

**Theater**  
**Grades 6-8**  
**August 2022**

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Unit 1	
Introduction	
<a href="#">Timeframe</a>	Interspersed throughout the year
<a href="#">Unit Overview</a>	<p>Introduction to communication on the stage</p> <ol style="list-style-type: none"><li>1. Introductory exercises that involve consideration of the stage/audience paradigm.</li><li>2. Introduction to the theater</li><li>3. Exercises to discover and engage vocal strengths and challenges: Breath, Focus, Projection, Articulation</li><li>4. Exercises to discover stage movement, balance, physical control.</li><li>5. Exercises to explore various expressions of human realities through physical movement.</li><li>6. All students will be expected to relate what is SEEN and HEARD from performers.</li></ol>
<a href="#">Essential Questions</a>	<p>What is the relationship between actor and audience? What responsibilities do both parties have in the theatrical process? What is the concept of the “Fourth Wall”? How does an actor communicate with an audience? Why is constructive feedback helpful and necessary to the actor?</p>
<a href="#">Unit Focus</a>	<ul style="list-style-type: none"><li>• The individual can only progress in acting with discipline; without discipline, there can be no theater.</li><li>• The actor must develop and protect the three basic tools: body, voice and mind.</li><li>• The work of an actor is to make choices with basic tools to enhance the telling of a narrative.</li><li>• The actor’s mind must possess and develop dramatic imagination.</li><li>• The actor’s control of body must include the mental and physical capability to be simultaneously actively alert and relaxed.</li><li>• The well-projected voice is a result of breath control and support from the diaphragm.</li><li>• Theater relies on a well-educated and appropriate/considerate audience adhering to standard norms of feedback.</li><li>• The acting classroom relies on feedback and critique from all parties involved in the theatrical process.</li></ul>
<a href="#">Interdisciplinary Connections</a>	<p>Optics as related to stage views and audience-centric staging; public speaking</p> <ul style="list-style-type: none"><li>• NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</li><li>• NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</li><li>• NJSLSA.SL3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</li></ul>

<a href="#">Common Assessments</a>	<b>Summative:</b> Identify the elements and players in theater production Delineate the process of theater production	
	<b>Formative:</b> Acting exercises and theater games Vocalization techniques	
	<a href="#">Materials</a>	
Commo   Materials		Supplemental Materials
TEXTS: To include resources such as:		OTHER:

101 Drama Games & Activities. Farmer, David. Drama Resource IBSN 10:1442131616 Theatre Games for Young Performers. Novelly, Maria. Merriweather IBSN 0-916260-31-3 The Good Apple Guide to Creative Drama Foley, Kathy et al. Copy Cats, Ltd. IBSN 0-86653-030-4 Acting for Children, a primer. Lewis, Mary Kane. John Day, New York City 1969.		<ul style="list-style-type: none"><li>Online sourced graphic of vocal process anatomy to describe vocalization.</li><li>Projection of numerous enunciation exercises, tongue twisters and excerpts from Gilbert and Sullivan lyrics, ie:. “Modern Major General” and “To sit in solemn silence”. .</li><li>Video of “Modern Major General” NYSF Youtube:<a href="https://www.youtube.com/watch?v=Rs3dPaz9nAo">https://www.youtube.com/watch?v=Rs3dPaz9nAo</a></li></ul>	
<a href="#">New Jersey Student Learning Standards (NJSLS)</a>			
<a href="#">Subject Area</a>	<a href="#">Technology</a>	<a href="#">21st Century Life and Careers</a>	<a href="#">ELA Companion</a>
Grade 6 - Theater	8.1: Educational Technology 8.2: Technology Education, Engineering, Design and Computational Thinking - Programming	Career Ready Practices 9.1: Personal Financial Literacy 9.2: Career Awareness, Exploration, and Preparation	Secondary Science and Social Studies Only

11.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work. 1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work. 1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work. 1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work. 1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance. 1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work. 1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work. 1.4.8 .Rea: Analyze how personal experiences affect artistic choices in a theatrical work.	8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career. CRP4 Communicate clearly and effectively and with reason	N/A
<u>Differentiation</u>			
Differentiation for Support (504, ELL, Special Education, Struggling Learners)		Differentiation for Enrichment	
Students offered buddy in class; teacher support; adapt exercises to native language; elicit tongue twisters from native language. Hearing impaired - preferential seating, body focus,		Students lead warm-ups and provide additions/augmentations to exercises; manage and lead exercises.	

Unit 2	
Improvisation	
<a href="#">Timeframe</a>	Interspersed throughout the year
<a href="#">Unit Overview</a>	Introduction of improvisation techniques and processes in a variety of forms and for a variety of outcomes
<a href="#">Essential Questions</a>	<ol style="list-style-type: none"><li>1. How are the creation and employment of distinct character traits important in the establishment and execution of dramatic imagination?</li><li>2. How do physical and vocal techniques fund the creation of engaging and credible character?</li><li>3. How do the rules of improvisation allow credible dramatic efforts to evolve?</li><li>4. How does the “YES, AND” rule allow growth of improvised scenes?</li><li>5. How can improvisation fund the effort of an actor in staged and scripted work?</li><li>6. How can improvisation fund the effort of actors creating new dramatic work?</li><li>7. How can success be measured in improvisation efforts?</li><li>8. How do mental focus and discipline coupled with dramatic imagination balance to create the improvised work?</li></ol>
<a href="#">Unit Focus</a>	<ul style="list-style-type: none"><li>• The development of <i>dramatic imagination</i> is critical for all areas of work in the theater arts.</li><li>• The successful actor must have skills and abilities in dramatic and comedic improvisation.</li><li>• Improvisation can be a helpful strategy in developing character, exploring established texts and creating new theatrical work.</li><li>• Success in improvisation requires close listening and agile thinking.</li><li>• Effective improvisation is built upon supportive work of participating performers.</li></ul>
<a href="#">Interdisciplinary Connections</a>	<ul style="list-style-type: none"><li>• Creative writing; improvisation and free-writing</li><li>• NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li><li>• NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</li></ul>
<a href="#">Common Assessments</a>	Summative: Performance Rubrics  Formative: Improvisation
<a href="#">Materials</a>	
Common Materials	Supplemental Materials



Differentiation for Support (504, ELL, Special Education, Struggling Learners)	Differentiation for Enrichment
Work in native language; design improv situations around newcomer/new language status; repeat of processes; more set-up for students; group work for all students; no solo performing requirements; team building.	Students to lead improvisations; support other students; offer ideas for exercise enhancement.

Unit 3	
Performance	
<u>Timeframe</u>	Interspersed throughout the year; Theatre Club
<u>Unit Overview</u>	Students will learn the importance of fully involving physical movement and gesture in acting and communication.
<u>Essential Questions</u>	<ol style="list-style-type: none"><li>1. How do the hands communicate? How do the eyes communicate? How do the other movements of parts of the body convey character motivation?</li><li>2. How does the performer control isolated muscles to affect believable false realities?</li><li>3. How does posture affect the communication of character?</li><li>4. How does consistency impact the quality of pantomime?</li><li>5. How can pantomime communicate emotion of a character?</li><li>6. How does a performance invite comedic interpretations? How can a performance be dramatic and tragic?</li></ol>
<u>Unit Focus</u>	<ul style="list-style-type: none"><li>• Pantomime has been a tradition in acting since the origination of theater practice with the Greeks and continuing into contemporary theater practice.</li><li>• Acting requires specific movement and vocal discipline</li><li>• Feedback and highly developed physical awareness are critical tools for an effective performance.</li></ul>
<u>Interdisciplinary Connections</u>	Public speaking <ul style="list-style-type: none"><li>• NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</li><li>• NJSLSA.SL2. Integrate and evaluate the information presented in diverse media and formats, including visually, quantitatively, and orally.</li><li>• NJSLSA.SL3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</li></ul>
<u>Common Assessments</u>	Summative: List and describe the ways an actor can project without vocalization Formative: Performance of pantomimed scene with partner(s)
<u>Materials</u>	

Common Materials		Supplemental Materials	
Teacher and student chosen scripts		Movement for Actors. Potter, Nicole, editor, Allworth Communications, Inc. New York 2002. Movement Games for children of all ages. Online videos of acting excercises	
<u>New Jersey Student Learning Standards (NJSLS)</u>			
<u>Subject Area</u>	<u>Technology</u>	<u>21st Century Life and Careers</u>	<u>ELA Companion</u>
<i>Grade 6 - Theater</i>	<i>8.1: Educational Technology 8.2: Technology Education, Engineering, Design and Computational Thinking - Programming</i>	<i>Career Ready Practices 9.1: Personal Financial Literacy 9.2: Career Awareness, Exploration, and Preparation</i>	<i>Secondary Science and Social Studies Only</i>
1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.	8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.	N/A
1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work. 1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work. 1.4.8.Pr4a: Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices. 1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production. 1.4.8.Pr5a: Examine how character relationships assist in telling the story of devised or scripted theatre work. 1.4.8.Pr5b: Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle 1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience 1.4.8.Cn10a: Examine a community issue through multiple perspectives in a theatrical work.		CRP4 Communicate clearly and effectively and with reason	
<u>Differentiation</u>			



Differentiation for Support (504, ELL, Special Education, Struggling Learners)	Differentiation for Enrichment
Physical movement based on individual's capability; mainstream students with regular ed - cognizant of limits.	Lead/invent exercises; develop multiple efforts in presentations

Unit 4	
Response to Theatre and Connections	
<u>Timeframe</u>	Interspersed throughout the year
<u>Unit Overview</u>	<ul style="list-style-type: none"><li>- Review a theater event based on observed elements in theater performance and - production.</li><li>- Understand theater as a shared communal experience between audience and actor.</li><li>- Develop an understanding of personal aesthetic and choice as related to production intent.</li><li>- Critique themselves and others in a respectful and constructive manner.</li><li>- Use reflection and analysis to evaluate their work and the work of their peers in a productive way.</li><li>- Compare, connect, and incorporate art forms by describing and analyzing methods of presentation and audience response for theater and dramatic media, including film, television, electronic media, and other art forms.</li><li>- Describe what can be deduced about a society/community's values based on a representative play from that culture.</li><li>- 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).</li><li>- Describe the culture in the world of a play and compare it to the world that produced the play.</li><li>- Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</li><li>- Articulate cultural, historical and social context of their original work.</li></ul>
<u>Essential Questions</u>	<ol style="list-style-type: none"><li>1. What are some methods that can be used to support and critique yourself and your peers in positive way?</li><li>2. How can you review a theater event based on the elements found in the performance and production of the dramatic work being observed?</li><li>3. How can you recognize the cultural and historical context of a dramatic work?</li><li>4. How can you identify the historical environment of a theatrical work using scene, costumes and props?</li></ol>
<u>Unit Focus</u>	<ul style="list-style-type: none"><li>● Identify and express in a class discussion students' favorite parts of a performance.</li><li>● Evaluate a production based on the based on the merits of its physical realization, direction, blocking, actors' interpretation of character, design, faithfulness to the ideas of the playwright, and clarity of communication.</li><li>● Critique the technical proficiency of a production based on how well sets, light and sound are used in realizing the director's vision.</li><li>● Research an artist whose work transformed a genre (e.g., Beckett, Ibsen) or represented a break with the old form, (e.g., Stanislavski, Jerome Kern).</li><li>● Use online resources to deepen students' understanding of theater performance by researching historical and cultural setting, period dress and customs.</li></ul>

<a href="#">Interdisciplinary Connections</a>	NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively. NJSLS  A.SL2. Integrate and evaluate the information presented in diverse media and formats, including visually, quantitatively, and orally.		
<a href="#">Common Assessments</a>	<ul style="list-style-type: none"><li>- <b>Summative:</b></li><li>- Write a critique of a performance. Share compositions</li><li>- <a href="#">Use a student/teacher collaborative rubric to evaluate performances</a></li></ul> <b>Formative:</b> Research critiques		
<a href="#">Materials</a>			
Common Materials		Supplemental Materials	
Scripts from around the world and representing other cultures		VIDEO RESOURCES:	
Student written scripts Social Studies texts		Performances from around the world and historic re-enactments of period pieces	
<a href="#">New Jersey Student Learning Standards (NJSLs)</a>			
<a href="#">Subject Area</a>	<a href="#">Technology</a>	<a href="#">21st Century Life and Careers</a>	<a href="#">ELA Companion</a>
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1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work. 1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work. 1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work. 1.4.8.Re8a: Investigate various critique methodologies and apply the knowledge to respond to a theatrical work. 1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work. 1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience. 1.4.8.Re9b: Identify and interpret how different cultural perspectives influence the evaluation of theatrical work. 1.4.8.Re9c: Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work. 1.4.8.Cn11a: Research the story elements of a staged drama/theatre work about global issues, including climate change, and discuss how a playwright might have intended a theatrical work to be produced. 1.4.8.Cn11b: Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.	8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career. CRP4 Communicate clearly and effectively and with reason	N/A
<a href="#">Differentiation</a>			
Differentiation for Support (504, ELL, Special Education, Struggling Learners)		Differentiation for Enrichment	
Use of native language in improvisations and scene construction; regard physical realities as character elements; work as physical or stage elements - limited dialogue, action as necessary.		Students complete multiple scenes with a variety of partners; students <i>direct</i> and/or <i>plan</i> efforts of fellow actors; independent script development.	