

# Intermediate Acting Curriculum Map\*

Name: Jo Strom Lane Grade/Course: Intermediate Acting (Theatre 3-4) Map Updated: 2014-2015

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	<p><b>Ensemble Building Unit</b> <b>1 week</b></p> <p>~ 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.</p> <p><b><u>SPIRALED ASSESSMENTS</u></b> Students have multiple opportunities to demonstrate their skill and knowledge, including both written and practical examinations. Assessment include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Question of the day</li> <li>• Create questions</li> <li>• Word wall</li> <li>• Demonstration</li> <li>• Rubrics</li> </ul>	<p><b>CREATING 1: Envision/Conceptualize</b> <u>Anchor Standard 1</u>: Generate and conceptualize artistic ideas and work. <u>Enduring Understanding</u>: Theatre artists rely on intuition, curiosity, and critical inquiry. <u>Essential Question(s)</u>: What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p>PROFICIENT TH.Cr.1.1.I a. Apply basic research to construct ideas about the visual composition of a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cr.1.1.II a. Investigate historical and cultural conventions and their impact on the visual composition of a drama / theatre work.</p>	<p><u>Long term targets</u>:</p> <ul style="list-style-type: none"> <li>• I can participate in trust-building activities.</li> <li>• I can accept others' strengths and weaknesses, as well as my own.</li> <li>• I can take risks and support others in taking risks.</li> </ul> <p><u>Short-term Learning Targets</u></p> <ul style="list-style-type: none"> <li>• I can take risks.</li> <li>• I can support my fellow ensemble members.</li> <li>• I can make others feel welcome.</li> <li>• I can explore new boundaries.</li> <li>• I can go outside of my comfort zone.</li> </ul> <p><u>Unit Self-Test Questions</u>:</p> <ol style="list-style-type: none"> <li>1. When are we the most vulnerable?</li> <li>2. How does an ensemble work?</li> <li>3. In what ways can we accept and support each other to take risks?</li> </ol>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assesses student interactions and responses to each activity.</li> <li>2. Teacher side coaches students on participation and support.</li> <li>3. Students reflect daily about their role in creating ensemble.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Student performs high-risk activities demonstrating acceptance of self and others.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (cooperation)</li> </ul>
2	<p><b>Viewpoints Unit</b> <b>4-5 weeks</b></p> <p>~ Explain the origin of Anne Bogart's 9 Viewpoints. (<i>In 1970s, choreographer Mary Overlie developed 6 Viewpoints. Bogart</i></p>	<p><b>CREATING 1: Envision/Conceptualize</b> PROFICIENT TH.Cr.1.1.I c. Use <b>script analysis</b> to generate ideas about a character that is <b>believable</b> and authentic in a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cr.1.1.II c. Use personal experiences and knowledge to</p>	<p><u>Long term targets</u>:</p> <ul style="list-style-type: none"> <li>• I can participate in movement exercises to demonstrate "Time" and "Space".</li> <li>• I can use Bogart's 9 Viewpoints to develop and perform an original movement piece based on a response from an interview.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher questions students about prior knowledge about the importance of movement in developing the actor.</li> <li>2. Teacher observes students demonstrating initial skills of</li> </ol>

<p><i>expanded them to 9. She established SITI Company and teaches Viewpoints and Suzuki.)</i>  ~ Explore each of the 9 Viewpoints through movement work related to “Time” and “Space”.  ~ Interview one person and document the interview responses.  ~ Develop short movement pieces to music that tell a story based on interviews.  ~ Present the movement story.</p>	<p>develop a character that is <b>believable</b> and authentic in a drama / theatre work.</p> <p><b>CREATING 3: Rehearse</b>  <u>Anchor Standard 3:</u> Refine and complete artistic work.  <u>Enduring Understanding:</u> Theatre artists refine their work and proactive their craft through rehearsal.  <u>Essential Question(s):</u> How do theatre artists transform and edit their initial ideas?</p> <p>ACCOMPLISHED TH.Cr.3.1.II  a. Use the rehearsal process to analyze the dramatic concept and <b>technical design elements</b> of a <b>devised</b> or scripted drama / theatre work.</p> <p>ADVANCED TH Cr.3.1.III  a. Refine, transform, and re-imagine a <b>devised</b> or scripted drama theatre work using the rehearsal process to invent or re-imagine <b>style, genre, form, and conventions.</b></p> <p><b>PERFORMING 5: Prepare</b>  <u>Anchor Standard 5:</u> Develop and refine artistic techniques and work for presentation. <u>Enduring Understanding:</u> Theatre artists develop personal processes and skills for a performance or design.  <u>Essential Question(s):</u> What can I do to fully prepare a performance or technical design?</p> <p>PROFICIENT TH.Pr.5.1.I  a. Practice various <b>acting techniques</b> to expand skills in a rehearsal or drama / theatre performance.</p> <p>ACCOMPLISHED TH.Pr.5.1.II  a. Refine a range of acting skills to build a</p>	<p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can warm up and stretch daily.</li> <li>• I can explain Anne Bogart’s importance to acting training.</li> <li>• I can practice each element of Viewpoints in isolation and collectively.</li> <li>• I can work with an ensemble.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What are the 9 Viewpoints?</li> <li>2. How do the Viewpoints allow the actor to isolate issues outside the standard narrative framework of modernist acting?</li> <li>3. In what ways do the 9 Viewpoints apply to modern acting?</li> <li>4. How does exploring “Time” and “Space” help the actor better understand the world of the play?</li> </ol>	<p>“Time” and “Space” through exercises in Viewpoints.</p> <ol style="list-style-type: none"> <li>3. Student conducts and documents interview.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students participate in an Open Session within parameters given.</li> <li>2. Students present their own original Viewpoints inspired movement piece.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (Viewpoints open session)</li> <li>• Rubrics (movement)</li> </ul>
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		<p><b>believable</b> and sustainable drama / theatre performance.</p> <p><b>PERFORMING 6: Share/Present</b>  <u>Anchor Standard 6:</u> Convey meaning through the presentation of artistic work.  <u>Enduring Understanding:</u> theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.  <u>Essential Question(s):</u> What happens when theatre artists and audiences share a creative experience?</p> <p>PROFICIENT TH.Pr.6.1.I  a. Perform a <b>scripted</b> 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.</p>		
3	<p><b>Character Development Unit</b>  <b>3-4 weeks</b></p> <p>~ Explain Ambiguous Dialogue or Open Scenes  ~ 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</p>	<p><b>CREATING 1: Envision/Conceptualize</b>  TH.Cr.1.1.I-II.c  <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a-b</p> <p><b>PERFORMING 4: Select</b>  <u>Anchor Standard 4:</u> Select, analyze, and interpret artistic work for presentation.  <u>Enduring Understanding:</u> Theatre artists make strong choices to effectively convey meaning.  <u>Essential Question(s):</u> Why are strong choices essential to interpreting a drama or theatre piece?</p> <p>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 <b>given</b></p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can analyze, rehearse, and perform an open scene.</li> <li>• I can select, rehearse, and perform a monologue.</li> <li>• I can analyze my character, apply it to my performance, and create original blocking.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can explain Ambiguous Dialogue or Open Scenes or monologues from World Theatre.</li> <li>• I can use open scenes for exploring multiple ways to interpret a script and each character.</li> <li>• I can share multiple open scenes.</li> <li>• I can select one monologue for analysis and interpretation.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher observes focused rehearsal time determining analysis.</li> <li>2. Teacher side coaches students on open scenes then monologues.</li> <li>3. Students reflect daily about their understanding of applying analysis, blocking, and subtext.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform open scenes demonstrating analysis and using subtext as motivation for</li> </ol>

	<p>~ Analysis, Rehearsal, Performance of monologue ~ Application of subtext to a monologue</p>	<p><b>circumstances</b> in a drama / theatre work. ACCOMPLISHED TH.Pr.4.1.II a. Discover how unique choices shape <b>believable</b> 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.</p> <p><b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<ul style="list-style-type: none"> <li>• I can identify how to select performance material suited to your "type".</li> <li>• I can analyze, rehearse, and perform a monologue.</li> <li>• I can apply subtext to a monologue.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How does the "moment before" inform the action of the open scene/monologue?</li> <li>2. What is the difference between an open scene and a monologue?</li> <li>3. How does analysis play a major role in developing a believable character for an open scene and monologue?</li> <li>4. What are the most difficult and the easiest part of creating a character for the stage?</li> </ol>	<p>line interpretation and blocking.</p> <ol style="list-style-type: none"> <li>2. Students perform monologue demonstrating analysis and using subtext as motivation for line interpretation and blocking.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (open scene)</li> <li>• Rubrics (Duo Scene)</li> </ul>
4	<p><b>Analysis Unit (Acting Competition)</b> <b>7-9 weeks</b></p> <p>~ 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</p> <p style="text-align: center;"><i>AND/OR</i></p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I-II.c <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-III.a-b <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can select, analyze, rehearse, and perform a selection for Regional Acting Competition.</li> </ul> <p style="text-align: center;"><i>AND/OR</i></p> <ul style="list-style-type: none"> <li>• I can select, analyze, rehearse, and perform a selection for the English Speaking Union Shakespeare Competition.</li> </ul> <p style="text-align: center;"><i>AND FOR BOTH</i></p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• I can self-reflect on my acting progress daily.</li> </ul> <p><u>Short term targets (Uta Hagen work):</u></p>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assists/observes student in determining selection(s) (with a partner).</li> <li>2. Teacher observes focused rehearsal time (with a partner).</li> <li>3. Teacher side coaches student(s) rehearsing selected material.</li> <li>4. Students reflect daily about their understanding of blocking, creating original character as driven by the script, and analysis of each moment.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students perform selected material (with a partner) demonstrating application of</li> </ol>

<p>~ Explain the ESU Shakespeare Competition (20 lines of Shakespeare text interpreted and performed) ~ See additional details above</p>		<ul style="list-style-type: none"> <li>● I can <u>underline the GIVEN CIRCUMSTANCES</u> in my selection.</li> <li>● I can divide my selection into BEATS.</li> <li>● I can TITLE each BEAT. (“A Chance Meeting”, “Revealing My Secret”...)</li> <li>● I can assign an ACTIVE VERB to each BEAT. (A●B and B●A)</li> <li>● I can write down my OBJECTIVE (I want...)</li> <li>● I can write down the OBSTACLE that is preventing me from achieving my OBJECTIVE.</li> <li>● I can list all of the TACTICS I will try to get what I want.</li> <li>● I can write out my SUBTEXT for each line I speak in the selection.</li> <li>● I can draw the ARC that shows how my character changes from beginning to end.</li> <li>● I can complete the SIX STEPS through written work (i.e. worksheet provided).</li> </ul> <p><u>Short term targets (competition):</u></p> <ul style="list-style-type: none"> <li>● I can select the category(ies) in which I will compete.</li> <li>● I can select my performance material that is a challenge, but age appropriate.</li> <li>● I can analyze my character using the Six Steps from Uta Hagen (see separate list).</li> <li>● I can develop a truthful character.</li> <li>● I can block my performance piece.</li> <li>● I can rehearse with concentration and focus.</li> <li>● I can perform with confidence by the deadline.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What is your character’s objective?</li> <li>2. How does that objective drive your character’s actions?</li> </ol>	<p>objective, obstacle, raising the stakes, tactics, etc.</p> <ol style="list-style-type: none"> <li>2. Students take both a written final exam over fall semester content, as well as a performance final demonstrating understanding of concepts as applied.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>● Essential questions</li> <li>● Exit passes</li> <li>● Focus questions</li> <li>● Word wall (related terminology)</li> <li>● Demonstration (performance)</li> <li>● Rubrics (Acting)</li> </ul>
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			<ol style="list-style-type: none"> <li>3. How do obstacles change the way in which you seek your objective?</li> <li>4. What actions raise the stakes?</li> <li>5. What tactics do you use to achieve your objective?</li> <li>6. How does the vocal character connect to the physical character?</li> <li>7. In what ways does an analysis help the actor to be more truthful in a scene?</li> <li>8. How does playing your actions and subtext help the actor be more truthful in a scene?</li> </ol>	
5	<p><b>Children’s Theatre Unit</b> <b>8-10 weeks</b></p> <p>~ Introduce children’s theatre ~ Find common themes in children’s literature ~ Discuss the role fairy tales and picturization play in development of children’s theatre ~ Review story structure and literary elements ~ Take Cornell notes about dynamic vs. static characters, plot structure, genres, and movements ~ Develop a children’s theatrical production from children’s literature—adapting story to stage ~ Explain audition and character development for a children’s theatre production ~ Rehearsal and pre-production for children’s theatre production ~ Technical development and final performances for children’s theatre production</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.I-II.c</p> <p><b>CREATING 2: Develop</b> <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?</p> <p>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.</p> <p>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.</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can identify the key plot elements, character development, and themes in children’s literature.</li> <li>• (<i>I can adapt a children’s story for a theatrical performance.</i>) (<i>Optional per year</i>)</li> <li>• I can perform (<i>an original adaptation of children’s literature as</i>) children’s theatre for young audiences.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can select one tale to adapt in a group.</li> <li>• I can participate in a playwriting exercise to generate ideas for the script content.</li> <li>• I can write lines of dialogue for my character.</li> <li>• I can research about the author of the literature being adapted.</li> <li>• I can develop a character for performance.</li> <li>• I can create the technical elements needed for the adaptation.</li> <li>• I can rehearse with my peers.</li> <li>• I can perform my adaptation.</li> </ul> <p><u>Unit Self-Test Questions:</u></p>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher questions students about literary elements.</li> <li>2. Teacher questions students about their prior knowledge of playwriting.</li> <li>3. Students define dynamic vs. static characters.</li> <li>4. Students discuss children’s literature versus children’s theatre.</li> <li>5. Students participate in development process of adapting literature from page to stage.</li> <li>6. Students reflect daily about rehearsal and production process.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Students write adaptation of children’s literature.</li> <li>2. Students perform original children’s theatre production.</li> </ol> <p><u>Optional Summative</u></p>



<p>~ Optional: Tour children's theatre production</p>	<p>b. Cooperate as a creative team to make interpretive choices for a drama / theatre work.  <b>ADVANCED TH.Cr.2.1.III</b>  a. Develop and synthesize original ideas in a drama / theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.  b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a <b>devised</b> or scripted drama / theatre work.</p> <p><b>CREATING 3: Rehearse TH.Cr.3.1.II-III.a-b</b>  <b>PERFORMING 4: Select TH.Pr.4.1.I-II.a-b</b>  <b>PERFORMING 5: Prepare TH.Pr.5.1.I-II.a</b>  <b>PERFORMING 6: Share/Present TH.Pr.6.1.I-II.a</b></p> <p><b>RESPONDING 7: Reflect</b>  <u>Anchor Standard 7: Perceive and analyze artistic work.</u>  <u>Enduring Understanding:</u> Theatre artists reflect to understand the impact of drama processes and theatre experiences.  <u>Essential Question(s):</u> How do theatre artists comprehend the essence of drama process and theatre experiences?</p> <p><b>PROFICIENT TH.Re.7.1.I</b>  a. Respond to what is seen, felt, and heard in a drama / theatre work to develop criteria for artistic choices.  <b>ACCOMPLISHED TH.Re.7.1.II</b>  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  <b>ADVANCED TH.Re.7.1.III</b>  a. Use historical and cultural context to</p>	<ol style="list-style-type: none"> <li>1. How does analyzing a script give the actor clues about how to portray the character and relate to the other characters?</li> <li>2. What is the main exposition in a story? Inciting incident? Rising action? Climax? Falling action? Denouement?</li> <li>3. What challenges do authors face when adapting literature for performance?</li> <li>4. How do the story's theme and style effect the actor and storytelling?</li> </ol>	<p>Students tour children's theatre production.</p> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (theatre production)</li> <li>• Rubrics (Acting)</li> </ul>
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		<p>structure and justify personal responses to a drama/theatre work.</p> <p><b>RESPONDING 8: Interpret</b>  <u>Anchor Standard 8:</u> Interpret intent and meaning in artistic work.  <u>Enduring Understanding:</u> Theatre artists' interpretations of drama / theatre work are influenced by personal experiences and aesthetics.  <u>Essential Question(s):</u> How can the same work of art communicate different messages to different people?</p> <p>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.</p> <p>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.</p> <p><b>RESPONDING 9: Evaluate</b>  <u>Anchor Standard 9:</u> Apply criteria to evaluate</p>		
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		<p>artistic work.  <u>Enduring Understanding:</u> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  <u>Essential Question(s):</u> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p>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 <b>production elements</b> in a drama / theatre work.  c. Formulate a deeper understanding appreciation of a drama / theatre work by considering its specific purpose or intended audience.</p> <p>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 <b>production elements</b> while respecting others' interpretations.  c. Verify how drama / theatre work communicates for a specific purpose and audience.</p> <p><b>CONNECTING 10: Empathize</b>  <u>Anchor Standard 10:</u> Synthesize and relate knowledge and personal experiences to make art.  <u>Enduring Understanding:</u> Theatre artists allow</p>		
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		<p>awareness of interrelationships between self and others to influence and inform their work.  <u>Essential Question(s)</u>: What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of myth.</p> <p>PROFICIENT TH.Cn.10.1.I  a. Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama / theatre work.</p> <p>ACCOMPLISHED TH.Cn.10.1.II  a. Choose and interpret a drama / theatre work to reflect or question personal beliefs.</p> <p><b>CONNECTING 11: Interrelate</b>  <u>Anchor Standard 11</u>: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  <u>Enduring Understanding</u>: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.  <u>Essential Question(s)</u>: What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p> <p>PROFICIENT TH.Cn.11.1.I  a. Explore how cultural, global, and historic belief systems affect creative choices in a drama / theatre work.</p> <p>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.</p>		
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		<p><b>CONNECTING 11: Research</b>  <u>Anchor Standard 11:</u> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  <u>Enduring Understanding:</u> Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.  <u>Essential Question(s):</u> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p> <p>PROFICIENT TH.Cn.11.2.I  a. Research how other theatre artists apply creative processes to tell stories in a <b>devised</b> or <b>scripted</b> drama / theatre work, using theatre research methods.</p> <p>ACCOMPLISHED TH.Cn.11.2.II  a. Formulate creative choices for a <b>devised</b> or <b>scripted</b> drama / theatre work based on theatre research about the selected topic.</p>		
6	<p><b>Commedia dell’arte Unit</b>  <b>2-4 weeks</b></p> <p>~ Introduce students to the Italian Renaissance  ~ Explain commedia dell’arte, its history, lazzi, and stock characters  ~ Parallel commedia’s influence with modern theatre, including television and film  ~ Help students understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the</p>	<p><b>CREATING 1: Envision/Conceptualize</b>  TH.Cr.1.1.I-II.c  ADVANCED TH.Cr.1.1.III  c. Integrate cultural and historical contexts with personal experiences to create a character that is <b>believable</b> and authentic, in a drama / theatre work.</p> <p><b>CREATING 2: Develop</b> TH.Cr.2.1.I-III.a  <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-III.a  <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a  <b>RESPONDING 7: Reflect</b> TH.Re.7.1.I-III.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can distinguish works of art from different societies, time periods, and cultures using Italy’s commedia dell’arte.</li> <li>• I can explain commedia dell’arte’s history, lazzi, and stock characters.</li> <li>• I can write an analysis comparing the Italian Renaissance and commedia dell’arte with modern examples.</li> </ul> <p><u>Short-term Learning Targets</u></p> <ul style="list-style-type: none"> <li>• I can articulate the major highlights of the Italian Renaissance.</li> <li>• I can explain how commedia dell’arte developed during the Italian Renaissance.</li> </ul>	<p><u>Formative Assessments</u></p> <ol style="list-style-type: none"> <li>1. Students take pre-test on commedia dell’arte and Italian Renaissance.</li> <li>2. Teacher assesses student movements during each activity.</li> <li>3. Teacher assesses student discussions about content.</li> <li>4. Students reflect daily about their learning of commedia: history, characters, scenarios, etc.</li> </ol> <p><u>Summative Assessments</u></p>

	<p>arts on individuals, communities and cultures.</p>	<p><b>RESPONDING 8: Interpret</b> TH.Re.8.1.I-II.a-c  <b>RESPONDING 9: Evaluate</b> TH.Re.9.1.I-II.a-c  <b>CONNECTING 10: Empathize</b> TH.Cn.10.1.I-II.a  <b>CONNECTING 11: Interrelate</b> TH.Cn.11.1.I-II.a  <b>CONNECTING 11: Research</b> TH.Cn.11.2.I-II.a</p>	<ul style="list-style-type: none"> <li>• I can identify characteristics, movement, and other traits of each stock character in commedia.</li> <li>• I can read a commedia dell'arte script and identify specific commedia dell'arte stock characters.</li> <li>• I can compare a commedia character with a modern day example.</li> <li>• I can demonstrate the physical movement of a commedia character.</li> <li>• I can demonstrate lazzi.</li> <li>• I can develop a scenario based on a commedia character.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. How did commedia dell'arte develop during the Italian Renaissance?</li> <li>2. In what ways did stock characters and scenarios create full-length performances without a rehearsed script?</li> <li>3. How does commedia still have influence on theatre and comedy today?</li> </ol>	<ol style="list-style-type: none"> <li>1. Students take post-test on commedia dell'arte and Italian Renaissance.</li> <li>2. Students present information about commedia compared with modern times.</li> <li>3. Students complete research paper and analysis on commedia.</li> <li>4. Students demonstrate commedia scene, including stock character, scenario, and lazzi.</li> </ol> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Exit passes</li> <li>• Focus questions</li> <li>• Word wall (related terminology)</li> <li>• Demonstration (performance)</li> <li>• Rubrics (Acting)</li> </ul>
<p>7</p>	<p><b>Short Form Improvisation Unit</b>  <b>3 weeks</b></p> <p>~ Review the concept of accepting "blind offers" to further a scene and develop character  ~ Play a series of short form improvisation games and activities that increase skills in teamwork, observation, listening, responding to an offer, and risk taking.  ~ Connect commedia dell'arte history to current short form improvisation and scene development</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.II.c  <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a  <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can accept blind offers to advance a scene.</li> <li>• I can create an improvisation to develop story and character.</li> </ul> <p><u>Short term targets:</u></p> <ul style="list-style-type: none"> <li>• I can participate in group games and activities.</li> <li>• I can describe the rules of one game.</li> <li>• I can explain how one game relates to theatre.</li> <li>• I can take risks.</li> <li>• I can accept blind offers to advance a scene.</li> </ul> <p><u>Unit Self-Test Questions:</u></p>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assesses student interactions and responses to each scene.</li> <li>2. Teacher side coaches students on performance.</li> <li>3. Students reflect daily about their understanding of the rules and their application.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Student performs high-risk improvisation games demonstrating acceptance of blind offers.</li> </ol>

			<ol style="list-style-type: none"> <li>1. What games focus on character? Setting? Humor?</li> <li>2. What games can be played for either comedic or dramatic effect?</li> <li>3. How does accepting an offer from the other actor move the scene forward?</li> <li>4. How does the denial of an offer create a “scene-stopper”?</li> <li>5. In what ways do the games connect with character and storytelling from commedia?</li> </ol>	<ol style="list-style-type: none"> <li>2. Student discusses commedia application to short form.</li> </ol>
8	<p><b>Long Form Improvisation Unit</b> <b>3 weeks</b></p> <p>~ Introduce long form improvisation structure for both The Harold and LifeGame</p> <p>~ Play a series of narrative-based short form improvisation games using the long form improv structure of The Harold</p> <p>~ Develop interview questions for LifeGame participants</p> <p>~ Use short form games to develop a performance narrative of interviewee’s life story in the structure of LifeGame</p> <p>~ Continue activities that increase skills in teamwork, observation, listening, responding to an offer, and risk taking.</p> <p>~ Like in commedia, using one scenario created through previous improvisations, develop a short play idea based on the improvisation</p>	<p><b>CREATING 1: Envision/Conceptualize</b> TH.Cr.1.1.II.c</p> <p><b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a</p> <p><b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b</p> <p><b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a</p> <p><b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can create and perform an original The Harold.</li> <li>• I can create and perform an original LifeGame based on a personal interview.</li> <li>• I can use improvisation to develop a short play.</li> </ul> <p><u>Short term targets (The Harold):</u></p> <ul style="list-style-type: none"> <li>• I can identify the key parts of a Harold.</li> <li>• I can use an impulse word on which to create a monologue.</li> <li>• I can write a personal monologue based on a single impulse.</li> <li>• I can break down the monologue into three distinct parts: beginning, middle, and end.</li> <li>• I can identify rising action, conflict, and denouement.</li> <li>• I can identify short form improvisation games that best showcase storytelling connected with the monologue.</li> <li>• I can play short form improvisation games to portray part of a monologue’s story.</li> <li>• I can work together with my teammates to create a Harold.</li> </ul> <p><u>Short term targets (LifeGame):</u></p> <ul style="list-style-type: none"> <li>• I can identify the key parts of LifeGame.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assesses student interactions and responses to each scene.</li> <li>2. Teacher side coaches students on performance.</li> <li>3. Students reflect daily about their understanding of the rules and their application.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Student performs high-risk long form improvisation structure with a team of players.</li> <li>2. Student is able to distinguish between The Harold and LifeGame structures and purposes through performance.</li> </ol>

			<ul style="list-style-type: none"> <li>• I can conduct a personal interview with one person about significant memories in his/her life.</li> <li>• I can write accurate notes during the interview.</li> <li>• I can use a personal interview to create a LifeGame.</li> <li>• I can direct a LifeGame based on a single memory.</li> <li>• I can break down the memory into three distinct parts: beginning, middle, and end.</li> <li>• I can identify rising action, conflict, and denouement.</li> <li>• I can perform LifeGame that best showcase storytelling connected with the memory.</li> <li>• I can work together with my teammates to create a LifeGame.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What games focus on character? Setting? Humor? Storytelling?</li> <li>2. What games are most effective for narrative storytelling needed for long form structure?</li> <li>3. How does the structure of the long form improv change the way in which you play the short form games?</li> <li>4. In what ways can long form develop into a written play for performance?</li> <li>5. How much does the audience inform the story for The Harold and LifeGame structures?</li> </ol>	
9	<p><b>Melodrama Unit</b> <b>1-2 weeks</b></p> <p>~ Explain the history of melodrama in American society</p>	<p><b>CREATING 2: Develop</b> TH.Cr.2.1.I-III.a-b  <b>CREATING 3: Rehearse</b> TH.Cr.3.1.I-II.a-b  <b>PERFORMING 4: Select</b> TH.Pr.4.1.I-II.a-b  <b>PERFORMING 5: Prepare</b> TH.Pr.5.1.I-II.a  <b>PERFORMING 6: Share/Present</b> TH.Pr.6.1.I-II.a</p>	<p><u>Long term targets:</u></p> <ul style="list-style-type: none"> <li>• I can write a short melodrama using at least three characters, such as hero, heroine, and villain, while following and using the melodramatic story structure and elements.</li> </ul>	<p><u>Formative</u></p> <ol style="list-style-type: none"> <li>1. Teacher assesses student vocabulary related to melodrama.</li> <li>2. Teacher side coaches students during exercises to</li> </ol>



<p>~ Give modern day examples of melodrama  ~ Identify characters and storylines common to the art form  ~ Explain melodramas influence on theatre and its role and history within modern cinema</p>		<p><u>Short Term Targets</u></p> <ul style="list-style-type: none"> <li>● I can define melodrama, objective, obstacle, motivation, tactic, dialogue, episodic story, escapade, expository scene, and spectacle.</li> <li>● I can describe the differences among a hero, heroine, and villain in a traditional melodramatic story structure.</li> <li>● I can demonstrate melodrama characters simply using a bowtie.</li> <li>● I can appreciate the history of melodrama in its various forms.</li> <li>● I can identify the following various elements of melodrama used in a script: characters, scenes/settings, plots, and devices, such as disguise, abduction, concealed identity, and strange coincidence.</li> <li>● I can use a short melodrama script in a group to demonstrate a melodramatic story structure through performance.</li> <li>● I can explain the usage of audience interaction with signage of “boo”, “hiss” and “hooray”.</li> <li>● I can create an original melodrama.</li> <li>● I can work independently on a melodrama script during writing time.</li> <li>● I can appreciate melodrama as both writer and performer.</li> <li>● I can evaluate and give positive feedback to my fellow writers.</li> </ul> <p><u>Unit Self-Test Questions:</u></p> <ol style="list-style-type: none"> <li>1. What are the differences among a hero, heroine, and villain in a traditional melodramatic story structure?</li> <li>2. What are the uses of various elements of melodrama used in a script? (characters, scenes/settings, plots, and devices, such as</li> </ol>	<p>demonstrate melodrama characters.</p> <ol style="list-style-type: none"> <li>3. Students reflect daily about history and elements of melodrama.</li> </ol> <p><u>Summative</u></p> <ol style="list-style-type: none"> <li>1. Student performs melodrama demonstrating use of storytelling, character development, plot development, and use of melodramatic elements.</li> </ol>
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			disguise, abduction, concealed identity, and strange coincidence) 3. In what ways can we see melodrama's use today?	
1-9	<p><b>Vocabulary: ongoing</b></p> <p>~ 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</p> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Word wall (unit specific terminology)</li> </ul>	<p><b>CONNECTING 10: Empathize</b> TH.Cn.10.1.I-II.a <b>CONNECTING 11: Interrelate</b> TH.Cn.11.1.I-II.a <b>CONNECTING 11: Research</b> TH.Cn.11.2.I-II.a-b</p>	<p><b>Long term targets:</b></p> <ul style="list-style-type: none"> <li>• I can write down and define key theatre vocabulary terms.</li> </ul>	<p><b>Formative</b></p> <ol style="list-style-type: none"> <li>1. Students write a daily vocabulary word and defining the term for themselves.</li> <li>2. Teacher shares and/or demonstrates the true definition of the word.</li> <li>3. Students write down correct definition and compare their guess with the answer.</li> </ol> <p><b>Summative</b></p> <ol style="list-style-type: none"> <li>1. Students take a vocabulary quiz/test each quarter over 20 theatre terms learned.</li> <li>2. Teacher conducts a bi-weekly notebook check on content.</li> </ol>
1-9	<p><b>Reflections: ongoing</b></p> <p>~ What did I learn today? ~ Connect the activities occurring in class to their relevance to the learning targets and theatre</p> <p><b><u>SPIRALED ASSESSMENTS</u></b></p> <ul style="list-style-type: none"> <li>• Essential questions</li> <li>• Focus questions</li> <li>• Question of the day</li> </ul>	<p><b>RESPONDING 7: Reflect</b> TH.Re.7.1.I-II.a <b>RESPONDING 8: Interpret</b> TH.Re.8.1.I-II.a-c <b>RESPONDING 9: Evaluate</b> TH.Re.9.1.I-II.a-c</p>	<p><b>Long term targets:</b></p> <ul style="list-style-type: none"> <li>• I can reflect on my daily learning, identifying how the activities relate to the learning targets.</li> </ul>	<p><b>Formative</b></p> <ol style="list-style-type: none"> <li>1. Students write a daily reflection answering the questions "What did I learn today?" as it relates to that day's lesson content.</li> <li>2. Teacher conducts a bi-weekly notebook check on content.</li> </ol> <p><b>Summative</b></p> <ol style="list-style-type: none"> <li>1. Students reflect on their own performance in class.</li> <li>2. Students keep a portfolio documenting their pre-</li> </ol>

				performance work and self-assessment.
1-9	<b>CULTURALLY RESPONSIVE TEACHING PRACTICES</b>	<u>Characteristics of culturally responsive teaching:</u> <ul style="list-style-type: none"> <li>● <i>Socio-cultural consciousness</i> (examine one's own thinking and behavior)</li> <li>● <i>Affirming attitude</i> (respect cultural differences of students from diverse backgrounds by adding related curriculum)</li> <li>● <i>Commitment and skills to act as an agent of change</i> (confront obstacles, develop skills, become equitable)</li> <li>● <i>Constructivist views of learners</i> (all students can learn when given the proper tools and instruction)</li> <li>● <i>Learning about students</i> (past, present, future experiences and dreams)</li> <li>● <i>Culturally responsive teaching practices</i> (create an inclusive classroom that reflects the make up of the students)</li> </ul>	<u>How it applies to the theatre classroom every day with every unit of study for every student:</u> <ul style="list-style-type: none"> <li>● On-going assessment of student understanding</li> <li>● Adjust content based on student understanding</li> <li>● Verbal, written, and demonstration as instruction and performance of skills and knowledge</li> <li>● Multiple attempting of demonstrating understanding</li> <li>● Scaffolding assignments and projects</li> <li>● Flexible grouping, when applicable</li> <li>● Vary products for student learning</li> <li>● Use of Gardner's Seven + One Intelligences</li> <li>● Use of McLean's brain theory applied</li> <li>● Use of Bloom's taxonomy to increase the levels of comprehension and application</li> </ul>	<u>Formative</u> Anecdotal records Quizzes Essays Diagnostic test Lab reports Reviews Observations Goal setting Questioning Self/peer reflections  <u>Summative</u> 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.