

ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

DEPARTMENT

Visual and Performing Arts

COURSE TITLE

Theatre III: Physical Theatre and Composition

Board of Education

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BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

Every individual develops intellectually as they gain skills and knowledge in the area of theater; however, theatre is much more than a class about how to develop basic acting skills or read a script. Theatre is a world that allows adolescents the opportunity to find themselves, to rediscover the joys of creativity, and to communicate with peers and build relationships in a supportive environment. Students will develop social skills and self-discipline, advance their abilities in creative problem solving, learn how to understand and communicate their emotions, empathize with others, and gain self-esteem. The theatre program will allow students from all backgrounds with a variety of goals to take advantage of the benefits that theatre has to offer.

Course Description

Theatre III: Physical Theatre and Composition is a half year course that will give students the opportunity to build upon what was learned in Theatre II and become more comfortable in their own bodies and within an ensemble. The actor's body is their instrument, and physical theatre techniques offer artists the opportunity to develop a level of awareness and control that brings their acting into their whole self. The work is entirely ensemble driven, giving students an opportunity to become more open and responsive to other performers. The course focuses primarily on Viewpoints technique, and students will be building their own compositions in the second quarter. Theatre II is a prerequisite for this course.

Integration of 21st Century Themes and Skills

Educational Technology

Standards: 8.1.12.C, 8.1.12.E

- **Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

Example: Students regularly communicate with the ensemble using Google Classroom and social media to plan and discuss artistic projects.

- **Research and Information Fluency:** Students apply digital tools to gather evidence, evaluate, and use information.

Example: Students find scripts; research the history of a play, playwright, or plot events; and view and respond to the work of other artists online throughout the course.

Career Ready Practices

Standards: CRP1, CRP2, CRP3, CRP4

CRP1. Act as a responsible and contributing citizen and employee Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

Example: Students will demonstrate the responsibilities associated with being a member of a community when engaging regularly as a member of a theatrical ensemble.

CRP2. Apply appropriate academic and technical skills. Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

Example: Students who regularly engage in theatre learn to analyze people and their motivations. Through regularly scene work, they will learn to better understand others rather than judging them.

CRP3. Attend to personal health and financial well-being. Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

Example: The actors body is their instrument. Healthy theatre practice includes regularly attention to relaxation, healthy eating habits, regular sleeping patterns, and physical activity.

CRP4. Communicate clearly and effectively and with reason. Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

Example: Students will learn to truly talk to and listen to one another, both in the moment as performers and when working together as artists producing a play.

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger

and more resilient.” Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Interdisciplinary Connections

CCSS.ELA-LITERACY.W.11-12.3.A: Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

Example: Students will compose plays revolving around themes such as “loss” and “loss/reunion” in which they must use theatrical composition techniques to create a smooth progression through the narrative.

CCSS.ELA-LITERACY.W.11-12.3.B: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Example: Students will incorporate the nine Viewpoints into their original compositions, paying close attention to how narrative techniques such as tempo and duration effect story..

CCSS.ELA-LITERACY.W.11-12.3.C: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Example: Students will compose montages and chair duets, experimenting with sequencing techniques.

General Differentiated Instruction Strategies

- Leveled texts
- Chunking texts
- Choice board
- Socratic Seminar
- Tiered Instruction
- Small group instruction
- Guided Reading
- Sentence starters/frames
- Writing scaffolds
- Tangible items/pictures
- Adjust length of assignment

- Repeat, reword directions
- Brain breaks and movement breaks
- Brief and concrete directions
- Checklists for tasks
- Graphic organizers
- Assistive technology (spell check, voice to type)
- Study guides
- Tiered learning stations
- Tiered questioning
- Data-driven student partnerships
- Extra time

Possible Additional Strategies for Special Education Students, At-Risk Students, and English Language Learners (ELLs)			
Time/General	Processing	Comprehension	Recall
<ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for reports and projects ● Communication system between home and school ● Provide lecture notes/outline 	<ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners 	<ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning 	<ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence ● Visual and verbal reminders ● Graphic organizers
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization
<ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder ● Spell-checker ● Audio-taped books 	<ul style="list-style-type: none"> ● Extended time ● Study guides ● Shortened tests ● Read directions aloud 	<ul style="list-style-type: none"> ● Consistent daily structured routine ● Simple and clear classroom rules ● Frequent feedback 	<ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda ● Note-taking assistance ● Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Course Name
Theatre III: Physical Theatre and Composition

Unit Title	Unit Understandings and Goals	Recommended Duration	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Unit #1: Alexander Technique and Acting	<ul style="list-style-type: none"> By letting go of tension in the body, the performer is better able to focus and control their instrument. Using Alexander Technique allows the performer to be fully grounded and present in their body. 	2 Weeks	Monologue	Movemenet Exercises	Journal Response
			Class Discussion	Movement Exercises	Journal Response
Unit #2: What is Viewpoints?	<ul style="list-style-type: none"> Viewpoints is a set of principles of movement through Time and Space: tempo, duration, kinesthetic response, repetition, shape, gesture, architecture, spatial relationship, and topography. Becoming conscious of these principles as we move allows us to become more responsive -- and acting is REACTING. Viewpoints provide a common vocabulary for composition grounded in the physical instead of in the cerebral. 	1 Week	Class Discussion	Notes	Journal Responses
			Class Discussion	Notes	Journal Responses
			Class Discussion	Notes	Journal Responses
Unit #3: Viewpoints in Time: Tempo and Duration, Kinesthetic Response, Repetition	<ul style="list-style-type: none"> The most basic Viewpoints in time, tempo and duration, make us more in tune with the movement of our bodies. Kinesthetic response allows us to react to movement outside of ourselves. Repetition makes us aware of patterns of movement and their potential. Combining the Viewpoints in Time for devising creates an expressive story. 	4 Weeks	Warm Up Exercises	Gridwork	Journal Response
			Warm Up Exercises	Grid Work	Journal Response
			Warm Up Exercises	Lane Work	Journal Response
			Warm Up Exercises	Rehearsal	Chair Duets

Unit #4: Viewpoints in Space: Spatial Relationship, Shape, Gesture, Topography, Architecture	<ul style="list-style-type: none"> Responding to spatial relationship allows expression through the composition of objects, or bodies, in space. Awareness of shape allows us to use our body and its relationship to other objects, or bodies, to express story. Expressive gesture can be used to express intangible ideas, like emotions or themes, while behavioral gesture allows us to create character. Changing the topography of the grid changes our expression and, oftentimes, our own emotional response. Moving in response to the architecture of the space allows us to explore and use our world more fully. Using Open Viewpoints to devise theatre with a combination of the principles allows for endless improvisational experimental work; it forces us to become more aware of the ensemble and focus less on ourselves. 	5 Weeks	<p>Warm Up Exercises</p> <p>Warm Up Exercises</p> <p>Warm Up Exercises</p> <p>Warm Up Exercises</p> <p>Warm Up Exercises</p> <p>Warm Up Exercises</p>	<p>Grid Work</p> <p>Grid Work</p> <p>Grid Work</p> <p>Grid Work</p> <p>Grid Work</p> <p>Open Viewpoints</p>	<p>Journal Response</p> <p>Journal Response</p> <p>Journal Response</p> <p>Journal Response</p> <p>Journal Response</p> <p>Performance for Theatre II Class</p>
Unit #5: Devising Theatre	<ul style="list-style-type: none"> The arrangement of objects in space tells a story. Caring for the beginning-middle-end as experiences by both the actors and the audience requires a strong awareness of transitions. Limitations promote creativity. Devising work based on a theme (or question) allows an ensemble to create work that is meaningful to the group and relevant to their audience. 	6 Weeks	<p>Rehearsal</p> <p>Rehearsal</p> <p>Rehearsal</p> <p>Written Prep Work</p>	<p>Table Top Composition</p> <p>Montage Composition</p> <p>Thematic Composition with Required Ingredients</p> <p>Rehearsal</p>	<p>Journal Response</p> <p>Journal Response</p> <p>Journal Response</p> <p>Final Composition (Thematic)</p>
Unit #6: Scripted Work Grounded in Physical Technique	<ul style="list-style-type: none"> Applying the principles of Viewpoints in written prep work makes us more aware of the physical life of a character. Using Viewpoints in rehearsal brings the character into our entire body, making us more grounded and present. 	2 Weeks	<p>Written Prep Work</p> <p>Rehearsal</p>	<p>Monologue Performance</p> <p>Monologue Performance</p>	<p>Written Response</p> <p>Written Response</p>

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Unit #1: Alexander Technique

Enduring Understandings: <ul style="list-style-type: none"> By letting go of tension in the body, the performer is better able to focus and control their instrument. Using Alexander Technique allows the performer to be fully grounded and present in their body. 	Essential Questions: <ul style="list-style-type: none"> Why is it essential for an actor to release tension throughout the body? How can movement exercises improve grounding and presence?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.4.12. A.2	How does Alexander Technique relaxation differ from other techniques?	Mindfully finding and relaxing the tension in our bodies allows us to use our instrument more fully.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Movement and Relaxation Exercises	https://www.alexandertechnique.com/at.htm <i>The Actor's Secret: Techniques for Transforming Habitual Patterns and Improving Performance</i> by Betsy Politan	Journals
1.3.12 C.2	How can Alexander Technique movement exercises improve presence on stage?	Getting into our bodies, becoming more aware of our instruments, allows us to be more grounded and present.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Movement and Relaxation Exercises (push/pull reach/yield)	https://www.alexandertechnique.com/at.htm <i>The Actor's Secret: Techniques for Transforming Habitual Patterns and Improving Performance</i> by Betsy Politan	Journals

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Unit #2: What Is Viewpoints?

Enduring Understandings: <ul style="list-style-type: none"> Viewpoints is a set of principles of movement through Time and Space: tempo, duration, kinesthetic response, repetition, shape, gesture, architecture, spatial relationship, and topography. Becoming conscious of these principles as we move allows us to become more responsive -- and acting is REACTING. Viewpoints provide a common vocabulary for composition grounded in the physical instead of in the cerebral. 	Essential Questions <ul style="list-style-type: none"> What is the Viewpoints method and how did it evolve? Why has this training method become so popular in theatre? How can Viewpoints be used to create new work?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.4.12. A.1	Why is a technique created by dancers being use in theatre?	By understanding the basic history of Viewpoints and how this method inspires so many artists today, students begin to understand the types of experimantal theatre in America.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response
1.3.12. C.1	How can these techniques be used to craft original theatre?	Using a common vocabulary rooted in a vocabulary of intangible expression, rather than being limited by only verbal language, creates more dynamic work.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Moment Work Exercises	<i>Moment Work: Tectonic Theater Project's Process of Devising Theater</i> by Moises Kaufman and Barbara Pitts McAdams	Improvisational Scenes Journal Response
1.4.12. B.1	How does becoming conscious of these principles bring truth to experimental theatre?	Consciously using Viewpoints allows the entire ensemble to become more responsive to all elements of the world of the play.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Performance Study	Watch <i>The Curious Incident of the Dog in the Night</i>	Journal Response Theatre Review

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Unit #3: Viewpoints in Time: Tempo and Duration, Kinesthetic Response, Repetition

Enduring Understandings: <ul style="list-style-type: none"> • The most basic Viewpoints in time, tempo and duration, make us more in tune with the movement of our bodies. • Kinesthetic response allows us to react to movement outside of ourselves. • Repetition makes us aware of patterns of movement and their potential. • Combining the Viewpoints in Time for devising creates an expressive story. 	Essential Questions <ul style="list-style-type: none"> • How does responding to time change our emotions and behaviors? • Why is it essential to react to others rather than create the movement from our minds? • How does repetition inspire and express emotion? • Why is expressive art at least as vital as narrative?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12. C.2	How can simply walking on a grid make me a better performer?	Reacting to time and tempo immediately makes us more present in our own bodies.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	Why is it essential to react to others rather than incite the movement?	Kinesthetic response makes us more aware of everyone and everything around us, making us more responsive and less trapped in our own heads.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	How do patterns inspire us?	Reacting to repetition brings awareness to the physical patterns surrounding us.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work, Lane Work
1.3.12. C.2	How do expressive performances differ from narrative?	Working with partners and an ensemble in response to the Viewpoints in Time helps us create expressive performance pieces.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Chair Duets

Unit #4: Viewpoints in Space: Spatial Relationship, Shape, Gesture, Topography, Architecture

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Responding to spatial relationship allows expression through the composition of objects, or bodies, in space. • Awareness of shape allows us to use our body and its relationship to other objects, or bodies, to express story. • Expressive gesture can be used to express intangible ideas, like emotions or themes, while behavioral gesture allows us to create character. • Changing the topography of the grid changes our expression and, oftentimes, our own emotional response. • Moving in response to the architecture of the space allows us to explore and use our world more fully. • Using Open Viewpoints to devise theatre with a combination of the principles allows for endless improvisational experimental work; it forces us to become more aware of the ensemble and focus less on ourselves. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How does the relationship of objects in space evoke emotion or story? • How can we use shape to express emotion or story? • How are Expressive and Behavioral gestures different, and why do we use them? • How can changing our path change our feelings and our expression? • How do we react to the varying aspects of the space itself? • How do Open Viewpoints make us more in tune with the rest of the ensemble?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12. C.2	How does spacial relationship affect us?	Working off of spatial relationships creates emotion within us and feeds expression.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	How can we use the shape of our bodies to tell story?	Using our bodies to create shapes in relation to space and other bodies allows for a wide range of expression..	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work

1.3.12. C.2	What is a gesture and why are they so essential to human expression?	Gesture creates characters and expresses the intangible.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	How can a physical pathway on the floor express something beyond the literal?	Changing pathways evoke stories and emotions.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	How can objects and fixed architectural elements evoke expression?	Playing with architecture allows us to create and explore the world in unforeseen ways.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Grid Work
1.3.12. C.2	Why is it so essential to focus on the ensemble instead of the self?	Acting is reacting. We should live each moment responding to the ensemble, not trying to control the ensemble.	Movement Exercises Class Discussion	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Journal Response Open Viewpoints

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Unit #5: Devising Theatre

Enduring Understandings: <ul style="list-style-type: none"> • The arrangement of objects in space tells a story. • Caring for the beginning-middle-end as experiences by both the actors and the audience requires a strong awareness of transitions. • Limitations promote creativity. • Devising work based on a theme (or question) allows an ensemble to create work that is meaningful to the group and relevant to their audience. 	Essential Questions: <ul style="list-style-type: none"> • How can we tell a story with only composition? • How do transitions change our entire experience of story? • Why are limitations essential in art? • How does devising work allow us to create art that is relevant, meaningful, and necessary?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12. C.1	How does the relationship of objects on space tell a story?	Composition is a valuable narrative and expressive tool.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Table Top Composition Journal Response
1.3.12. C.1	Why are transitions an essential element of theatre?	A story is only as strong as its transitions.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Montage Composition Journal Response
1.3.12. A.1	How can we create art without limitations?	Limitations promote creativity.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Thematic Composition with Limitations Journal Response
1.4.12. A.2	How can we create art that changes and improves our lives?	Collaborating on devised work gives artists an opportunity to respond to their world and to shape it.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Question (or theme based) Composition Performance

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Unit #6: Scripted Work Grounded in Physical Technique

Enduring Understandings: <ul style="list-style-type: none"> Applying the principles of Viewpoints in written prep work makes us more aware of the physical life of a character. Using Viewpoints in rehearsal brings the character into our entire body, making us more grounded and present. 	Essential Questions: <ul style="list-style-type: none"> How does our interpretation of character change when we work from the outside in? How does using physical theatre change our performances of scripted work, making it truthful in an entirely different way?
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Duration of Unit: 4 weeks

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
1.3.12.C.1	How does Viewpoints prep work differ from that of Meisner or Stanislavsky?	Considering the character from the outside in often takes actors out of their heads so that they are better able to follow their instincts.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Written Prep Work
1.3.12.C.2	How have I grown and changes as an actor through these classes?	Living truthfully requires living in the person from the top of their head down to their toes, not simply living within their mind.	Read Aloud of Mentor Text (as a class), Class Discussion, Mini-Lessons Rehearsal	<i>The Viewpoints Book</i> by Anne Bogart and Tina Landau	Final Monologue Performance

English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site<http://www.wallwisher.com/wall/elltoolbox>
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embedded media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>