Advanced Acting Curriculum Map*

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Unit	Unit of Study Big ideas/Context/Time Frame	Priority Standards	Learning Targets Unit Self-Test Questions	Projects and Products/ (Formative and Summative Assessments)
1	**Ensemble Building Unit** **1 week** ~ Build trust and acceptance of others within a group ~ Engage in a series of small group activities that stimulate the need for risk taking, acceptance, and mutual support. **SPIRALED ASSESSMENTS** Students have multiple opportunities to demonstrate their skill and knowledge, including both written and practical examinations. Assessment include, but are not limited to: ● Essential questions ● Exit passes ● Focus questions ● Question of the day ● Create questions ● Word wall ● Demonstration ● Rubrics	**CREATING 1: Envision/Conceptualize** Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? PROFICIENT TH.Cr.1.1.I a. Apply basic research to construct ideas about the visual composition of a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II a. Investigate historical and cultural conventions and their impact on the visual composition of a drama / theatre work. ADVANCED TH.Cr.1.1.III a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama / theatre work.	Long term targets: ● I can participate in trust-building activities. ● I can accept others' strengths and weaknesses, as well as my own. ● I can take risks and support others in taking risks. Short-term Learning Targets ● I can take risks. ● I can support my fellow ensemble members. ● I can make others feel welcome. ● I can explore new boundaries. ● I can go outside of my comfort zone. Unit Self-Test Questions: 1. When are we the most vulnerable? 2. How does an ensemble work? 3. In what ways can we accept and support each other to take risks?	Formative 1. Teacher assesses student interactions and responses to each activity. 2. Teacher side coaches students on participation and support. 3. Students reflect daily about their role in creating ensemble. Summative 1. Student performs high-risk activities demonstrating acceptance of self and others. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (cooperation)
2	**Theatre Production Unit** **(One-act production)** **10-12 weeks** ~ Introduce one-act play ~ Find common themes in play ~ Discuss the role picturization plays in development of a show	**CREATING 1: Envision/Conceptualize** PROFICIENT TH.Cr.1.1.I c. Use script analysis to generate ideas about a character that is believable and authentic in a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II c. Use personal experiences and knowledge to develop a character that is believable and	Long term targets: ● I can identify the key plot elements, character development, and themes in the play for a theatrical performance. ● I can perform a one-act play for a public audience. Short term targets:	Formative 1. Teacher questions students about literary elements. 2. Teacher questions students about their prior knowledge of playwriting. 3. Students define dynamic vs. static characters.

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~ Review story structure and literary elements ~ Take Cornell notes about dynamic vs. static characters, plot structure, genres, and movements ~ Develop a concept ~ Explain audition and character development ~ Rehearsal and pre-production for production ~ Technical development and final performances for production ~ Perform production	authentic in a drama / theatre work. ADVANCED TH.Cr.1.1.III c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama / theatre work. **CREATING 2: Develop** <u>Anchor Standard 2</u>: Organize and develop artistic ideas and work. <u>Enduring Understanding</u>: Theatre artists work to discover different ways of communicating meaning. <u>Essential Question(s)</u>: How, when, and why do theatre artists' choices change? PROFICIENT TH.Cr.2.1.I a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama / theatre work. b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama / theatre work. ACCOMPLISHED TH.Cr.2.1.II a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama / theatre work. b. Cooperate as a creative team to make interpretive choices for a drama / theatre work. ADVANCED TH.Cr.2.1.III a. Develop and synthesize original ideas in a drama / theatre work utilizing critical analysis, historical and cultural contest, research, and western or non-western theatre traditions. b. Collaborate as a creative team to discover	● I can audition for a wide range of roles. ● I can participate in exercises to develop my character. ● I can analyze my character. ● I can research the story, time period, and content, where applicable as part of a dramaturgy project related to topics within the script. ● I can develop a character for performance. ● I can create a lobby display with significant details about assigned topic to educate patrons. ● I can rehearse with my peers. ● I can perform the show. <u>Unit Self-Test Questions</u>: 1. How does analyzing a script give the actor clues about how to portray the character and relate to the other characters? 2. What is the main exposition in a story? Inciting incident? Rising action? Climax? Falling action? Denouement? 3. What challenges do authors face when playwriting for performance? 4. How do the story's theme and style of the play effect the actor and storytelling?	4. Students discuss dramatic literature versus theatre performance. 5. Students participate in process of audition to rehearsal. 6. Students reflect daily about rehearsal and production process. <u>Summative</u> 1. Students write character analysis. 2. Students perform one-act production. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (theatre production) ● Rubrics (Acting)

artistic solutions and make interpretive choices in a devised or scripted drama / theatre work.

CREATING 3: Rehearse
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Theatre artists refine their work and proactive their craft through rehearsal.
Essential Question(s): How do theatre artists transform and edit their initial ideas?

PROFICIENT TH.Cr.3.1.I
a. Practice and revise a devised or scripted drama / theatre work using theatrical staging conventions.
b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to the drama / theatre work.
ACCOMPLISHED TH.Cr.3.1.II
a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama / theatre work.
b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama / theatre work.
ADVANCED TH Cr.3.1.III
a. Refine, transform, and re-imagine a devised or scripted drama theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.
b. Synthesize ideas from research, script

analysis, and context to create a performance that is believable, authentic, and relevant in a drama / theatre work.

PERFORMING 4: Select
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Theatre artists make strong choices to effectively convey meaning.
Essential Question(s): Why are strong choices essential to interpreting a drama or theatre piece?

PROFICIENT TH.Pr.4.1.I
a. Explore how character relationships assist in telling the story of a drama / theatre work.
b. Shape character choices using given circumstances in a drama / theatre work.
ACCOMPLISHED TH.Pr.4.1.II
a. Discover how unique choices shape believable and sustainable drama / theatre work.
b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama / theatre work.
ADVANCED TH.Pr.4.1.III
a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama / theatre work.
b. Apply a variety of researched acting techniques as an approach to character choices in a drama / theatre work.

PERFORMING 5: Prepare
Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: Theatre artists develop

personal processes and skills for a
performance or design.
Essential Question(s): What can I do to fully
prepare a performance or technical design?

PROFICIENT TH.Pr.5.1.I
a. Practice various acting techniques to expand
skills in a rehearsal or drama / theatre
performance.
ACCOMPLISHED TH.Pr.5.1.II
a. Refine a range of acting skills to build a
believable and sustainable drama / theatre
performance.
ADVANCED TH.Pr.5.1.III
a. Use and justify a collection of acting
exercises from reliable resources to prepare a
believable and sustainable performance.

PERFORMING 6: Share/Present
Anchor Standard 6: Convey meaning through
the presentation of artistic work.
Enduring Understanding: theatre artists share
and present stories, ideas, and envisioned
worlds to explore the human experience.
Essential Question(s): What happens when
theatre artists and audiences share a creative
experience?

PROFICIENT TH.Pr.6.1.I
a. Perform a scripted drama / theatre work for
an audience.
ACCOMPLISHED TH.Pr.6.1.II
a. Present a drama / theatre work using
creative processes that shape the production
for a specific audience.
ADVANCED TH.Pr.6.1.III
a. Present a drama / theatre production for a
specific audience that employs research and

analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.

RESPONDING 7: Reflect
Anchor Standard 7: Perceive and analyze artistic work.
Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.
Essential Question(s): How do theatre artists comprehend the essence of drama process and theatre experiences?

PROFICIENT TH.Re.7.1.I
a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.
ACCOMPLISHED TH.Re.7.1.II
a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/ theatre work
ADVANCED TH.Re.7.1.III
a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

RESPONDING 8: Interpret
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics.
Essential Question(s): How can the same work of art communicate different messages to different people?

PROFICIENT TH.Re.8.1.I
a. Analyze and compare artistic choices developed from personal experiences in multiple drama / theatre works.
b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama / theatre work.
c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama / theatre work.
ACCOMPLISHED TH.Re.8.1.II
a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama / theatre work.
b. Apply concepts from a drama / theatre work for personal realization about cultural perspectives and understanding.
c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama / theatre work.
ADVANCED TH.Re.8.1.III
a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama / theatre work.
b. Use new understandings of cultures and contexts to shape personal responses to drama / theatre work.
c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama / theatre work.

RESPONDING 9: Evaluate
Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

PROFICIENT TH.Re.9.1.I
a. Examine a drama / theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
b. Consider the aesthetics of the production elements in a drama / theatre work.
c. Formulate a deeper understanding appreciation of a drama / theatre work by considering its specific purpose or intended audience.
ACCOMPLISHED TH.Re.9.1.II
a. Analyze and assess a drama / theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
b. Construct meaning in a drama / theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
c. Verify how drama / theatre work communicates for a specific purpose and audience.
ADVANCED TH.Re.9.1.III
a. Research and synthesize cultural and historical information related to a drama / theatre work to support and evaluate artistic choices.
b. Analyze and evaluate varied aesthetic interpretations of production elements for the

same drama / theatre work.
c. Compare and debate the connection between a drama / theatre work and contemporary issues that may impact audiences.

CONNECTING 10: Empathize
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of myth.

PROFICIENT TH.Cn.10.1.I
a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama / theatre work.
ACCOMPLISHED TH.Cn.10.1.II
a. Choose and interpret a drama / theatre work to reflect or question personal beliefs.
ADVANCED TH.Cn.10.1.III
a. Collaborate on a drama / theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.

CONNECTING 11: Interrelate
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Theatre artists understand and can communicate their creative

process as they analyze the way the world may be understood.
Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

PROFICIENT TH.Cn.11.1.I
a. Explore how cultural, global, and historic belief systems affect creative choices in a drama / theatre work.
ACCOMPLISHED TH.Cn.11.1.II
a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.
ADVANCED TH.Cn.11.1.III
a. Develop a drama / theatre work that identifies and questions cultural, global, and historic belief systems.

CONNECTING 11: Research
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: Theatre artists critically inquire into the ways others have though about and created drama processes and productions to inform their own work.
Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

PROFICIENT TH.Cn.11.2.I
a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama / theatre work, using theatre research methods.

	b. Use basic theatre research methods to better understand the social and cultural background of a drama / theatre work. ACCOMPLISHED TH.Cn.11.2.II a. Formulate creative choices for a devised or scripted drama / theatre work based on theatre research about the selected topic. b. Explore how personal beliefs and biases can affect the interpretation of research data applied in a drama / theatre work. ADVANCED TH.Cn.11.2.III a. Justify the creative choices made in a devised or scripted drama / theatre work, based on a critical interpretation of specific data from theatre research. b. Present and support and opinion about the social, cultural, and historical understandings of a drama / theatre work, based on critical research.			

3	**Analysis Unit**
	(Acting Competition)
	7-9 weeks
	
	~ Explain Regional Acting Competition categories: pantomime or group acting or solo acting (monologues); duo acting (comedic or dramatic scenes); musical performance (solo or duo or group)
	~ Explain rules of competing, including time limits, etc.
	~ Inform about how to select audition/competition material appropriate to age and experience
	~ Analyzing a text
	~ Rehearsing a text
	~ Developing a truthful character
		CREATING 1: Envision/Conceptualize TH.Cr.1.1.I-III.c
		CREATING 3: Rehearse TH.Cr.3.1.I-III.a-b
		PERFORMING 4: Select TH.Pr.4.1.I-III.a-b
		PERFORMING 5: Prepare TH.Pr.5.1.I-III.a
		PERFORMING 6: Share/Present TH.Pr.6.1.I-III.a
			<u>Long term targets:</u>
			● I can select, analyze, rehearse, and perform a selection for Regional Acting Competition.
			    AND/OR
			● I can select, analyze, rehearse, and perform a selection for the English Speaking Union Shakespeare Competition.
			    AND FOR BOTH
			● I can use Uta Hagen's Six Steps to prepare and perform a selection for an acting competition (Regional Acting Competition OR English Speaking Union's Shakespeare Competition).
			● I can self-reflect on my acting progress daily.
			
			<u>Short term targets (Uta Hagen work):</u>
			● I can <u>underline the GIVEN CIRCUMSTANCES</u> in my selection.
				<u>Formative</u>
				1. Teacher assists/observes student in determining selection(s) (with a partner).
				2. Teacher observes focused rehearsal time (with a partner).
				3. Teacher side coaches student(s) rehearsing selected material.
				4. Students reflect daily about their understanding of blocking, creating original character as driven by the script, and analysis of each moment.
				
				<u>Summative</u>

AND/OR ~ Explain the ESU Shakespeare Competition (20 lines of Shakespeare text interpreted and performed) ~ See additional details above		● I can divide my selection into BEATS. ● I can TITLE each BEAT. ("A Chance Meeting", "Revealing My Secret"…) ● I can assign an ACTIVE VERB to each BEAT. (A❼B and B❼A) ● I can write down my OBJECTIVE (I want…) ● I can write down the OBSTACLE that is preventing me from achieving my OBJECTIVE. ● I can list all of the TACTICS I will try to get what I want. ● I can write out my SUBTEXT for each line I speak in the selection. ● I can draw the ARC that shows how my character changes from beginning to end. ● I can complete the SIX STEPS through written work (i.e. worksheet provided). Short term targets (competition): ● I can select the category(ies) in which I will compete. ● I can select my performance material that is a challenge, but age appropriate. ● I can analyze my character using the Six Steps from Uta Hagen (see separate list). ● I can develop a truthful character. ● I can block my performance piece. ● I can rehearse with concentration and focus. ● I can perform with confidence by the deadline. Unit Self-Test Questions: 1. What is your character's objective? 2. How does that objective drive your character's actions? 3. How do obstacles change the way in which you seek your objective? 4. What actions raise the stakes?	1. Students perform selected material (with a partner) demonstrating application of objective, obstacle, raising the stakes, tactics, etc. 2. Students take both a written final exam over fall semester content, as well as a performance final demonstrating understanding of concepts as applied. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (performance) ● Rubrics (Acting)

		5. What tactics do you use to achieve your objective? 6. How does the vocal character connect to the physical character? 7. In what ways does an analysis help the actor to be more truthful in a scene?	
4a	**Theatre Design Unit** **4-6 weeks** ~ Explain State Technical Theatre Competition categories: stage management, theatre marketing, costume design and construction, make up design, lighting design, sound design, scenic design, etc. ~ Learn how to apply a practical theatre design for a production ~ Create at least one design for one category ~ Document design (for ex: photos, swatches, descriptions, etc.) ~ Create a designer's concept and statement ~ Present design to a production team ~ Compete in State Technical Theatre Competition (*Please note: In lieu of creating a theatre design, students can opt to compete in the Tech Challenge, develop a workshop, perform an one-act, present for Honor Troupe, or run for STO as alternate individual theatre creative assignments to Theatre Design.*	STANDARD 1.0—Investigate how theatrical design components contribute to theatrical production ● Demonstrate the elements of design as applied to theatre ● Distinguish among types of performance venues, traditional and non-traditional ● Research historical and contemporary production designs from a variety of perspectives to determine a production style ● Interpret cultural and historical eras in theatre ● Identify previous and contemporary production techniques ● Demonstrate how design conveys the mood, places the action, and reveals character and setting ● Describe the role of the designer in the collaborative process of theatre ● Demonstrate how a designer communicates a production design, including renderings, models, sketches, drafting, computer graphics, etc. (See Theatre Design and Technology curriculum map for additional notation.) **CREATING 2: Develop** TH.Cr.2.1.I-III.b **CREATING 3: Rehearse** TH.Cr.3.1.I-III.c **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.b	Long term targets: ● I can create at least one technical theatre design for a production based on my design concept. ● I can critique my own design and others for improvement in technique and application of the design concept. Short term targets: ● I can select one category of theatre design: stage management, theatre marketing, costume design, make up design, lighting design, sound design, and scenic design (short film, see "4b Film Production Unit" below). ● I can participate in a "design storm" project to generate ideas for design. ● I can create a design concept for a play. (concept: visual metaphor) ● I can document my design concept. (for ex: images, words, textures, lines, shapes, swatches, descriptions, photos, etc.) ● I can present my design to a production team. ● I can compete in State Design and Technical Theatre Competition. ● I can critique my own design and others for improvement in technique and application of design concept. Unit Self-Test Questions:	Formative 1. Teacher questions students about prior knowledge about history of design and "isms". 2. Teacher observes student notes about theatre design. 3. Student takes notes on design principles. Summative 1. Students create original theatre design. 2. Students have supporting documentation of their concept and process of design. 3. Students present their design and answer question about their design choices and implementation. **SPIRALED ASSESSMENTS** ● Essential questions ● Focus questions ● Question of the day ● Create questions ● Word wall (-isms) Rubrics (design)

	Targets would vary per project and are not listed here.)	**RESPONDING 8: Interpret** TH.Re.8.1.I-III.a-c **CONNECTING 11: Research** TH.Cn.11.2.I-III.a-b	1. How does a designer develop a concept for a production? 2. In what ways does a designer's ideas apply to the practical production? 3. When completing a design where the next step is construction, what elements are required to implement a design to fit the director's vision? 4. What other technical theatre roles help shape a design?	
4b	**TV/Film Production Unit** **4-6 weeks** ~ Create, organize and produce a two-minute persuasive film based on their own concept of design ~ Critique their own film and other's films for improvement in technique and effectiveness of the film's expressed idea, feeling and purpose (*Please note: Students can opt to create, organize, produce, and critique a Theatre Etiquette video in lieu of Short Film. They follow the same learning targets, just a different product.*)	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-III.a **PERFORMING 4: Select** TH.Pr.4.1.I.a **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	<u>Long term targets:</u> ● I can create, organize, produce, and critique my own short film. <u>Short term targets:</u> **Knowledge—Students will…** ● Recognize the five basic camera shots. ● Be able to recognize and name the six major features of a camera. ● Learn about the story arc or screenwriting. ● Recognize and name the seven key elements of creative film process. ● Meet and learn from a professional filmmaker. ● Learn basic names and responsibilities of film crew roles. **Skills—Students will…** ● Collaborate with a team of four students to brainstorm concepts for persuasive screenplay. ● Write a screenplay based on the collaborative work of team. ● Create a storyboard by drawing a simple sketch for each scene of the screenplay. ● Design a pre-production task list. ● Find, plan and create costumes, props, sets and makeup.	<u>Formative</u> 1. Teacher questions students about prior knowledge of film storytelling, storyboarding, and filming/editing. 2. Teacher observes student working with camera and iMovie. 3. Student writes notes about project ideas. <u>Summative</u> 1. Students create original theatre film. 2. Students have supporting documentation of their concept and process of design and film. 3. Students present their film and answer questions about their design choices and implementation. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions

		- Learn how to properly handle and care for film equipment, including camera and lights. - Cast actors to fulfill roles, rehearse and direct. - Post-production editing on iMovie. **Dispositions—Students will…** - Participate and cooperate in class activities. - Take responsibility in completing class assignments and staying on task. - Exhibit respectful behavior during class discussions and value their classmate's opinions. - Grow in appreciation of the creative process - Strengthen interpersonal communication through the collaborative teamwork involved. - Critique their work to evaluate if it had the desired effect on the audience. - Appreciate the arduous work required in filmmaking. - Take satisfaction in the fact that their final product will be used in a manner consistent with their goals. Unit Self-Test Questions: 1. How does a filmmaker develop a concept for a short film? 2. In what ways does a filmmaker's ideas apply to the practical production? 3. How do the storyboard and script inform the filming of the movie? 4. How does the cinematography help tell the story of the script? 5. How does editing help tell the story?	- Word wall (related terminology) - Demonstration (short film production) - Rubrics (Short Film)
	Dialect Unit—JUNIORS ONLY **3-4 weeks**	**PERFORMING 4: Select** TH.Pr.4.1.II-III.b **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-	Long term targets: I can perform a short scene demonstrating the use of one dialect.	Formative

5a	~ Introduction to IPA ~ Dialects of the USA ~ Dialects of the world commonly used in theatre	III.a	● I can use IPA to translate a character's lines from one scene into one dialect. Short term targets: ● I can learn the International Phonetic Alphabet's basic symbols (IPA). ● I can demonstrate the sounds associated with the IPA symbols. ● I can identify which symbols are associated with different dialects to create a regional sound. ● I can translate text into various dialects using IPA. Unit Self-Test Questions: 1. How does IPA help actors learn dialects? 2. How do symbols and sounds create language? 3. How do dialects differ regionally?	Teacher questions students about prior knowledge of dialects and IPA. 2. Teacher observes student demonstrates with dialects. 4. Student takes notes on IPA and applies to texts. Summative 1. Students translate texts into various dialects using IPA. 2. Students read texts using various dialects. 3. Students present their scene using a dialect of choice. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (dialect) ● Rubrics (IPA chart)
5b	**Directing Unit—SENIORS ONLY 3-9 weeks (Director's Notebook—3-4 weeks) (From rehearsal to performance—6-9 weeks)** ~ Introduction to Hodge ~ Script selection ~ Auditions and casting ~ Rehearsal process ~ Performance ~ Creating a director's notebook	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-III.a, c PROFICIENT TH.Cr.1.1.I b. Explore the impact of a technology on design choices in a drama / theatre work. ACCOMPLISHED TH.Cr.1.1.II b. Understand and apply technology to design solutions for a drama / theatre work. ADVANCED TH.Cr.1.1.III b. Create a complete design for a drama / theatre work that incorporates all elements of technology.	Long term targets: ● I can select, analyze, direct, and watch the performance of a 10-minute play with a peer cast and crew. Short term targets: ● I can select a script that is within my directing capabilities. ● I can analyze a short play using the Hodge model. ● I can participate in open call auditions and group casting with other directors.	Formative 1. Teacher observes focused rehearsal time determining analysis. 2. Teacher side coaches students on directing peers. 3. Students reflect daily about their understanding of applying analysis, blocking, and subtext. Summative

		CREATING 2: Develop TH.Cr.2.1.I-III.a-b **PERFORMING 4: Select** TH.Pr.4.1.I-III.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	● I can demonstrate leadership during the rehearsal process. ● I can give appropriate feedback to my peer cast and crew for each performance. ● I can create a director's notebook. Unit Self-Test Questions: 1. What does a director need to consider when selecting a play? 2. What goes into a director's notebook? 3. How do you cast a play? How does that change when you are casting with multiple directors, but the same group of actors? 4. How do you demonstrate leadership during the rehearsal process? 5. What does it take to create an ensemble of peer cast and crew? 6. How do you give appropriate feedback for performance?	1. Student directors have their peer cast perform 10-minute plays demonstrating analysis and using subtext as motivation for line interpretation and blocking. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (director's notebook) ● Rubrics (Hodge outline)
6	**Audition Unit** **1-2 weeks** ~ Create a theatre résumé ~ Take a headshot ~ Practice an interview ~ Prepare for an audition	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-III.c **PERFORMING 4: Select** TH.Pr.4.1.I-III.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	Long term targets: ● I can create a résumé, headshot, and perform an interview as a part of the audition process. ● I can prepare a monologue, song, and/or dance for a performance audition. Short term targets: ● I can create a theatre resume. ● I can take a headshot. ● I can perform an interview. ● I can select and prepare a monologue, song, and/or dance for a performance audition. Unit Self-Test Questions: 1. What information should be included on a one-page theatre résumé? 2. What makes a quality headshot?	Formative 1. Teacher observes students creating résumés and using camera for headshots. 2. Teacher questions students on theatre knowledge. 3. Students observe each other's résumés in progress, help with headshots, and listen to practice interviews. Summative 1. Students create a complete theatre résumé. 2. Students have an appropriate headshot. 3. Students perform an interview.

			3. How do I answer interview questions? 4. What are my performance strengths? 5. On what do I need to improve? 6. What monologue(s), song(s), and/or dance(s) showcase my talents in two minutes or less?	4. Students perform an audition piece. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (audition) ● Rubrics (Acting)
7	**Character Development Unit (Monologues/Scenes)** **2-4 weeks** ~ Explain Ambiguous Dialogue or Open Scenes or monologues from World Theatre ~ Use open scenes for exploring multiple ways to interpret a script and each character ~ Share multiple open scenes ~ Share history of Spoon River Anthology ~ Select one SRA monologue for analysis and interpretation ~ How to select performance material suited to your "type" ~ Selection of performance material ~ Analysis, Rehearsal, Performance of monologue ~ Application of subtext to a monologue	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-III.c **CREATING 3: Rehearse** TH.Cr.3.1.I-III.a-b **PERFORMING 4: Select** TH.Pr.4.1.I-III.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	Long term targets: ● I can analyze, rehearse, and perform an open scene. ● I can select, rehearse, and perform a monologue. ● I can analyze my character, apply it to my performance, and create original blocking. Short term targets: ● I can explain Ambiguous Dialogue or Open Scenes or monologues from World Theatre. ● I can use open scenes for exploring multiple ways to interpret a script and each character. ● I can share multiple open scenes. ● I can select one monologue for analysis and interpretation. ● I can identify how to select performance material suited to your "type". ● I can analyze, rehearse, and perform a monologue. ● I can apply subtext to a monologue. Unit Self-Test Questions: 1. How does the "moment before" inform the action of the open scene/monologue?	Formative 1. Teacher observes focused rehearsal time determining analysis. 2. Teacher side coaches students on open scenes then monologues. 3. Students reflect daily about their understanding of applying analysis, blocking, and subtext. Summative 1. Students perform open scenes demonstrating analysis and using subtext as motivation for line interpretation and blocking. 2. Students perform monologue demonstrating analysis and using subtext as motivation for line interpretation and blocking. **SPIRALED ASSESSMENTS** ● Essential questions

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		2. What is the difference between an open scene and a monologue? 3. How does analysis play a major role in developing a believable character for an open scene and monologue? 4. What is the most difficult and the easiest part of creating a character for the stage?	● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (open scene) ● Rubrics (Duo Scene)
8	**Playwriting Unit** **3-4 weeks** ~ Introduction to playwriting ~ Character development ~ Conflict schemes ~ Writing effective dialogue ~ Revising ~ Problems and solutions	**CREATING 1: Envision/Conceptualize** TH.Cr.1.1.I-III.c **CREATING 2: Develop** TH.Cr.2.1.I-III.a **PERFORMING 4: Select** TH.Pr.4.1.I-III.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I-III.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	Long term targets: ● I can write one 10-minute play with at least three characters, one conflict, one setting, and follow correct scriptwriting format for dialogue and stage directions. Short term targets: ● I can use pre-writing to build a character, ask questions about the scene, and create a conflict scheme. ● I can revise and edit. ● I can dramatize an event through monologues and dialogue in a scene. ● I can identify my use of dramatic elements within a scene. Unit Self-Test Questions: 1. What did you like about your play? 2. What's the major conflict? How strong is it? 3. What's the dramatic action of the play? 4. Did anything confuse you about your play? 5. What's the most important image or moment in your play? 6. Did your characters all sound the same or like different people with distinct voices? 7. What did each character want? 8. Are they going after something that is critically important to them? 9. Were the stakes high enough? 10. What sections made you cringe?	Formative 1. Teacher observes focused writing time. 2. Teacher side coaches students on play development. 3. Students reflect daily answering questions specific to each topic: character, conflict, dialogue, and scene development. Summative 1. Student playwrights present a staged reading of 10-minute plays. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (10 minute play) ● Rubrics (Playwriting)

		11. Which ones surprised you? 12. Explain what the play is about in one or two sentences. (The clearer you are, the clearer it will be in the play.) 13. Is there anything you'd like to see more of? (A more developed relationship? More specific behavior from a character? Stronger needs?) 14. Were there any loose ends? (Is something introduced in the play that kind of drifts away?) 15. Does the title accurately reflect the story?		
9a	**Non-Contact Stage Combat Unit—JUNIOR FINAL EXAM 1-2 weeks** ~ Explain safety is #1 rule ~ Have students complete basic rolls, dives, and stretches ~ Demonstrate eye contact ~ Demonstrate safe distance between partners ~ Demonstrate basic non-contact stage combat techniques one technique at a time (hair pull, nose pull, ear pull, hits, punches, kicks, rolls and dives)	**CREATING 3: Rehearse** TH.Cr.3.1.I-III.a-b **PERFORMING 5: Prepare** TH.Pr.5.1.I.a **PERFORMING 6: Share/Present** TH.Pr.6.1.I-III.a	Long term targets: ● I can create and perform an original scene safely using 5 of 7 stage combat techniques. Short term targets: ● I can identify the rules of stage combat. ● I can stretch daily to prepare my body for combat with warm up activities. ● I can follow directions to create a safe environment for non-contact stage combat. ● I can be safe with my partner. ● I can learn each technique slowly and safely. ● I can demonstrate my ability to perform specific non-contact stage combat maneuvers following the rules. ● I can demonstrate each skill. ● I can create a realistic fight scene. Unit Self-Test Questions: 1. What is the number one rule of stage combat? 2. Why is eye contact crucial before performing any combat? 3. What is the safe distance needed between partners before performing any stunt? 4. At what speed should all combat be performed?	Formative 1. Teacher assesses student ability to follow directions. 2. Teacher side coaches students on movement and techniques. 3. Students demonstrate all maneuvers in slow motion using safe practices. 4. Students reflect daily about what they learned. Summative 1. Student performs choreographed stage combat scene with a partner using specific non-contact techniques. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (stage combat; safety techniques)

		5. Who leads the stunt, attacker or victim? 6. What is the difference between non-contact and contact stage combat?	● Rubrics (Acting)
9b	**A Dramatic Difference Unit— SENIOR FINAL EXAM 1-2 weeks** ~ Seniors respond to a prompt ~ Have students write an essay, deliver a speech, or even record a short film ~ Demonstrate articulation of an idea, stage presence, and truthfulness	**RESPONDING 7: Reflect** TH.Re.7.1.III.a **RESPONDING 8: Interpret** TH.Re.8.1.III.a-c **RESPONDING 9: Evaluate** TH.Re.9.1.III.a-c	Long term targets: ● I can either make a scene or share a story answering the question "What does theatre mean to you?" or "If it weren't for theatre, I…" Short term targets: ● I can use a digital video camera to record. ● I can develop a statement responding to the prompt. Unit Self-Test Questions: 1. What does theatre mean to me? 2. If it weren't for theatre, what would I have done in high school? 3. Because of educational theatre, now I can do what?	Formative 1. Teacher assesses student ability to follow directions. 2. Teacher side coaches students on storytelling, writing, and/or filming, as requested. 3. Students reflect daily about their progress. Summative 1. Student performs/shares response. **SPIRALED ASSESSMENTS** ● Essential questions ● Exit passes ● Focus questions ● Word wall (related terminology) ● Demonstration (project)
Alt. 10a	**Shakespeare Studies Cycle I & II**	**See separate document for unit details.**	**See separate document for unit details.**	**See separate document for unit details.**
Alt. 10b	**World Theatre content Cycle I & II**	**See separate document for unit details.**	**See separate document for unit details.**	**See separate document for unit details.**
1-10	**Vocabulary: ongoing** ~ Write a daily vocabulary word ~ Student's own definition ~ Variety of definitions possible, if more than one exists ~ Define terms as they relate to theatre usage	**CONNECTING 10: Empathize** TH.Cn.10.1.I-III.a **CONNECTING 11: Interrelate** TH.Cn.11.1.I-III.a **CONNECTING 11: Research** TH.Cn.11.2.I-III.a-b	Long term targets: ● I can write down and define key theatre vocabulary terms.	Formative 1. Students write a daily vocabulary word and defining the term for themselves. 2. Teacher shares and/or demonstrates the true definition of the word.

	SPIRALED ASSESSMENTS ● Word wall (unit specific terminology)			3. Students write down correct definition and compare their guess with the answer. <u>Summative</u> 1. Students take a vocabulary quiz/test each quarter over 20 theatre terms learned. 2. Teacher conducts a bi-weekly notebook check on content.
1-10	**Reflections: ongoing** ~ What did I learn today? ~ Connect the activities occurring in class to their relevance to the learning targets and theatre **SPIRALED ASSESSMENTS** ● Essential questions ● Focus questions ● Question of the day	**RESPONDING 7: Reflect** TH.Re.7.1.I-III.a **RESPONDING 8: Interpret** TH.Re.8.1.I-III.a-c **RESPONDING 9: Evaluate** TH.Re.9.1.I-III.a-c	<u>Long term targets:</u> ● I can reflect on my daily learning, identifying how the activities relate to the learning targets.	<u>Formative</u> 1. Students write a daily reflection answering the questions "What did I learn today?" as it relates to that day's lesson content. 2. Teacher conducts a bi-weekly notebook check on content. <u>Summative</u> 1. Students reflect on their own performance in class. 2. Students keep a portfolio documenting their pre-performance work and self-assessment.
1-10	**CULTURALLY RESPONSIVE TEACHING PRACTICES**	<u>Characteristics of culturally responsive teaching:</u> ● *Socio-cultural consciousness* (examine one's own thinking and behavior) ● *Affirming attitude* (respect cultural differences of students from diverse backgrounds by adding related curriculum)	<u>How it applies to the theatre classroom every day with every unit of study for every student:</u> ● On-going assessment of student understanding ● Adjust content based on student understanding ● Verbal, written, and demonstration as instruction and performance of skills and knowledge	<u>Formative</u> Anecdotal records Quizzes Essays Diagnostic test Lab reports Reviews Observations Goal setting Questioning

		● *Commitment and skills to act as an agent of change* (confront obstacles, develop skills, become equitable) ● *Constructivist views of learners* (all students can learn when given the proper tools and instruction) ● *Learning about students* (past, present, future experiences and dreams) ● *Culturally responsive teaching practices* (create an inclusive classroom that reflects the make up of the students)	● Multiple attempting of demonstrating understanding ● Scaffolding assignments and projects ● Flexible grouping, when applicable ● Vary products for student learning ● Use of Gardner's Seven + One Intelligences ● Use of McLean's brain theory applied ● Use of Bloom's taxonomy to increase the levels of comprehension and application	Self/peer reflections Summative Final exams Mastery tests Assessments End of chapter test Critique of final performance Multiple-choice test Performance self-assessment Portfolios

* **All theatre education standards noted in bold with "TH" are from the 2014 National Core Arts Standards for Theatre Education (*Creating "Cr", Performing "Pr", Responding "Re", and Connecting "Cn"*).**

Please note: Although applicable in this course, English/Language Arts standards are not noted due to the lengthy amount of content-specific standards already being addressed.