http://www.lessonplanet.com/work_sheets/iambic-pentameter
- <http://www.rubrics4teachers.com/>
- <http://www.teach-nology.com/>
- <http://listverse.com/2010/08/20/top-10-theater-superstitions/>
- www.elizabethanera.org.uk/elizabethan-theatreaudiences.htm
- <https://www.teachervision.com/shakespeare/drama/5483.html>
- Folger Shakespeare Library - www.folger.edu
- Proper Elizabethan Accents - www.renfaire.com/Language/index.html
- Mr. William Shakespeare & the Internet - <http://shakespeare.palomar.edu>
- Shakespeare Links - www.as.miami.edu/english/jshoulson/431_99/shakelinks.html
- Shakespeare Magazine - www.shakespearemag.com
- Shakespeare Online - www.nyu.edu/classes/jeffreys/links.htm
- Shakespeare on the Internet - www.sogang.ac.kr/~anthony/Shcontacts.htm
- Shakespeare at eNotes - www.shakespeare.com
- Shakespeare Illustrated - www.emory.edu/ENGLISH/classes/Shakespeare_Illustrated/Shakespeare.html
- Plays of William Shakespeare - www.teachersfirst.com/shakespr.shtml
- Surfing with the Bard - www.ulen.com/shakespeare
- Welcome to Shakespeare's 3D Globe - www.acslink.aone.net.au/sandhurst/globe

- **Visual Media**

- "Shakespeare in American Communities"
- DVD's: A&E's Biography: Shakespeare Hamlet Romeo and Juliet
- Youtube Shakespeare

Suggested Time Frame:

10 Weeks / 10 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	7
Unit Plan Title:	2. Technology & Theater		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.W.7</u> Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. ¹			
<u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.			
<u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.			
<u>CCSS.ELA-LITERACY.CCRA.L.6</u> Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.			
Overview/Rationale			
Technology is becoming more prevalent in the daily lives of our students. In the theatrical world, it is no different. This unit focuses on the study of technical theater in terms of Lighting, Sound, Scenic and Front of House. Students will have the opportunity to discover how a culture of collaboration will create a cohesive demonstrating order/form. Students can collaboratively utilize current technological devices to create and construct elements of the play which add the overall production value. Keying in on student interests of social media, the unit will turn its focus to the business side of theater, teaching the ideals of advertising, publicity and theater management. The study of these theatrical conventions will give students the skills necessary to work collaboratively on a design team not only on stage, but in the real world as well.			
Standard(s)			
<ul style="list-style-type: none">1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).1.3.12.C.1 Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.1.1.8.C.4 Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.4.A.2 Create a document with text formatting and graphics using word processing.8.1.8.A.3 Create a multimedia presentation		<ul style="list-style-type: none">W.7.7 Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused	

- including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.
-

questions for further research and investigation.

- SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics.
- SL.7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- RI.7.3 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Essential Question(s)

- How do we work together to create and present a unified design concept for a performance?
- How would a designer describe the fundamental influences of an overall production design?
- How does each of the roles contribute to an overall production?
- How do the individual parts of a design concept impact the entire production and relate to each other?
- What parts of a production concept do the designers contribute to?
- What kind of experience do the designers want to give the audience?

Enduring Understandings

- Attention to detail in creating theatrical design (sound, lighting, scenic and effects) enhances the overall effectiveness of composition.
- Design (sound, lighting, scenic and effects) style impacts an audience's discovery of a performance.
- Culture of collaboration will create a cohesive design (sound, lighting, scenic and effects) demonstrating order/form.
- Traditional technical theatrical roles (director, technical director, lighting designer, sound designer, scenic artist) provide unique contributions for a successful production.
- Cohesive design (costume, sound, light, scenic, film) reflects authentic collaboration and demonstrates order/form.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21 st Century Skills	
T	Global Awareness	A	Creativity and Innovation
	Environmental Literacy	A	Critical Thinking and Problem Solving
	Health Literacy	A	Communication
E	Civic Literacy	A	Collaboration
A	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Create a rendering for one design concept of a production (costume, light, sound, scenic, film)
- Fulfill their role as a theater practitioner in design teams.
- Design a concept for one design area (costume, light, sound, scenic).
- Demonstrate an understanding and appreciation of the roles of theater practitioners (including director, stage manager, designers, operators, actors, producers), listing their responsibilities and contributions to a production.
- Articulate cultural/historical influences of particular eras/genres to a design team and/or concept.

Assessments

- **Pre and Formative:** Open ended Questioning, Pre Assessment Quizzes for Knowledge. Students will perform the scripted play from memory that incorporates multiple technical elements.
- **Summative:** Class Discussions, Research Projects, Cooperative Group Designs Projects
 - **Written response**
 - The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.
 - **Process Portfolio:**
 - This documents all facets of the learning process. It should show how the student integrates knowledge and/or skills during progress towards mastery of the selected objective. It should include student reflections upon the learning process, such as, reflective journal entries, think logs and other forms of metacognitive processing.
 - **Showcase Portfolio:**
 - It should only include examples of the student's best and most complete work, as determined through a combination of student and teacher input. The showcase portfolio should also include student written analysis and reflections upon the learning and the selection processes of the works included in the portfolio.
- **Other assessment measures:** Build a production personnel flow chart adding personnel as each designer/crew is learned • Daily "Ticket out the Door" on mood and atmosphere
 - Observations may be of formal, prompted behaviors or informal, unprompted behaviors.

Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Teaching and Learning Actions

Instructional Strategies *D*

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

- Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Activities *D*

Section One: Technical Theater Tour –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of technical theatre terms and parts by participating in a theatre tour, completing a graphic organizer, and writing what they want to learn more about in technical theatre.

- **Technical Notations:** Now divide the class into 4 groups. We will be going into the auditorium to label some of the things we have just learned the names for. Each group will be given a list of ten terms along with 10 notecards, labeled 1-10. Your task is to attach the correct number label to the actual item on stage.
- **Tech Job Descriptions:** Instruct them to put a short description of each job as you talk about it. Start at the top and ask students to identify the jobs that they know, and if they don't then you can provide a definition.
- **Tech Theater Video:** Have students write things about technical theatre they would like to learn more about. As they watch it, what intrigues them, what would they like to do.

Section Two: Basics of Design – SUGGESTED ACTIVITIES

Understand how to design technical theatre components, such as, costumes, sets, props, make-up, lighting and sound.

- Develop a theatre personnel flow chart; include the designer, chief, and crew for each major element of theatre production.
- Introduce the various types of stage spaces and areas for each type of stage

- Draw a simple floor plan for a selected piece of production script.
- Investigate theater and technical opportunities within the school, after-school programs and performance options.
- Create a marketing poster for a show with an identifiable dominant image.
- Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).
- Create a crew check list for a week-long production schedule.
- Create a mini-design portfolio for a scene using collage, swatches, original drawings/diagrams, found objects/images, and writing.
- Respond to design elements in a theater performance, noting the elements of spatial relationships, symbols, patterns, dissonance and similarities by providing examples.

Section Three: Costume Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of costume design theories and practices by completing two character designs, including a paragraph justifying their color and style choices.

- Pull costumes from existing stock or one's own wardrobe.
- Label and catalog the items.
- Sew on a button, or sew a hem by hand or using a machine.
- **Costume Creations**
 - Groups make, model, explain their design creations.
- **Designing the Play's Costumes**
 - Groups are assigned specific plays/productions to fully design a costume pieces or pieces.

Section Four: Lighting/Sound Design – SUGGESTED ACTIVITIES

Students will demonstrate an understanding of how to use light to create a mood by completing exercises in creating a light/sound plot and mimicking the lighting of a photograph and how to analyze scripts for sound by creating a sound cue list for a class play.

- Station 1: Sound Design - Explore how a sound designer reads a script for sound cues.
- Station 2: Light for Living- Lighting designers need to know how lighting affects a space. Here you will be creating an overhead drawing of your living room at home, indicating sources of light and what directions the light goes in the room and where it creates shadow. You will also write one paragraph describing how you think the lighting in your living room creates a mood for that room. Is it different from any other room in the house?
- Station 3: Key/Fill/Top Light-This is the standard procedure for lighting on stage. In groups of three within your group, you will try to imitate the lighting of photographs by using flashlights on a group member. After experimenting with white light, you will use gels (color) to create a specific mood for scene you create. You will write one paragraph describing you key and fill lights, the colors you used, and the resulting mood of the scene.

- **Light A Scene** - In a classroom using a variety of found lights, such as flashlights, clip lights and lamps.
 - Use portable lighting units such as Par Can 30s in a classroom or theater.
 - Operate school auditorium lighting using existing or rented lighting board.
- **Sound Design** - Make a CD or audio tape to score a scene.
- **Practical Practice** - Run the sound for a show, including CD or tape player, microphone and speaker set-up.

Section Five: Set Design –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of set pieces and design by creating a model set for a play script of their choice.

- Measure a room and create a ground plan including furniture and other elements from the room.
- Design a scene in a classroom using found objects.
- Spike the set and furniture pieces from a student-generated ground plan for a scene or school production.
- Work with teacher or technical director in constructing scenery for a production.
- Diagram and build a flat.

Section Six: Advertising –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of advertising by analyzing various methods of promotion.

- **Movie Trailer Madness** – Show a few film teasers/trailers at the beginning of the class to get their attention.
 - What did we just watch? What are these trailers made for? Did this trailer accomplish what it was made for? Why or why not? What could this have been made for? What do you think the makers are trying to get across to you? Were you persuaded? What is advertising? What is its purpose? What makes it effective? How does this fit in with theatre?
- **Advertising Powerpoint/SMART Lesson**
 - Break the class up into groups of 3 or 4 students and instruct them that they are going to go back and look at the trailers that have been shown today but this time they are to make note of the different elements or principles of creating an effective ad that are present in each advertisement.
- **Advertising Project:** They will have to create an advertising campaign for the upcoming show. Instruct them that their campaign should include a script for a 1 - 2 min. radio or TV commercial, a poster for the show, a description of their target audience as well as an estimate of what it would take to advertise to the community.

Section Seven: Stage Managing –SUGGESTED ACTIVITIES

Students will demonstrate an understanding of how to manage a staged production at their school or organization using tenets of communication, delegation and organization.

	<ul style="list-style-type: none"> • Create and post cast sign-in sheets. • Take blocking notes in a working rehearsal. • Generate daily rehearsal schedules under the director's guidance. • Generate a master production schedule and a working production budget for an upcoming school production
<p><i>D</i></p> <p><i>Experiences</i></p>	<ul style="list-style-type: none"> • Theater House visits and tours. • Youtube / Literary / Archival Play Production Media • Investigate theater and technical opportunities within the school, after-school programs and performance options. • Create a marketing poster for a show with an identifiable dominant image. • Work as a member of a stage crew (e.g., set, props, lighting, sound and/or wardrobe crews).

Resources

• **Websites:**

- Careers in Stage Management & Technical Theater - www.drama.ac.uk/lighting.html
Design & Technical Production for High Schools - www.hstech.org
Lighting & Theatre Effects - www.musicyellowpages.com/lteg.htm
Lighting Links - www.lighting-association.com/links
- The Costume Page - <http://members.aol.com/nebula5/costume.html>
The Costume Site - www.milieux.com/costume
Theatre Makeup - www.stagesupply.com/catalog.html
- STAGE CRAFT DIRECTORY <http://www.ipl.org/div/pf/entry/48529>
- [Glossary of Technical Theatre Terms](http://www.theatrecrefts.com/glossary/glossary.shtml) (<http://www.theatrecrefts.com/glossary/glossary.shtml>)
Hundreds of British (and American) technical theatre terms, explained. In alphabetical order. Soon to be sorted by category, too.
- [Stagecraft Frequently Asked Questions](http://www.faqs.org/faqs/theatre/stagecraft/faq/) (<http://www.faqs.org/faqs/theatre/stagecraft/faq/>)
Frequently asked questions from the rec.arts.theatre.stagecraft and alt.stagecraft newsgroups.
- [Drama Department Links: Stagecraft](http://www.theatrecrefts.com/) (<http://www.theatrecrefts.com/>)
From the University of Exeter. The list includes costumes, staging, props, lighting, sound, and stage management.
- [Association of British Theatre Technicians](http://www.abtt.co.uk/pages/home/homeframes.html) (<http://www.abtt.co.uk/pages/home/homeframes.html>)
Includes information about training, publications, and other information about several aspects of technical theatre.
- [Entertainment Technology \(ETEC\)](http://lightingdimensions.com/) (<http://lightingdimensions.com/>)
This site provides access to the magazines "Entertainment Design" and "Lighting Dimensions" about show business art and technology.

• **Books:**

- Clark, I.E. STAGECRAFTERS' HANDBOOK: A GUIDE FOR THEATRE TECHNICIANS, Studio City, Players Press, 1995.

Suggested Time Frame:

8-9 Lessons / 9 hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 *njascd.*

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	7
Unit Plan Title:	3. Analyzing & Critiquing Theater		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.			
<u>CCSS.ELA-LITERACY.CCRA.R.8</u> Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
<u>CCSS.ELA-LITERACY.CCRA.R.10</u> Read and comprehend complex literary and informational texts independently and proficiently.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.8</u> Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.			
<u>CCSS.ELA-LITERACY.CCRA.W.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.			
<u>CCSS.ELA-LITERACY.CCRA.SL.4</u> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.L.6</u> Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.			
Overview/Rationale			
Theater criticism is an important aspect of the young actor's education for it encourages students to discover the differences between theater as an art form and theater as entertainment. In this unit, students are taught to explain the aesthetics of theatrical design while evaluating theatrical performances. How does artist collaboration enhance a cohesive production concept? How do students develop a critical eye that develops both self-analysis and critical response to classmates? These questions, among many others, encourage our students to develop strong opinions based on conventional theater practices. These opinions will be predicated upon careful observation, with student collaboratively investigating diverse forms of theater and film. Writing, oral, performance based reflections and study projects will assist students in presenting their personal attitudes towards the art form in an educational and beneficial way.			
Standard(s)			
<ul style="list-style-type: none">• 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).• 1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art• 1.4.8.A.3 Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras• 1.4.8.A.7 Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.			

- 1.4.8.B.1 Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
- 1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
- 1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
-

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- W.7.1 Write arguments to support claims with clear reasons and relevant evidence.
- W.7.7 Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
- SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics.
- SL.7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- RI.7.3 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Essential Question(s)

- How does artist collaboration enhance a cohesive production concept?
- How do students develop a critical eye that develops both self-analysis and critical response to classmates?
- What type of information can designers and performers extract from scripts to develop a cohesive product?
- How can students use critical response to inform more advanced choices in the artistic process?
- How can students select the components that apply to each production team role?

Enduring Understandings

- Personal artistic choices combined with group collaboration and diverse perspectives create a well thought out artistic product.
- Investigation into textual clues to problem solve contributes to the production process and the final creation of the end product.
- Discovery gained through constructive feedback, the writing process, and self-reflection can expand a production team's ability to create a refined finished product .

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21 st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E , T , A on the line before the appropriate skill. 21 st Century Skills	
<input type="checkbox"/>	T Global Awareness	<input type="checkbox"/>	A Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	E Health Literacy	<input type="checkbox"/>	A Communication
<input type="checkbox"/>	E Civic Literacy	<input type="checkbox"/>	A Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Apply acting skills, such as: voice, movement or text analysis to a final presentation of a scene
- Self-reflect and give constructive criticism to classmates.
- Create and discuss critical thinking, question prompts involved in self and group assessment.
- Understanding that discovery gained through constructive feedback, the writing process, and self-reflection can expand a production team's ability to create a refined finished product.

Assessments

- **Pre and Formative:** Critique one aspect of a performance, Theatre terminology Pre-Test
 - **Conversations** may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.
 - **Observations** may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
- **Summative**
 - Analyze a theatrical performance addressing aesthetic elements.
 - Analyze and write a peer evaluation of a performance addressing actor's choices.
 - Compare and contrast television to live theatre.

- **Other assessment measures:** Student performance and reflective critiques.
 - **Observations** may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.
 - **Written response**
 - The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Learning Centers/Stations</u></p> <p>Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Section One: Theater Criticism –SUGGESTED ACTIVITIES</p> <p>Students will analyze and write a peer evaluation of a performance addressing actor's choices.</p> <ul style="list-style-type: none"> • Criticism PowerPoint: Students discuss appropriate criticism techniques. <ul style="list-style-type: none"> ○ Lecture, discussion, model writing a critique ○ List critique techniques using the appropriate terminology. • Peer Evaluations: Watch and write a critique of an improvised, class performance and give positive feedback. • Practical Thinking: Use library resources to research a play being performed by a professional company. Attend the performance. Read published reviews of the performance. <ul style="list-style-type: none"> ○ Write a critique of a professional production and submit it to a local publication.

Section Two: Theater Aesthetics –SUGGESTED ACTIVITIES

Analyze a theatrical performance addressing aesthetic elements.

- **Aesthetics PowerPoint:** Students discuss aesthetic elements of theater
 - Physiological - unconscious physical reactions to what is seen/heard such as blinking at a bright light
 - Cultural - responses that can vary among different people based on age, gender, races, nationality, religion, or social groups
 - Personal - responses that are based upon an individual's experiences
- **Aesthetic Exercises:** Compare the various cultural/physiological/personal aesthetics.
 - **I SPY WITH MY LITTLE EYE**
 - Students will demonstrate an understanding of visual elements as aspects of their environment and an ability to articulate what they see by playing a very simple "Hints and Guessing" game.
 - Utilizing Technical Theater design as a basis of imagery
 - **I've Been Wondering. . .**
 - Students will demonstrate an understanding of aesthetics as a discussion of "points of view" by defining important aesthetic questions in the arts and discussing the issues in small groups and presenting the conclusions (pro and con) to the class.
 - **Living Art**
 - Interpretation of works of art may extend to dramatic presentations through reader's theater (students write dialogue for the people in an artwork, then perform the parts with different voices), "living paintings" or tableaux, and sound symphonies (students act out the sounds that are suggested by the artwork). A variety of approaches will lead students to enter and interpret many works of art from multiple perspectives.
 - **DESCRIPTIVE WRITING USING POST-IT NOTES:**
 - With Small Groups: Assign students to groups of three or four. Give each group a study print (or let each group choose an image) and a pad of Post-It Notes (the smallest size available). Ask students to use only the visual evidence in the work for this study.

Section Three: Theater and Film –SUGGESTED ACTIVITIES

The student will identify how other arts such as Film are applied in theater

- **Theater and Film PowerPoint:** Students discuss appropriate similarities and differences between film and live theater techniques.
 - Television 1990s-present United States
 - Comedy • Drama • Musicals • Reality T.V.
 - Live Theatre 1990s-present United States

	<ul style="list-style-type: none"> ▪ Comedy • Drama • Musicals • Improvisation ○ Compare and Contrast Sessions <ul style="list-style-type: none"> ▪ Students can develop Venn Diagrams ▪ Write research projects ▪ Display dioramas, board presentations ▪ Performance Presentations. • Representing Society in Theater and Film <ul style="list-style-type: none"> ○ Find a problem in society. Consider how it would be represented on television. Write the script. Justify the choices in the script. ○ Perform the scene. <ul style="list-style-type: none"> ▪ Compare and contrast worksheet including details of both styles of performance. • Practical Thinking: Use resources to find a productions that has been BOTH a film and live theater event. <ul style="list-style-type: none"> ○ Disney Musicals & Cartoons ○ Write a compare and contrast piece describing the strengths and weakness of the practical aesthetics.
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<i>D</i> <i>Experiences</i>	<ul style="list-style-type: none"> • Take trips to libraries or museums (art, cultural, history and natural history) for research purposes. • Associated activities include: <ul style="list-style-type: none"> ○ journal entries - collages - creative writing - research papers linked to the creation, design or production of plays • Use the theater archives and collections of the New York Public Library for the Performing at Lincoln Center in researching a school play to be produced. • Use online research to examine a theater company in a different culture or country. • Use theater archives, libraries or museums to compare and contrast two different productions of the same theater piece. • Photos, design drawings, Playbills, videos, and costume renderings can be used to show how different companies interpret and produce the same work. • Compare two productions of the same play produced in different times or cultures. • Use online resources to research a theater company from a different country. If this company were coming to New York, attend a rehearsal, ask the company to conduct a master class, or invite the company to the school.
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Resources

• **ONLINE RESOURCES**

- <http://guides.temple.edu/c.php?g=77753&p=511129>
- <http://www.library.illinois.edu/mux/research/theatre.html>
- Literature Criticism Online:
 - Contains Gale's Contemporary Literary Criticism, Nineteenth-Century Literary Criticism, and Twentieth-Century Literary Criticism.
- JSTOR Includes full-text theater and performing arts journals from their inception to 3-5 years ago.
- The School Page - www.schoolshows.demon.co.uk
- Theatre Arts Guide - http://libexp.hartford.edu/llr/Music_Guides/theatre.htm
- Theatre Arts Resources on the Web - <http://library.humboldt.edu/~msj/theatre.htm>

- **Books and Media**

- Critical Survey of Drama: Essays arranged alphabetically by author being discussed, with references to additional resources. Last volume contains essays related to drama in general.
- Major Modern Dramatists: Presents excerpts from reviews, articles, and books about major modern dramatists.

Suggested Time Frame:

5 weeks / 5 Hours

D- Indicates differentiation at the Lesson Level.

NJASCD, 12 Centre Drive Monroe Township, NJ 08831 njascd.org

Curriculum Design Components

Content Area:	Theater Arts	Grade(s)	7
Unit Plan Title:	4. Intro to Playwrighting		
Common Core Anchor Standard			
<u>CCSS.ELA-LITERACY.CCRA.R.3</u> Analyze how and why individuals, events, or ideas develop and interact over the course of a text.			
<u>CCSS.ELA-LITERACY.CCRA.R.5</u> Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.			
<u>CCSS.ELA-LITERACY.CCRA.W.4</u> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
<u>CCSS.ELA-LITERACY.CCRA.W.5</u> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.			
<u>CCSS.ELA-LITERACY.CCRA.W.6</u> Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
<u>CCSS.ELA-LITERACY.CCRA.W.10</u> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.			
<u>CCSS.ELA-LITERACY.CCRA.L.3</u> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.			
Overview/Rationale			
Words, Words, Words. This playwrighting workshop impresses upon students the importance of the written word in theater. Students will discover the ins and outs of fundamental script design, while bolstering their conceptions of plot structure. By studying and researching famous works and playwrights of the 20 th century, students will be given the opportunity to create balanced, “well written”, characters and plots. Equipped with the knowledge of historical periods, students can enhance real-world connections to literary characters while they create their collaboratively conceived characters and stories. Character analysis research will be an integral component of this unit, not only through textual means. Improvisation performance will assist in the playmaking and writing processes, and contribute to the actor’s capacity for spontaneous ingenuity and self-direction. The aim of this unit to follow our student’s creative process from the page to ultimately the stage.			
Standard(s)			
<ul style="list-style-type: none">• 1.1.8.C.1 Analyze the structural components of plays and performances from a variety of Western and nonWestern theatrical traditions and from different historical eras.• 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.• 1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.• 1.3.5.C.2 Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.• 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.• 1.4.8.A.7 Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.			

Technology Standard(s)

- 8.1.4.A.2 Create a document with text formatting and graphics using word processing.
- 8.1.8.A.3 Create a multimedia presentation including sound and images.
- 8.1.2.C.1 Engage in a variety of developmentally appropriate learning activities with students in other classes, schools or countries using electronic tools.
- 8.1.8.D.1 Model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics.
- 8.1.2.B.1 Illustrate and communicate original ideas and stories using digital tools and media-rich resources.

Interdisciplinary Standard(s)

- RI.7.3 Analyze the interactions between individuals, events, and ideas in a text
- RI.7.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.
- RI.7.6 Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
- RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
- W.7.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning
- W.7.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 levels

Essential Question(s)

- What aspects of playwriting (form and structure) assist in creating a one-act play?
- How can a director's production concept influence the audience's reactions to a performed scripted work?
- How do we work together to create and present a unified script concept for a performance?
- How would a playwright describe the fundamental influences of an overall writing design?
- How can a director's production concept influence playwrights reactions to a scripted work?

Enduring Understandings

- The creation of a script may enhance the discovery of current social, political, historical, and cultural themes and issues, and philosophies.

- Elements of script design and plot structure (Hero's Journey).
- Major playwrights of the 20th century/Major works of the 20th Century.
- Character development techniques inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.
- Improvisational skills inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are <i>E-Encouraged</i> , <i>T-Taught</i> , or <i>A-Assessed</i> in this unit by marking <i>E</i> , <i>T</i> , <i>A</i> on the line before the appropriate skill. 21st Century Skills	
<input type="checkbox"/>	T Global Awareness	<input type="checkbox"/>	A Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	A Communication
<input type="checkbox"/>	E Civic Literacy	<input type="checkbox"/>	A Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Demonstrate an insightful understanding of works in theatre by analyzing and interpreting what is presented in formal and informal productions, films and electronic media.
- Practice and refine writing techniques for the development of ideas, the creation of text and subtext and the development of characters and settings.
- Expand knowledge of the various activities of the playwright, actor, director, and designers by participating in the collaborative process that occurs in producing original theatrical productions.
- Describe the sets, costumes, lighting and sound for effective interpretation of your scripts.
- Make writing choices, using script analysis, character research, reflection, and revision to create original plays from classical, contemporary, realistic, or nonrealistic styles.
- Work collaboratively as an ensemble, continuing to demonstrate and improve communication, design, organizational and writing skills.

Assessments

- **Pre and Formative:**
 - Observation of students as they participate in discussions, group planning, rehearsals and performances shows degree of understanding, commitment and cooperation. Research
 - Discussion, Observation of Performances, Script reading, Performing in short plays
 - Collaborating with directors, actors and designers to complete projects
 - Reflective writing
 - Written critiques
- **Summative:**
 - Reading research and reflective writing will show student range of understanding of the major concepts in playwriting and their personal relationship to them.
 - Performing in short plays
 - Reflective writing
 - Written critiques

- **Other assessment measures:**

- Critiques of the work of self and others will show depth of understanding and personalization of the material.
- Reading scripts and viewing performances using established criteria will demonstrate student skill and growth.

Teaching and Learning Actions

Instructional Strategies *D*

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Learning Centers/Stations

Designated areas in the classroom where students work on different tasks at the same time. Centers may be organized around ability level to ensure all students are receiving instruction at their appropriate level. The teacher should rotate to provide instruction and assistance when needed.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

- Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Activities *D*

Section One: Intro to Playwriting –SUGGESTED ACTIVITIES

Students will understand the role of the playwright in relation to scripting theatre and theatrical history.

- **Playwriting PowerPoint:** The teacher presents a power point on history of playwriting and students complete simple worksheets based on the power point.
 - Read, view and discuss plays written in a traditional style such as works by Arthur Miller, Neil Simon, August Wilson
 - Explore personal stories by telling, performing, discussing, and writing them.

Section Two: Intro to Dramatic Writing –SUGGESTED ACTIVITIES

Students will understand the role of the playwright in relation to scripting theatre and how playwriting skills can communicate conflict, plot and character.

- **Free Writing:** Students will write five minutes based on specific teacher-given prompts. They will be given several prompts which help with free writing and creativity.
- **Playwriting PowerPoint:** The teacher presents a power point on basics of

playwriting and students complete simple worksheets based on the power point.

- Students, using teacher-provided worksheets, will be able to determine and record the basic elements of a play such as beginning, middle, end, conflict, plot, and character.
- **Collaborative Playwriting:** Students will demonstrate their increased ability to be creative with brainstorming story ideas by writing their own story synopsis.
 - Group ideas will be based upon teacher generated images, quotes and/or plot plays.
 - Depict a simple, known story in three physical or drawn images (beginning, middle, end).

Section Three: Plot Structure –SUGGESTED ACTIVITIES

Students will understand the role of the playwright in relation to scripting theatre and how playwriting skills can communicate conflict, plot and character.

- **Aristotle's Dramatic Structure:** Students will demonstrate their ability to identify and define the five aspects of Aristotle's dramatic structure by outlining and performing stories.
 - Remind the students of the definitions of the elements and how the dramatic structure of a play follows the graph
 - Exposition – background information (who, what, where, why, when; normal life)
 - Inciting Incident – an action that sets the conflict in action (normal life changes)
 - Rising Action – the story thickens and obstacles arises
 - Climax – highest point of the play (most emotional, the choice, etc.)
 - Denouement/Falling Action – the untying of the know or resolution
 - **Pop Culture Plots:** Use a clip/media to enhance the students awareness of Plot Structure.
 - **Group Work** – Divide the students up into groups of 4-5. Have them come up with a common, well-known story (fable, fairy tale, children's book, etc.). The students should create an outline of their story on paper, defining the moments for each element of dramatic structure. Then they need to prepare to perform their story in two versions:
 - The story with correct dramatic structure form.
 - The story with one or two elements of dramatic structure removed.
 - **Checking for Understanding** – Explain how dramatic structure in plotline helps to give form to plays and makes stories more interesting to follow.

Section Four: The Hero's Journey –SUGGESTED ACTIVITIES

Students will understand how the structure of the Hero's Journey can influence character design in a given plot.

- **Hero's Journey Intro:** Students will demonstrate their ability to identify and define the stages of the Hero's Journey by outlining and performing stories.
 - The Call to Adventure
 - Refusal of the Call
 - The Beginning of the Adventure/Threshold
 - Supernatural Aid/Mentor
 - The Road of Trials
 - The Experience with Unconditional Love/Temptress:
 - The Ultimate Boon
 - Refusal of the Return
 - Rescue from Without
 - The Crossing or Return Threshold/Master of Two World
- Brainstorm a plot comprising of a sequence of actions characters with clear intentions/wants - obstacles to characters' wants - character growth or transformation from overcoming an obstacle or resolving conflict - unified and consistent theme - written stage directions, including character descriptions and notes - clear and articulated choices about dramatic style, structure and convention.

Section Five: Stage Direction –SUGGESTED ACTIVITIES

Students will demonstrate an ability to write stage directions and lines in the correct format by writing the beginning/first entrance and first few lines of their scene.

- **Simon Sez Stage Directions:** Blindfold a student and every other person receives a random object. When everyone has an item, tell the students with random objects to find the person closest to them with a blindfold.
 - Observe the world around you and why it is important to pay attention to.
 - Was it hard to give directions? Was it hard to understand directions? What was the easiest/hardest part? Why do we need directions in scripts? What should we include in directions?
- **Set the Scene:** Write the beginning of their scene in correct format including title, character list, explanations (set up), directions, and the first few lines of dialogue.

Section Six: Stage Dialogue –SUGGESTED ACTIVITIES

Students will demonstrate an ability to write motivating, interesting dialogue by writing the dialogue for one section of their script.

- **Dialogue vs. Description:** Students should be able to portray a believable character using written clues
 - Before reading a script, the author will tell what each character's objective is. Then each group member will discuss the motivation behind the lines: why is that line there? How does that motivate the character toward his objective?
 - Create storytelling circles to discover elements of character

development.

- Discuss characters with
 - clear intentions/wants
 - obstacles to characters' wants
 - character growth or transformation from overcoming an obstacle or resolving conflict
- A small peer review. Assess and be available for questions during this time.

Section Seven: Writing the Script –SUGGESTED ACTIVITIES

Students will synthesize playwriting skills by beginning their first full draft of their scene.

- **Writing:** Create/write original work drawn from or inspired by a variety of source materials, including literature, history, current events, music, poetry, interviews, themes and their own imaginations.
 - **Group Help:** In trios, exchange scenes and, based on notes from the playwright, write a director's and a designer's concept statement for each other's scenes. Share the trio's ideas with the other members of your group.
 - Analyze your peer's dramatic script for elements of structure, character development, conflict and plot.
- **Peer Reviews:** Students will be able to improve on their scripts by receiving feedback from peer critique papers.
 - Write an outline of strengths and weaknesses for a partners script focusing
 - Structure
 - Character development/transformation
 - Moments of conflict and plot

Section Eight: Translating the Script to Performance –SUGGESTED ACTIVITIES

Students will cast their scenes and rehearse in class. Scenes do not need to be memorized, but must be performed with characterization and performance in mind.

- **Short Cuts:** Students will informally present the scenes.
 - Perform the written word in a reading or memorized presentation.
- **Script Assessment:** Students will show their ability respond to the work of their peers.
 - Feedback
 - Characters
 - Relationships
 - Dramatic Action
 - Conflict
 - Overall Feel and Effectiveness

Experiences

Enter playwrighting competitions, including:
The Scholastic Art and Writing Awards:

Resources

• **Books:**

- Catron, Louis E. *The Elements of Playwriting*. Macmillan, 1993.
- Clark, Leroy. *Practical Playwriting: A Guide to Writing for the Stage*. Pearson Education, Inc., 2007.
- Dorf, Jonathan. *Young Playwrights 101*. YouthPlays Press, 2005.
- Hatcher, Jeffrey. *The Art & Craft of Playwriting*. Story Press, 1996.
- Frensham, Raymond G. *SCREENWRITING*, Lincolnwood, NTC Publishing Group, 1996.
- Plays, Inc. *THE BIG BOOK OF FOLKTALE PLAYS: ONE ACT ADAPTATIONS OF FOLKTALES FROM AROUND THE WORLD FOR STAGE AND PUPPET PERFORMANCE*, Boston, Plays, Inc., 1997.

• **Websites:**

- <http://youngplaywrights101.com/>
- <http://www.dmoz.org/Arts/Writers/Resources/Playwriting/>
- <https://pwcenter.org/>
- Plays & Playwriting - www.aate.com/resources/links/PlaysandPlaywritingLinks.htm
- Playwriting 101 - www.playwriting101.com/
- Plays Magazine - www.playsmag.com
- Playwrights Noticeboard - www.stageplays.com/markets.htm
- Playwrights Project - www.playwrightsproject.com
- Stage Kids - The Edu-Tainment Company - www.stagekids.com
- Storytelling & Creative Dramatics - <http://falcon.jmu.edu/~ramseyil/drama.htm>
- Theater Pedia-Listing of Playwrights and Plays - www.perspicacity.com/elactheatre/library/plays.htm
- TheatreFolk Original Plays - www.theatrefolk.com
- Young Playwrights - www.youngplaywrights.org

Suggested Time Frame:

9 weeks/9 Hours

D- Indicates differentiation at the Lesson Level.

Orange Public Schools
Beginning Drama



OBE Approval Date: _____

Beginning Drama

Content Area:	Drama	Grade(s)	9-12
Unit Plan Title:	Begin with the Basics		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
The focus of this unit is to introduce the basic principles of acting, including warm-up, vocal projection, pantomime, and improvisation.			
Standard(s)			
<ul style="list-style-type: none">1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.		<ul style="list-style-type: none">L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.R1.11-12.1 Cite strong and thorough textual	

	<p>evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <ul style="list-style-type: none"> • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

<ul style="list-style-type: none"> • Why is it important to warm-up your body and voice? • How can you communicate without words? • How do groups productively problem solve in collaboration? • What techniques are necessary for problem solving in improvisation? • What influence does character, relationship, time, setting and conflict have on improvisation? • What improvisation activities can help reveal character, relationship, time, setting and conflict?
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Enduring Understandings

<ul style="list-style-type: none"> • Investigation and discovery through improvisation and original scriptwriting will bolster knowledge of human expression and emotion. • Patterns in performance and rehearsal processes will establish skills necessary for successful improvisation technique. • Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
E	Global Awareness	A	Creativity and Innovation
E	Environmental Literacy	A	Critical Thinking and Problem Solving
A	Health Literacy	A	Communication
T	Civic Literacy	A	Collaboration

Student Learning Targets/Objectives

- Work together defining and valuing each member of the ensemble
- Develop interpersonal skills such as self-direction, reflection
- Create a safe working environment to promote creativity
- Perform improvised and original scripted work
- Create and direct collaboratively an improvised and scripted performance
- Critique improvised and original scripted work

Assessments

- Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, *The Artist* reaction paper, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of pantomimes and improvisations will be graded by rubrics. Students will critique one another's performances.

*Teaching and Learning Actions**Instructional Strategies*

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

Activities

D

Lesson 1: Warm-up

- Class discussion
- meditation
- vocabulary

	<ul style="list-style-type: none"> • Students create warm-up routines • vocal exercises <p>Lesson 2: Observation</p> <ul style="list-style-type: none"> • Memory games • Tapping your inner resources worksheet • Black Magic • Crossed/Uncrossed • Practice sense memory <p>Lesson 3: Pantomime</p> <ul style="list-style-type: none"> • Part of the whole games • mime games worksheet • Pantomime Activity sheet • Charades • Guess who games • DVD Marcel Marceau • Watch <i>The Artist</i> <p>Lesson 4: Improvisation</p> <ul style="list-style-type: none"> • Discuss improvisation • 1,2,3 counting • sentence response • greetings • storytelling • Watch clips from <i>Whose Line is it Anyway?</i> • Improvisation games: all knowing brain, party host, hitchhiker, remote control, bus stop, open canvas. • Students generate lists of characters and situations that interest them and act them out. • Finding new uses for everyday objects.
<p><i>Experiences</i></p> <p>D</p>	<p>Student Improvaganza</p>
<p>Resources</p> <ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • www.improvencyclopedia.org • http://www.lessonplanet.com/work_sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • Youtube - <i>Whose Line is it Anyway</i>, <i>Improvaganza</i>, <i>Riot</i> • DVD – Marcel Marceau, Charlie Chaplin, <i>The Artist</i> 	
<p>Suggested Time Frame:</p>	<p>6 weeks</p>

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	The Elements of Acting		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
The focus of this unit is to give the students a clear picture of how actors prepare for a role and how they, along with other members of the production team, work together to create an artistic, meaningful, and unified whole.			
Standard(s)			
<ul style="list-style-type: none">1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.		<ul style="list-style-type: none">L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.R1.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text	

	<p>says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <ul style="list-style-type: none"> • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

- How can one convey emotion and character using just the body?
- What is the most emphatic stage direction/body position?
- How can one use the voice safely and effectively?
- How do the actions of one member affect others?
- How can one make individual artistic choices within the confines of an ensemble?
- How do members of an ensemble function within the parameters of a given form of improvisation?

Enduring Understandings

- The importance of ensemble building and collaboration in a theatrical setting is fundamental to creating and performing a theatrical selection and/or piece.
- All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form.
- Theatrical ensemble work techniques often transfers across work environments.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are <i>E</i>-Encouraged, <i>T</i>-Taught, or <i>A</i>-Assessed in this unit by marking <i>E</i>, <i>T</i>, <i>A</i> on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/> E	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> T	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> E	Civic Literacy	<input type="checkbox"/> A	Collaboration

Student Learning Targets/Objectives

- Understand how to execute normal body movements on stage
- Incorporate stage business into a scene
- Use movement to create expression of thought, feeling, and character
- Become familiar with the areas of the stage
- Plot and execute stage directions and body positions
- Learn how to build and use proper breathing and articulation to produce vocal tone
- Understand how to communicate emotions and develop a character through the voice
- Develop the concentration, skill, trust, teamwork, and courtesy necessary to work in an ensemble
- Perform an improvised ensemble scene with several partners

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of scenes and monologues will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions**Instructional Strategies**

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students

	reflect on the videos.
D Activities	<p>Lesson 1: Movement</p> <ul style="list-style-type: none"> • create a scene from blocking • discuss stage business • cheating out • Tableau activities • movements activity sheet • Stage business worksheet <p>Lesson 2: Stage Directions</p> <ul style="list-style-type: none"> • Discuss the importance of following directions • Plot directions on a diagram • Stage directions Simon Says • Stage crosses • Maze activity • Demonstrate body positions <p>Lesson 3: Tableau</p> <ul style="list-style-type: none"> • Picture Prompt • Discuss the idea of stage pictures/tableau. • Students work in groups of 3 or 4 to create stage pictures based on fairy tales. • Students perform tableaus and "press play" <p>Lesson 4: Voice Production and Articulation</p> <ul style="list-style-type: none"> • Discuss vocal production • Map out articulators • Vocal health • Vocal exercises • Creating characters with the voice <p>Lesson 5: Ensemble Work</p> <ul style="list-style-type: none"> • Group Exercises • Whole class improve • Discuss breaking character • Ensemble work activity sheet • Stage etiquette
D Experiences	
Resources	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • www.improencyclopedia.org • http://www.lessonplanet.com/work_sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • Vocal diagram • Vocal exercises worksheet 	

Suggested Time Frame:

6 Weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Creating a Character		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
The focus of this unit is to teach students to analyze characters from clues in the play’s text and give students tools to use in the development of characters in a variety of comic and dramatic roles.			
Standard(s)			
<ul style="list-style-type: none">1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.1.4.12.C.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.8.1.12.F.1 Select and use specialized databases		<ul style="list-style-type: none">L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary	

for advanced research to solve real world problems.

knowledge when considering a word or phrase important to comprehension or expression.

- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Essential Question(s)

- How does creating characters through rehearsal and performance enhance real-world connections to literary characters and diverse cultures?
- How does creating characters through rehearsal and performance, with knowledge of historical periods, enhance real-world connections to literary characters and diverse cultures?
- What choices must you make to create a character unlike yourself? In what ways does creating a believable character effect the final product and inform the playwright's intent/director's concept?
- How can the use of character development techniques, both internal and external, result in well-rounded characters?
- How does an understanding of real world literary and historical characters help inform character choices?
- How does the internal character thought process get expressed externally?

Enduring Understandings

- Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.
- Character development techniques inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.
- Improvisational skills inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.
- The physicality of the actor often expresses key elements of the emotional landscape of a character.

In this unit plan, the following 21st Century themes and skills are addressed.

Indicate whether these skills are *E-Encouraged*, *T-Taught*, or *A-*

<i>Check all that apply.</i> 21st Century Themes		<i>Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i> 21st Century Skills	
T	Global Awareness	A	Creativity and Innovation
T	Environmental Literacy	A	Critical Thinking and Problem Solving
E	Health Literacy	A	Communication
E	Civic Literacy	A	Collaboration
E	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> • Build on the creative process in character development and script improvisation • Articulate a rationale for artistic choices concerning historical periods, genres, and relevant playwrights • Communicate meaning by including perception of character intent and back story to engage an audience • Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation 			
Assessments			
<ul style="list-style-type: none"> • Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process. • Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization. • Other assessment measures – performances of scenes and monologues will be graded by rubrics. Students will critique one another's performances. 			
Teaching and Learning Actions			
Instructional Strategies D	<u>Powerpoint/SMART Guided Learning</u> Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.		
	<u>Independent Study</u> Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.		
	<u>Differentiation/Leveled Instruction</u> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.		
	<u>Reflection Journal</u> Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals,		

	<p>and reflect on what they have learned. Students may also ask questions they still have about the content.</p> <p>Video Integration</p> <p>Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.</p>
<p><i>Activities</i></p> <p>D</p>	<p>Lesson 1: Character Analysis</p> <ul style="list-style-type: none"> • Partner interview • Improvised scenes playing the partner • Discuss characters, motivation, objectives, tactics, and obstacles • motivation chart • generate objective/tactic list • action banana • Can I sit? • Open subtext monologue <p>Lesson 2: Character Development</p> <ul style="list-style-type: none"> • Recreate a close friend or family member using your posture, vocal rhythm and tone, facial expression, and a few key phrases. • Discuss basic plot structure • Apply basic plot structure to familiar stories • Open subtext scenes • Character development for monologues and scenes • Read a scene from A Doll's House and explore its subtext • Play Line-o-rama with sentence slips and subtext cards • Subtext challenge <p>Lesson 3: Dramatic Roles</p> <ul style="list-style-type: none"> • Explore the four elements of Drama • Building a dramatic character activity • Read and discuss soliloquies from Shakespearean tragedies • Practice dialects • Write and perform short dramatic monologues <p>Lesson 4: Comic Roles</p> <ul style="list-style-type: none"> • discuss the differences between types of comedies • discover the rule the three in comedic performance clips • Analyze famous comedic actors and characters • Students write and perform comedic monologues
<p><i>Experiences</i></p> <p>D</p>	<p>Subtext Challenge</p> <p>View a production at a local theatre</p> <p>OHS/OPA fall play and spring musical</p>
<p>Resources</p> <ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • http://www.shakespearesglobe.com/about-us/virtual-tour • www.improvincyclopedia.org • http://www.lessonplanet.com/work-sheets/iambic-pentameter • http://www.rubrics4teachers.com/ 	

- <http://www.teach-nology.com/>
- <http://listverse.com/2010/08/20/top-10-theater-superstitions/>
- <http://www.gutenberg.org/files/2542/2542-h/2542-h.htm#act1>

Suggested Time Frame:

8 weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Audition		
Common Core Anchor Standard			
<u>Reading</u> CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently. <u>Writing</u> CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
This unit will explore the process of casting a show and will culminate with students holding mock auditions.			
Standard(s)			
<ul style="list-style-type: none">• 1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.• 1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.• 1.4.12.C.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.• 1.4.12.C.2 - Speculate on the artists intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.			

<p>Technology Standard(s)</p> <ul style="list-style-type: none"> • 8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations. • 8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems. 	<p>Interdisciplinary Standard(s)</p> <ul style="list-style-type: none"> • L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. • R1.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
<p>Essential Question(s)</p>	
<ul style="list-style-type: none"> • How should an actor conduct himself at an audition? • What is the importance of the casting director? • How does an actor chose appropriate material for an audition? • How should one dress for an audition? • What is a cold reading? 	
<p>Enduring Understandings</p>	
<ul style="list-style-type: none"> • The audition process is extremely similar to that of a job interview. • Professionalism demands a friendly and polite presentation from beginning to end. 	

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>	<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>
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T	Global Awareness	A	Creativity and Innovation
T	Environmental Literacy	A	Critical Thinking and Problem Solving
E	Health Literacy	A	Communication
T	Civic Literacy	A	Collaboration
E	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Become familiar with the casting process
- Understand audition etiquette
- Conduct mock auditions to cast a play
- Choose appropriate monologues for various character types
- Organize information into a viable rehearsal schedule

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – Audition Workshop, performances of scenes and monologues will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

	Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.
<i>D</i> Activities	<p>Lesson 1: The Audition Process</p> <ul style="list-style-type: none"> • Discuss auditions • Map out audition process • Discuss the duties of the casting director <p>Lesson 2: Audition Etiquette</p> <ul style="list-style-type: none"> • Dressing for an audition • Choosing a monologue • Introduction • Cold reading • Students conduct a mock audition with classmates, alternating the roles of director and auditionees. • Develop an audition sheet containing the information that will be needed for production. <p>Lesson 3: Rehearsal process</p> <ul style="list-style-type: none"> • Casting a show • Create a rehearsal schedule
<i>D</i> Experiences	<p>Audition Workshop</p> <p>Audition for OHS production</p>
Resources	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • http://www.shakespearesglobe.com/about-us/virtual-tour • www.improvincyclopedia.org • http://www.lessonplanet.com/work-sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • http://www.gutenberg.org/files/2542/2542-h/2542-h.htm#act1 	
Suggested Time Frame:	3 weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Monologues		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and			

collaborate with others.

CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Overview/Rationale

This unit focuses on the rehearsal process of a monologue, including table work, blocking, analysis, and performance.

Standard(s)

- **1.3.12.C.2** - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
- **1.1.12.C.2** - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
- **1.4.12.C.3** - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

Technology Standard(s)

- **8.1.12.A.4** Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.
- **8.1.12.F.1** Select and use specialized databases for advanced research to solve real world problems.

Interdisciplinary Standard(s)

- **L.9-10.6** - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Essential Question(s)

- What elements go into performing a monologue?
- What tools can be used to interpret a monologue?
- What clues are given the rehearsal process to help establish predictable patterns?
- How does constructive criticism shape the ensemble process and product?

Enduring Understandings

- A theatrical student actor can evaluate and determine the proper acting technique to apply to a performance
- Selecting an acting technique for a performance can influence the impacts of the performance.
- Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

- | | |
|---|---|
| E | Global Awareness |
| E | Environmental Literacy |
| E | Health Literacy |
| T | Civic Literacy |
| E | Financial, Economic, Business, and Entrepreneurial Literacy |

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Skills

- | | |
|---|---------------------------------------|
| A | Creativity and Innovation |
| A | Critical Thinking and Problem Solving |
| A | Communication |
| A | Collaboration |

Student Learning Targets/Objectives

- Analyze various characters' actions and personalities
- Create powerful stage pictures
- Compare and contrast the motivations of characters
- Present well-rehearsed monologues
- Effectively critique performances of scenes

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of monologues will be graded with rubrics. Students will

critique one another's performances.

Teaching and Learning Actions

Instructional Strategies *D*

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

Activities

Lesson 1: Table work

- Character analysis
- Scene breakdown
- Label beats and tactics
- Determine subtext

Lesson 2: Blocking

- Design the layout of the scenery
- Determine the movement of the scene
- Create stage pictures

Lesson 3: Rehearsal

- Students rehearse the monologues for instructor and peer feedback
- Final performance

Experiences *D*

OHS Dram Showcase

Resources

- Basic Drama Projects 8th Edition
- www.applausepub.com
- www.assitej-usa.org/index2.html
- www.bakersplays.com

www.ChildrensTheatrePlays.com
www.chdramaworkshop.homestead.com
www.dramatists.com/text/home.html
www.dramatistsguild.com
www.stageplays.com/plays.htm
www.pacificsites.com/~kidsplay/about.htm
www.badwolfpress.com
www.newdramatists.org
www.newplaysforchildren.com
www.aate.com/resources/links/PlaysandPlaywritingLinks.ht

Suggested Time Frame:

8 weeks

D- Indicates differentiation at the Lesson Level.

Orange Public Schools
Introduction to Theatre



OBE Approval Date: _____

Introduction to Theatre

Content Area:	Drama	Grade(s)	9-12
Unit Plan Title:	Theatre History		
Common Core Anchor Standard			
<u>Reading</u> CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently. <u>Writing</u> CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
The focus of this unit is to learn the history of theatre, specifically ancient, Medieval, Renaissance, and Elizabethan theatre.			
Standard(s)			
<ul style="list-style-type: none">1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras			
Technology Standard(s) <ul style="list-style-type: none">8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.		Interdisciplinary Standard(s) <ul style="list-style-type: none">L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.R1.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from	

	<p>the text, including determining where the text leaves matters uncertain</p> <ul style="list-style-type: none"> • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

- What influences do the ancient theatres have on contemporary theatre?
- How did Medieval and Renaissance life affect theatre of that time?
- How do cultural differences affect theatre?
- Why is it useful to compare theatre history to contemporary theatre practice when deciding on a production concept?
- How has theatre been used to express changing values in a specific society?

Enduring Understandings

- The study of theatre history reveals patterns of societal development and progress over time.
- The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.
- The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society's culture and traditions.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/>	A Global Awareness	<input type="checkbox"/>	A Creativity and Innovation
<input type="checkbox"/>	T Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	E Health Literacy	<input type="checkbox"/>	T Communication
<input type="checkbox"/>	T Civic Literacy	<input type="checkbox"/>	E Collaboration
<input type="checkbox"/>	T Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Compare and contrast conventions of ancient and contemporary world theatrical forms.
- Analyze theatrical styles that challenge the social mores/zeitgeist of various historical periods.
- Analyze how dramatic literature and theatre is used to sway public opinion and question social norms.
- Differentiate ways that theatre has reflected and impacted the society and culture of its time in Western and non-Western theatrical traditions up to and including the 21st Century.
- Analyze how the theatre experience has or has not changed across a spectrum of historical period.

Assessments

- Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances and presentations will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions

Instructional Strategies
D - Translated notes into native languages for non English speakers.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

D - *Activities*

Lesson 1: Storytelling

- Explore the storytelling tradition
- Examine the role of the West African Griot
- Perform a dramatization of a story from the Oral Tradition
- One word story activity
- Write a story to personify an inanimate object

Lesson 2: The Dawn of Theatre

- Discuss various ancient theatre practices
- Explore City Dionysia
- Design Greek mask to determine character

	<ul style="list-style-type: none"> • Perform as a Greek chorus • Read excerpts from Greek tragedies • View examples of Chinese and Japanese drama, including Kabuki and Bunraku <p>Lesson 3: From Middle Ages to 1800s</p> <ul style="list-style-type: none"> • Explore Medieval Drama • Present tableaux • Discover examples of Mystery, Miracle, Morality, and Passion plays • Watch examples of Commedia Dell'arte • Discuss Renaissance playwrights such as Cervantes, Lope de Vega, and Moliere • Explore Elizabethan England • Examine Shakespearean plays, poems, and sonnets • Write in Iambic Pentameter
Experiences <i>D</i>	Virtual tour of the Globe Theatre Field Trip: Shakespeareance at Drew University
Resources	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • http://www.shakespearesglobe.com/about-us/virtual-tour • www.improvincyclopedia.org • http://www.lessonplanet.com/work-sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • www.elizabethanera.org.uk/elizabethan-theatre/audiences.htm • https://www.teachervision.com/shakespeare/drama/5483.html • Folger Shakespeare Library - www.folger.edu • "Shakespeare in American Communities" • DVD's: A&E's Biography: Shakespeare Hamlet Romeo and Juliet • Youtube Shakespeare, Commedia Dell'Arte, Greek Theatre 	
Suggested Time Frame:	6 weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	9-12
Unit Plan Title:	The Play: From Vision to Reality		
Common Core Anchor Standard			
<u>Reading</u> CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			

CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

Writing

CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Overview/Rationale

The focus of this unit is to explore elements of producing a play, including playwriting, directing, producing, and casting.

Standard(s)

- 1.3.12.C.1-Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
- 1.1.12.C.3 - Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.
- 1.3.12.C.1 - Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

Technology Standard(s)

- **8.1.12.A.4** Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.
- **8.1.12.F.1** Select and use specialized databases for advanced research to solve real world problems.

Interdisciplinary Standard(s)

- **L.9-10.6** - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a

	clue to the meaning of a word or phrase.
Essential Question(s)	
<ul style="list-style-type: none"> • What steps go into writing and producing a play? • How can you turn an idea into a play? • Who are the keys members of a production staff and what are their responsibilities? • What are the special concerns in producing a musical? • What role does design play in producing a play? 	
Enduring Understandings	
<ul style="list-style-type: none"> • Theatrical ensemble work techniques often transfers across work environments. • Theatrical traditions of ensemble work for theatre create the foundations for creativity. • All members of the theatrical ensemble promote the relationships and rules as part of the culture within the art form. • The traditional theatrical ensemble transforms the culture and values with the addition of student written scripts. 	

In this unit plan, the following 21 st Century themes and skills are addressed.			
<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are <i>E-Encouraged</i>, <i>T-Taught</i>, or <i>A-Assessed</i> in this unit by marking <i>E</i>, <i>T</i>, <i>A</i> on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/> E	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> T	Environmental Literacy	<input type="checkbox"/> A	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> T	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> A	Financial, Economic, Business, and Entrepreneurial Literacy		
Student Learning Targets/Objectives			
<ul style="list-style-type: none"> • Examine themes and motifs within a given play • Understand the historical significance of theatre, film, television, and/or electronic media • Compose an original theatre selection for performance incorporating the ensemble process • Direct peers in an ensemble production • 			
Assessments			
<ul style="list-style-type: none"> • Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, 			

Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.

- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances and presentations will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions

Instructional Strategies
D - Translated notes into native languages for non English speakers.

Independent Study

Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Learning Response Logs

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

Activities

D

Lesson 1: Playwriting

- Picture prompt scene
- Discuss Aristotle's six elements of Drama
- Apply basic plot structure to known plays and movies
- Brainstorm ideas for student written play
- Students discuss and write a play

Lesson 2: The Director and Producer

- Discuss the different jobs of the director and producer
- Explore the role of a dramaturg
- List and discuss other members of the production team
- Script analysis
- Develop a director's vision
- Create a program for class developed play

Lesson 3: The Cast

- Discuss the casting process
- Understand audition etiquette
- Mock auditions
- Cast class play
- Organize information into a viable rehearsal schedule

<i>D</i> Experiences	Audition workshop OHS/OPA fall drama and spring musicals
Resources	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • Broadway playbills • Resume template 	
Suggested Time Frame:	6 Weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	9-12
Unit Plan Title:	Theatre and Its Counterparts		
Common Core Anchor Standard			
<u>Reading</u> CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u> CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale The focus of this unit is to explore musical theatre and other theatrical forms, including performance art, multimedia, film, and television.			
Standard(s) <ul style="list-style-type: none">• 1.2.12.C.1 - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.• 1.3.12.C.1 - Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.• 1.4.12.C.3 - Develop informed personal responses to an assortment of artworks across the four arts			

disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- **1.4.12.A.4** - Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Technology Standard(s)

- **8.1.12.A.4** Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.
- **8.1.12.F.1** Select and use specialized databases for advanced research to solve real world problems.

Interdisciplinary Standard(s)

- **L.9-10.6** - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Essential Question(s)

- Where does musical theatre have its origins?
- How does film's approach to storytelling differ from that of theater?
- How influential is television?
- How does television differ from film?
- What makes a good performance?
- What are some benefits of criticism?

Enduring Understandings

- Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.
- Design choices and artistic expressions reflect cultural influence.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes		Indicate whether these skills are E-Encouraged , T-Taught , or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill. 21st Century Skills	
<input type="checkbox"/> T	Global Awareness	<input type="checkbox"/> A	Creativity and Innovation
<input type="checkbox"/> E	Environmental Literacy	<input type="checkbox"/> E	Critical Thinking and Problem Solving
<input type="checkbox"/> E	Health Literacy	<input type="checkbox"/> A	Communication
<input type="checkbox"/> T	Civic Literacy	<input type="checkbox"/> A	Collaboration
<input type="checkbox"/> T	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Understand elements of musical theatre
- Analyze a potential musical idea in terms of viability, characters, setting, plot, and audience appeal
- Explore theatrical forms outside the realm of traditional theatre
- Understand how elements of theatre and film differ
- Learn about the filmmaking process
- Analyze a particular TV show in terms of characters, plot elements, settings, tone, and target audience
- Write an objective and fair review of a theatre, film, or television performance.

Assessments

- Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances and presentations will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions

Instructional Strategies <i>D - Translated notes into native languages for non English speakers.</i>	Independent Study Students are given the opportunity to investigate a project independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.
	Differentiation/Leveled Instruction Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.
	Reflection Journal Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have

	<p>about the content.</p> <p><u>Video Integration</u></p> <p>Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.</p>
<p><i>D</i></p> <p><i>Activities</i></p>	<p>Lesson 1: Musical Theatre</p> <ul style="list-style-type: none"> • Discuss the history of musical theatre • Analyze songs from musicals • View performances from Tony Award winning musicals • perform song lyrics as a monologue • Discuss Adaptation and marketability • Create a proposal for a new musical <p>Lesson 2: Stage to Film</p> <ul style="list-style-type: none"> • Discuss early film • compare/contrast technical requirements for film and stage • Watch video clips that contain different technical shots • Scene adaptation screenplay <p>Lesson 3: Movies</p> <ul style="list-style-type: none"> • Film Journal Entry • Create a storyboard worksheet • Discuss the four phases of the filmmaking process • Explore a soundstage • Discuss films in terms of setting, locations, director, cinematography, and acting • Continuity activity <p>Lesson 4: Television</p> <ul style="list-style-type: none"> • Television Journal entry • Discuss shows that are on television now • Explore TV Guide • Watch examples of various television genres • Discuss the controversy behind television • Create a concept for a new reality show/ Sitcom • Remote Control <p>Lesson 5: Critique</p> <ul style="list-style-type: none"> • Read Theater Reviews • Discuss properties of a successful performance • Explore constructive criticism • Critique clips of theatrical productions
<p><i>D</i></p> <p><i>Experiences</i></p>	<p>OHS/OPA fall drama and spring musicals</p>
<p>Resources</p>	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition 	

- <http://theater.nytimes.com/shows/all-reviews.html>
- Tony awards performance videos

Suggested Time Frame:

4 weeks

D- Indicates differentiation at the Lesson Level.

Orange Public Schools
Intermediate/Advanced Drama



OBE Approval Date: _____

Intermediate/Advanced Drama

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Technical Theatre		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
The focus of this unit is to understand the principles of technical theatre. Students will learn about the different types of stages and their characteristics. They will also begin to understand how set design, costumes, make-up, and props affect a stage production.			
Standard(s)			
<ul style="list-style-type: none">• 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.• 1.4.12.A.2 Speculate on the artist's intent, using discipline specific arts terminology and citing embedded clues to substantiate the hypothesis.• 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.• 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">• 8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.• 8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.		<ul style="list-style-type: none">• L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	

- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Essential Question(s)

- What does costume communicate about someone's personality?
- How can the use of music alter one's mood?
- How can time period influence design?
- How can materials affect a set's design?

Enduring Understandings

- The creation of a play may enhance the discovery of current social, political, historical, and cultural themes and issues, and philosophies.
- Traditional theatrical culture embodies stage norms (such as: safety procedures, stage manager responsibilities, load-in, director's concepts) and allows for open collaboration.
- Technical theater vocabulary (such as; arbor, weight, fly) strengthens the performers' understanding of style, composition and technique.
- Through observation and critical investigation of script sources the collaboration with directors enhances understanding of design style within a cohesive concept.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. 21st Century Themes

A	Global Awareness
A	Environmental Literacy
E	Health Literacy
E	Civic Literacy

Indicate whether these skills are **E-Encouraged**, **T-Taught**, or **A-Assessed** in this unit by marking **E, T, A** on the line before the appropriate skill.

21st Century Skills

E	Creativity and Innovation
T	Critical Thinking and Problem Solving
A	Communication
A	Collaboration

Student Learning Targets/Objectives

- Illustrate the attributes of safety, construction, and production of technical theatre elements
- Trace the development of technical aspects of theatre throughout major points of history
- Design costumes and make-up that is appropriate for specific characters
- Write or devise a short original play that conforms to the dramatic structure of one theatrical genre with a clear beginning, middle, and end
- Direct a scene from a published or original work demonstrating suitable script analysis and clear visual aesthetics
- Ascertain the aesthetic of a theatrical production based on the technical production and performance values
- Evaluate the technical and artistic merits of a theatrical production within the context of its social, historical and/or political significance, craftsmanship, and originality as criteria for an informed response regarding the successful communication of the director's vision

Assessments

- Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – presentations of projects will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions**Instructional Strategies****Independent Study**

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

<p>Activities</p> <p><i>D - Advanced Drama students will each choose one play to read and design costumes, make-up, props, and sets for.</i></p>	<p>Lesson 1: Costumes</p> <ul style="list-style-type: none"> • picture prompt • fashion interview • look at costumes from different genres and time periods • discuss costume ideas for a particular play • sketch costume ideas • design a costume plot • Unconventional costume challenge <p>Lesson 2: Makeup</p> <ul style="list-style-type: none"> • discuss stage makeup • look at examples • determine appropriate makeup for a character • sketch distinctive facial features to delineate characters • apply stage makeup <p>Lesson 3: Props</p> <ul style="list-style-type: none"> • create scenes to incorporate given props • read a play • develop a prop list for the play • gather props from the list <p>Lesson 4: Set Design and Construction</p> <ul style="list-style-type: none"> • Discuss set construction • Create a space activity • read scenes from plays • Students design sets for each scene • Students build a model of their set design
<p>Experiences</p>	<p>Unconventional materials costume challenge</p> <p>Stage makeup workshop</p> <p>Create mockup stages</p>
<p>Resources</p>	
<ul style="list-style-type: none"> • Basic Drama Projects • www.bath.ac.uk/~su2bc/infoguides/index.shtml • www.drama.ac.uk/lighting.html • www.hstech.org • www.musicyellowpages.com/lteg.htm • www.lighting-association.com/links • www.geocities.com/Broadway/Stage/2203/Smhandbook.html • http://home.pacbell.net/jmorone • www.theatrecrafts.com • www.toolsforstagecraft.com/index.htm • www.usitt.org/ • Clark, I.E. STAGECRAFTERS' HANDBOOK: A GUIDE FOR THEATRE TECHNICIANS, Studio City, Players Press, 1995. 	

Suggested Time Frame:

6 Weeks

D- Indicates differentiation at the Lesson Level.

Content Area:

Drama

Grade(s)

10-12

Unit Plan Title:

Theatre History

Common Core Anchor Standard

Reading

CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

Writing

CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Overview/Rationale

The focus of this unit is to learn the history of theatre, specifically ancient, Medieval, Renaissance, and Elizabethan theatre.

Standard(s)

- **1.2.12.A.1** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history
- **1.2.12.A.2** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras

Technology Standard(s)

- **8.1.12.A.4** Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.
- **8.1.12.F.1** Select and use specialized databases for advanced research to solve real world problems.

Interdisciplinary Standard(s)

- **L.9-10.6** - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- **R1.11-12.1** Cite strong and thorough textual

	<p>evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain</p> <ul style="list-style-type: none"> • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

- What influences do the ancient theatres have on contemporary theatre?
- How did Medieval and Renaissance life affect theatre of that time?
- How do cultural differences affect theatre?
- Why is it useful to compare theatre history to contemporary theatre practice when deciding on a production concept?
- How has theatre been used to express changing values in a specific society?

Enduring Understandings

- The study of theatre history reveals patterns of societal development and progress over time.
- The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.
- The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society's culture and traditions.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/>	A Global Awareness	<input type="checkbox"/>	A Creativity and Innovation
<input type="checkbox"/>	T Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	E Health Literacy	<input type="checkbox"/>	T Communication
<input type="checkbox"/>	T Civic Literacy	<input type="checkbox"/>	E Collaboration
<input type="checkbox"/>	T Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Compare and contrast conventions of ancient and contemporary world theatrical forms.
- Analyze theatrical styles that challenge the social mores/zeitgeist of various historical periods.
- Analyze how dramatic literature and theatre is used to sway public opinion and question social norms.
- Differentiate ways that theatre has reflected and impacted the society and culture of its time in Western and non-Western theatrical traditions up to and including the 21st Century.
- Analyze how the theatre experience has or has not changed across a spectrum of historical period.

Assessments

- Pre and Formative - Pre-assess improvisation understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – presentations of projects will be graded by rubrics. Students will critique one another's performances.

Teaching and Learning Actions

Instructional Strategies

D

Powerpoint/SMART Guided Learning

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

Activities

D – Advanced Drama

Lesson 1: Storytelling

- Explore the storytelling tradition

<p><i>Students will write scenes in the style of ancient, Medieval, or Renaissance theatre.</i></p>	<ul style="list-style-type: none"> • Examine the role of the West African Griot • Perform a dramatization of a story from the Oral Tradition • One word story activity • Write a story to personify an inanimate object <p>Lesson 2: The Dawn of Theatre</p> <ul style="list-style-type: none"> • Discuss various ancient theatre practices • Explore City Dionysia • Design Greek mask to determine character • Perform as a Greek chorus • Read excerpts from Greek tragedies • View examples of Chinese and Japanese drama, including Kabuki and Bunraku <p>Lesson 3: From Middle Ages to 1800s</p> <ul style="list-style-type: none"> • Explore Medieval Drama • Present tableaux • Discover examples of Mystery, Miracle, Morality, and Passion plays • Watch examples of Commedia Dell'arte • Discuss Renaissance playwrights such as Cervantes, Lope de Vega, and Moliere • Explore Elizabethan England • Examine Shakespearean plays, poems, and sonnets • Write in Iambic Pentameter
<p><i>Experiences</i> <i>D</i></p>	<p>Virtual tour of the Globe Theatre Field Trip: Shakespeareance at Drew University</p>
<p>Resources</p>	
<ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • http://www.shakespearesglobe.com/about-us/virtual-tour • www.improvincyclopedia.org • http://www.lessonplanet.com/work-sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • www.elizabethanera.org.uk/elizabethan-theatre/audiences.htm • https://www.teachervision.com/shakespeare/drama/5483.html • Folger Shakespeare Library - www.folger.edu • "Shakespeare in American Communities" • DVD's: A&E's Biography: Shakespeare Hamlet Romeo and Juliet • Youtube Shakespeare, Commedia Dell'Arte, Greek Theatre 	
<p>Suggested Time Frame:</p>	<p>6 weeks</p>

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
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Unit Plan Title:	Creating a Character
Common Core Anchor Standard	
<u>Reading</u>	
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.	
<u>Writing</u>	
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.	
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.	
Overview/Rationale	
The focus of this unit is to teach students to analyze characters from clues in the play's text and give students tools to use in the development of characters in a variety of comic and dramatic roles.	
Standard(s)	
<ul style="list-style-type: none">• 1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.• 1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.• 1.4.12.C.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.	
Technology Standard(s) <ul style="list-style-type: none">• 8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.• 8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.	Interdisciplinary Standard(s) <ul style="list-style-type: none">• L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.• R1.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain• L.11-12.1 Demonstrate command of the

	<p>conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

- How does creating characters through rehearsal and performance enhance real-world connections to literary characters and diverse cultures?
- How does creating characters through rehearsal and performance, with knowledge of historical periods, enhance real-world connections to literary characters and diverse cultures?
- What choices must you make to create a character unlike yourself? In what ways does creating a believable character effect the final product and inform the playwright's intent/director's concept?
- How can the use of character development techniques, both internal and external, result in well-rounded characters?
- How does an understanding of real world literary and historical characters help inform character choices?
- How does the internal character thought process get expressed externally?

Enduring Understandings

- Actors' personal emotions inform the development and portrayal of character relationships through using personal emotional experiences throughout the acting process.
- Character development techniques inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.
- Improvisational skills inform the playmaking and writing processes, and contribute to the actor's capacity for spontaneous ingenuity and self-direction.
- The physicality of the actor often expresses key elements of the emotional landscape of a character.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are <i>E-Encouraged</i>, <i>T-Taught</i>, or <i>A-Assessed</i> in this unit by marking <i>E</i>, <i>T</i>, <i>A</i> on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/>	T Global Awareness	<input type="checkbox"/>	A Creativity and Innovation
<input type="checkbox"/>	T Environmental Literacy	<input type="checkbox"/>	A Critical Thinking and Problem Solving
<input type="checkbox"/>	E Health Literacy	<input type="checkbox"/>	A Communication
<input type="checkbox"/>	E Civic Literacy	<input type="checkbox"/>	A Collaboration
<input type="checkbox"/>	E Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Build on the creative process in character development and script improvisation
- Articulate a rationale for artistic choices concerning historical periods, genres, and relevant playwrights
- Communicate meaning by including perception of character intent and back story to engage an audience
- Demonstrate the influences of character choices within the group dynamics of the play through choices in expression, imagination, and appreciation

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of scenes and monologues. Students will critique one another's performances.

Teaching and Learning Actions**Instructional Strategies****D****Powerpoint/SMART Guided Learning**

Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.

Independent Study

Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.

Differentiation/Leveled Instruction

Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.

Reflection Journal

Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.

Video Integration

Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.

Activities

D– Advanced Drama
Students will deal with more complex characters

Lesson 1: Character Analysis

- Partner interview
- Improvised scenes playing the partner
- Discuss characters, motivation, objectives, tactics, and obstacles

<p>and situations. The characters will be extremely different from the students.</p>	<ul style="list-style-type: none"> • motivation chart • generate objective/tactic list • action banana • Can I sit? • Open subtext monologue <p>Lesson 2: Character Development</p> <ul style="list-style-type: none"> • Recreate a close friend or family member using your posture, vocal rhythm and tone, facial expression, and a few key phrases. • Discuss basic plot structure • Apply basic plot structure to familiar stories • Open subtext scenes • Character development for monologues and scenes • Read a scene from A Doll's House and explore its subtext • Play Line-o-rama with sentence slips and subtext cards • Subtext challenge <p>Lesson 3: Dramatic Roles</p> <ul style="list-style-type: none"> • Explore the four elements of Drama • Building a dramatic character activity • Read and discuss soliloquies from Shakespearean tragedies • Practice dialects • Write and perform short dramatic monologues <p>Lesson 4: Comic Roles</p> <ul style="list-style-type: none"> • discuss the differences between types of comedies • discover the rule the three in comedic performance clips • Analyze famous comedic actors and characters • Students write and perform comedic monologues
<p><i>D</i> Experiences</p>	<p>Subtext Challenge</p> <p>View a production at a local theatre</p> <p>OHS/OPA fall play and spring musical</p>
<p>Resources</p> <ul style="list-style-type: none"> • Basic Drama Projects 8th Edition • http://www.shakespearesglobe.com/about-us/virtual-tour • www.improvencyclopedia.org • http://www.lessonplanet.com/work-sheets/iambic-pentameter • http://www.rubrics4teachers.com/ • http://www.teach-nology.com/ • http://listverse.com/2010/08/20/top-10-theater-superstitions/ • http://www.gutenberg.org/files/2542/2542-h/2542-h.htm#act1 	
<p>Suggested Time Frame:</p>	<p>6 Weeks</p>

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Scene Study		
Common Core Anchor Standard			
Reading			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
Writing			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			
Overview/Rationale			
This unit focuses on the rehearsal process of a scene, including table work, blocking, analysis, and performance.			
Standard(s)			
<ul style="list-style-type: none">1.3.12.C.2 - Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.1.1.12.C.2 - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.1.4.12.C.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.			
Technology Standard(s)		Interdisciplinary Standard(s)	
<ul style="list-style-type: none">8.1.12.A.4 Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.8.1.12.F.1 Select and use specialized databases for advanced research to solve real world problems.		<ul style="list-style-type: none">L.9-10.6 - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.R1.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from	

	<p>the text, including determining where the text leaves matters uncertain</p> <ul style="list-style-type: none"> • L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.11-12.4.A Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
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Essential Question(s)

- What elements go into performing a scene?
- How can actors work together to interpret a scene?
- How is performing a scene different than performing a monologue?
- What clues are given the rehearsal process to help establish predictable patterns?
- How does constructive criticism shape the ensemble process and product?

Enduring Understandings

- A theatrical student actor can evaluate and determine the proper acting technique to apply to a performance
- Selecting an acting technique for a performance can influence the impacts of the performance.
- Observation and critique of peer performance cultivates fine-tuning of composition within a performance to enhance a finished product.

In this unit plan, the following 21st Century themes and skills are addressed.

<p>Check all that apply.</p> <p>21st Century Themes</p>		<p>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</p> <p>21st Century Skills</p>	
<input type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	Communication
<input type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	Collaboration
<input type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Analyze various characters' actions and personalities

- Create powerful stage pictures
- Compare and contrast the motivations of characters
- Present well-rehearsed scenes
- Effectively critique performances of scenes

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of scenes will be graded with rubrics. Students will critique one another's performances.

Teaching and Learning Actions

<p><i>Instructional Strategies</i> D</p>	<p><u>Powerpoint/SMART Guided Learning</u> Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Independent Study</u> Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u> Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Reflection Journal</u> Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.</p> <p><u>Video Integration</u> Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.</p>
<p><i>Activities</i> D – Advanced Drama <i>students will present more complex scenes, such as Shakespeare, Brecht, or Chekhov</i></p>	<p>Lesson 1: Table work</p> <ul style="list-style-type: none"> • Character analysis • Scene breakdown • Label beats and tactics • Determine subtext <p>Lesson 2: Blocking</p> <ul style="list-style-type: none"> • Design the layout of the scenery

	<ul style="list-style-type: none"> Determine the movement of the scene Create stage pictures <p>Lesson 3: Rehearsal</p> <ul style="list-style-type: none"> Students rehearse the scenes for instructor and peer feedback Final performance
<i>D</i> Experiences	<p>OHS Drama Showcase</p> <p>Attend a play at a local theatre</p>
Resources	
<ul style="list-style-type: none"> Basic Drama Projects 8th Edition www.applausepub.com www.assitej-usa.org/index2.html www.bakersplays.com www.ChildrensTheatrePlays.com www.chdramaworkshop.homestead.com www.dramatists.com/text/home.html www.dramatistsguild.com www.stageplays.com/plays.htm www.pacificsites.com/~kidsplay/about.htm www.badwolfpress.com www.newdramatists.org www.newplaysforchildren.com www.aate.com/resources/links/PlaysandPlaywritingLinks.ht 	
Suggested Time Frame:	8 weeks

D- Indicates differentiation at the Lesson Level.

Content Area:	Drama	Grade(s)	10-12
Unit Plan Title:	Theatre for Social Change		
Common Core Anchor Standard			
<u>Reading</u>			
CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.			
CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.			
<u>Writing</u>			
CCRA.W. 6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.			
CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.			

Overview/Rationale

The focus of this unit is to allow students to use theatre as a tool to express themselves and bring attention to societal events that they wish could change.

Standard(s)

- **1.2.12.A.2** - Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- **1.1.12.C.2** - Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
- **1.1.12.C.1** - Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
- **1.3.12.C.1** - Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
- **1.4.12.A.2** - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

Technology Standard(s)

- **8.1.12.A.4** Create a personalized digital portfolio that contains a resume, exemplary projects and activities reflecting personal and academic interests, achievements, and career aspirations.
- **8.1.12.F.1** Select and use specialized databases for advanced research to solve real world problems.

Interdisciplinary Standard(s)

- **L.9-10.6** - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- **R1.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain
- **L.11-12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11-12.4.A** Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Essential Question(s)

- What can an artist do to change the way an audience looks at theatre?
- How can actors use art developed by others to impact performance?
- How can actors have an impact on the lives of those who view their art?

- How can the understanding of theatre history impact community and social change?
- What factors assist in determining an informed production concept?
- What is the benefit of investigating a society's culture?
- How can a society learn from identifying patterns in theatre history?

Enduring Understandings

- The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.
- The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society's culture and traditions.

In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply.
21st Century Themes

- | | |
|---|---|
| T | Global Awareness |
| T | Environmental Literacy |
| E | Health Literacy |
| A | Civic Literacy |
| E | Financial, Economic, Business, and Entrepreneurial Literacy |

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Skills

- | | |
|---|---------------------------------------|
| A | Creativity and Innovation |
| A | Critical Thinking and Problem Solving |
| A | Communication |
| A | Collaboration |

Student Learning Targets/Objectives

- Demonstrate and expand dramatic concepts through improvisations.
- Use improvisation as an approach to scripted material.
- Analyze self and others verbally and through keeping entries in a journal.
- Write scenes that represent things in society that can be changed.

Assessments

- Pre and Formative - Pre-assess understanding through brainstorming and discussions, Rehearsal is formatted to meet student's range of abilities. Formative assessment and adjustment of timing, gestures, etc. are found throughout the rehearsal process.
- Summative – Chapter tests, portfolio assessment. Across the unit students will keep notes through journaling, using appropriate theatre terminology/vocabulary, about characterization.
- Other assessment measures – performances of scenes and monologues. Students will critique one another's performances.

Teaching and Learning Actions

<p><i>Instructional Strategies</i></p> <p>D</p>	<p><u>Powerpoint/SMART Guided Learning</u></p> <p>Students are given the opportunity to view, discuss and receive instruction based off of fully realized, interactive Powerpoint lecture series. The teacher uses this as a means to aurally and visually stimulate the understanding of the class unit. Interactive SMARTBoard learning is essential while supplemented and acting as the primary source of instruction.</p> <p><u>Independent Study</u></p> <p>Students are given the opportunity to investigate a theatrical time period independently with guidance and support from the teacher. Teacher may use this time to pull students into small groups who need extra assistance with specific content.</p> <p><u>Differentiation/Leveled Instruction</u></p> <p>Whole group mini-lesson is provided as an introduction for the entire class. The teacher then provides a variety of activities with different levels of difficulty that will allow students to practice the skill at their own level. The teacher may choose assignments for students or give students the opportunity to choose their own activity.</p> <p><u>Reflection Journal</u></p> <p>Students keep a journal that allows them to reflect on the content they are learning throughout the unit. Students make connections to what they have learned, set goals, and reflect on what they have learned. Students may also ask questions they still have about the content.</p> <p><u>Video Integration</u></p> <p>Students watch various videos that demonstrate the concepts being taught. Students reflect on the videos.</p>
<p><i>Activities</i></p> <p>D - Advanced Drama</p> <p><i>Students will write scenes for teenagers, rather than children. Their social change scenes will reflect global issues.</i></p>	<p>Lesson 1: Children's theatre</p> <ul style="list-style-type: none"> Students will choose a fairy tale. They will write a scene for children using that fairy tale's characters. The characters will be facing a problem familiar to children. Show how the character may solve that problem. <p>Lesson 2: Social Change</p> <ul style="list-style-type: none"> Students will be put into groups. Each group will then decide on one local social issue which they will use as the basis for the acting component. Each group will be assigned a form of Social Change Theatre; research the form and its uses in the past. Each group will present that social issue in a scene using the assigned form of Social Change Theatre.
<p><i>Experiences</i></p> <p>D</p>	
<p>Resources</p>	
<ul style="list-style-type: none"> Theatre of the Oppressed, Augusto Boal Basic Drama Projects 8th Edition www.youthink.org www.offbroadwayonline.com www.aate.com www.americantheatrewing.org www.artslynx.org/theatre/thed.htm www.athe.org www.creativedrama.com www.stemnet.nf.ca/~mcoady www.edta.org 	

Suggested Time Frame:	8 weeks

D- Indicates differentiation at the Lesson Level.