Drama Curriculum

Grade: 10th Grade
Speech and Theater: Unit 1: Acting
Course Description

This course offers second year Drama Majors a focus on characterization. This higher level performance class includes advanced scene study, improvisation, musical theatre, directing, audition, and script analysis. Through participation and performance, students develop physical, vocal, and performance skill with a truer understanding of the art of theatre.
<table>
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<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Characterization</strong></td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>September (3 weeks)</td>
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<tr>
<td></td>
<td>- SWBAT explain Ambiguous Dialogue or Open Scenes.</td>
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<td></td>
<td>- SWBAT use open scenes for exploring multiple ways to interpret a script and each character.</td>
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<td></td>
<td>- SWBAT share multiple open scenes.</td>
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<td>- SWBAT discuss how to select performance material.</td>
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<td></td>
<td>- SWBAT complete the process of Analysis, Rehearsal and Performance of monologue.</td>
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<td>- SWBAT apply subtext to a monologue.</td>
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<td>2</td>
<td><strong>Competition Prep</strong></td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>September (1 week)</td>
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<td></td>
<td>- SWBAT research acting competition categories.</td>
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<td>- SWBAT explain rules of competing, including time limits and appropriate materials.</td>
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<td>- SWBAT identify how to select audition/competition material appropriate to age and experience.</td>
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<td>3</td>
<td>- SWBAT select, rehearse, and perform a 3-5 minute monologue.</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>October (3 weeks)</td>
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<td></td>
<td>- SWBAT demonstrate intentionality of the actor’s choices by creating and performing physically, vocally and emotionally invested characters whose actions are justified by the script and/or situation.</td>
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<td>4</td>
<td>- SWBAT rehearse and prepare for the December Show.</td>
<td>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
<td>October (1 week)</td>
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<td></td>
<td>- SWBAT read and analyze a classic play. (Concurrently)</td>
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<td>November (4 weeks)</td>
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Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Standards

CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12

- **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.

- **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.

- **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.

- **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.
• **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

• **CRP6. Demonstrate creativity and innovation.**
  Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

• **CRP7. Employ valid and reliable research strategies.**
  Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

• **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
  Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

• **CRP9. Model integrity, ethical leadership and effective management.**
  Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the
directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10. Plan education and career paths aligned to personal goals.**
  Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

- **CRP11. Use technology to enhance productivity.**
  Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**
  Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.


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**Differentiated Instruction**
### Accommodate Based on Students Individual Needs: Strategies

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<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
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<tbody>
<tr>
<td>- Extra time for assigned tasks</td>
<td>- Extra Response time</td>
<td>- Precise step-by-step directions</td>
<td>- Teacher-made checklist</td>
<td>- Computer/whiteboard</td>
<td>- Extended time</td>
<td>- Consistent daily structured routine</td>
<td>- Individual daily planner</td>
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<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</td>
<td>- Tape recorder</td>
<td>- Study guides</td>
<td>- Simple and clear classroom rules</td>
<td>- Display a written agenda</td>
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<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Brief and concrete directions</td>
<td>- Reference resources to promote independence</td>
<td>- Spell-checker</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Note-taking assistance</td>
</tr>
<tr>
<td>- Communication system between home and school</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
<td>- Audio-taped books</td>
<td>- Reading partners</td>
<td>- Emphasize multi-sensory learning</td>
<td>- Color code materials</td>
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<tr>
<td>- Provide lecture notes/outline</td>
<td>- Reading partners</td>
<td>- Recall</td>
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</tbody>
</table>

### Assistive Technology
- Computer/whiteboard
- Tape recorder
- Spell-checker
- Audio-taped books

### Tests/Quizzes/Grading
- Extended time
- Study guides
- Shortened tests
- Read directions aloud

### Behavior/Attention
- Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback

### Organization
- Individual daily planner
- Display a written agenda
- Note-taking assistance
- Color code materials
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics

New Jersey Core Curriculum Content Standards (NJCCCS):
Content Statement: Theatre and the arts play a significant role in human history and culture.

Cumulative Progress Indicator: Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western theatre traditions.

  ❖ 1.1.12.C.2

Content Statement: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.

Cumulative Progress Indicator: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.

  ❖ 1.1.12.C.3

Content Statement: Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.

Cumulative Progress Indicator: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

  ❖ 1.2.12.A.3

Content Statement: Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

Cumulative Progress Indicator: Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

  ❖ 1.3.12.C.1
Content Statement: Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.

Cumulative Progress Indicator: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

❖ 1.3.12.C.2

Content Statement: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

Cumulative Progress Indicator: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

❖ 1.4.5.A.1

Content Statement: Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).

Cumulative Progress Indicator: Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

❖ 1.4.5.A.2

Content Statement: Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.

Cumulative Progress Indicator: Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

❖ 1.4.5.A.3

Content Statement: Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
Cumulative Progress Indicator: Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).

❖ 1.4.5.B.1

Content Statement: Identifying criteria for evaluating performances results in deeper understanding of art and art-making.

Cumulative Progress Indicator: Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

❖ 1.4.5.B.2

Content Statement: Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.

Cumulative Progress Indicator: Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

❖ 1.4.5.B.3

Content Statement: While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.

Cumulative Progress Indicator: Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

❖ 1.4.5.B.4

Content Statement: Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.

Cumulative Progress Indicator: Define technical proficiency, using the elements of the arts and principles of design.

❖ 1.4.5.B.5
Content Statement: Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).

Cumulative Progress Indicator: Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
<table>
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<th>Interdisciplinary Connections</th>
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<tr>
<td>❖ History: Students study historical playwrights and read plays related to various moments in history.</td>
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<td>❖ Language Arts: Students write, interpret, and analyze scripts. Students also read classic and contemporary literature.</td>
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<td>❖ Visual Art: set design, costume design, and makeup require understanding of visual arts</td>
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<td>❖ Math: set design, production management, costuming, and layouts of sound and lighting demonstrate understanding of math calculations</td>
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<tr>
<td>❖ Music: Musical Theater, rhythm, plays with music, understanding vocal uses such as projection, pitch, and rate</td>
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</table>
**Grade:** 9th  
**Unit:** 1  
**Topic:** Acting  
**Description:** students will focus on creating meaningful characters.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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</thead>
</table>
| Students will analyze and explain ambiguous Dialogue and Open Scenes. Students will demonstrate an understanding of use of open scenes for exploring multiple ways to interpret a script and each character. Students will evaluate and share multiple open scenes. | What is ambiguous dialogue?  
What are open scenes?  
What type of purpose does ambiguous dialogue and open scenes serve?  
How does the “moment before” inform the action of the open scene/monologue?  
What is the difference between an open scene and a monologue?  
How does analysis play a major role in developing a believable character for an open scene and monologue?  
What are the most difficult and the easiest part of creating a character for the stage? | Communication  
Speech and Voice  
Movement  
Awareness  
Timing  
How to act for performance.  
Creating characters.  
http://plays.about.com/od/basics/fl/Open-Scenes-Continued.htm  
http://plays.about.com/od/basics/fl/Open-Scenes.htm  
Teacher side coaches students on open scenes then monologues.  
Students reflect daily about their understanding of applying analysis, blocking, and subtext.  
Students perform open scenes demonstrating analysis and using subtext as motivation for line interpretation and blocking.  
Students perform monologue demonstrating analysis and using subtext as motivation for line interpretation and blocking. |
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<tr>
<td>Students will appraise and discuss how to select performance material.</td>
<td>How does the selection of performance materials impact a scene? How does creativity of performance materials add to a selection? How can performance materials have an adverse effect on a scene?</td>
<td>Innovation Creativity Vision Anticipation Awareness</td>
<td><a href="http://www.reallusion.com/crazytalk/Animator/help/Animator/Pro/05_Scene/Building_a_Custom_Scene.htm">http://www.reallusion.com/crazytalk/Animator/help/Animator/Pro/05_Scene/Building_a_Custom_Scene.htm</a> <a href="https://www.mtholyoke.edu/acad/theatre/crewtypes">https://www.mtholyoke.edu/acad/theatre/crewtypes</a> <a href="http://stagedirections.com/current-issue/59-sets-scenery-and-rigging/6625-the-actor-s-propmaster.html">http://stagedirections.com/current-issue/59-sets-scenery-and-rigging/6625-the-actor-s-propmaster.html</a></td>
<td>Students will select performance materials that would promote the character the scene or take away from. Students will brainstorm a variety of methods for selection of materials.</td>
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<td>Students will analyze pros and cons of the materials used.</td>
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<td>Students will create performance materials from scratch.</td>
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<td>Students will complete the process of Analysis, Rehearsal and Performance of monologue. Students will apply subtext to a monologue in a piece.</td>
<td>What is Subtext and how is it used? What is the impact of a monologue? Why is it important to rehearse and analyze the performance of a monologue?</td>
<td>Speaking and Listening Writing and Reading Comprehension Innovation Creativity</td>
<td><a href="https://prezi.com/n-nwzwm0dpi2/monologue-text-procedure/">https://prezi.com/n-nwzwm0dpi2/monologue-text-procedure/</a> <a href="http://www.monologuegenie.com/monologue-writing-101.html">http://www.monologuegenie.com/monologue-writing-101.html</a></td>
<td>Build your own monologue with the use of Your character must have a strong want. The monologue must have high stakes Variety of Tactics/Persuasive Moves. Hook Opening</td>
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<td></td>
<td>Character overcomes internal obstacle</td>
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<td>Balance Past and Present Action</td>
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<td>Exercise restraint to build dramatic/comedic tension.</td>
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</table>
Actor/Actress A male or female person who performs a role in a play, work of theatre, or movie.

Antagonist A person or a situation that opposes another character’s goals or desires.

Articulation The clear and precise pronunciation of words.

Blocking The planning and working out of the movements of actors on stage.

Catharsis The purification or purgation of the emotions (such as pity, fear, grief, etc.) affected in a work of tragedy.

Concentration The ability of the actor/actress to be “in” character - that is, to be like the character s/he is portraying – in dialog, attitude, carriage, gait, etc.

Center stage The center of the area defined as the stage.

Character A personality or role an actor/actress re-creates.

Characterization The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

Climax The point of greatest dramatic tension or transition in a theatrical work.
Cold reading A reading of a script done by actors who have not previously reviewed the play.

Collaboration Two or more people working together in a joint intellectual effort.

Commedia dell’arte A professional form of theatrical improvisation, developed in Italy in the 1500’s, featuring stock characters and standardized plots.

Comedy A theatrical work that is intentionally humorous.

Conflict Opposition of persons or forces giving rise to dramatic action.

Context Interrelated conditions in which a play exists or occurs.

Costume Clothing worn by an actor on stage during a performance.

Creative drama An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.

Crisis A decisive point in the plot of a play on which the outcome of the remaining action depends.

Critique Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.

Cue A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
Denouement The final resolution of the conflict in a plot.

Design The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

Dialogue The conversation between actors on stage.

Diction The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.

Directing The art and technique of bringing the elements of theatre together to make a play.

Director The person who oversees the entire process of staging a production.

Downstage The stage area toward the audience.

Dramatic play Children’s creation of scenes when they play “pretend”.

Dramatic structure The particular literary structure and style in which plays are written.

Dramaturg A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

Dress rehearsals The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.

Electronic media Means of communication characterized by the use of technology (e.g.,
radio, television, and the Internet).

Elizabethan theatre The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640.

Emotional memory The technique of calling upon your own memories to understand a character’s emotions.

Ensemble A group of theatrical artists working together to create a theatrical production.

Epic theatre Theatrical movement of the early 1920’s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and following focus on the play’s message.

Exposition Detailed information revealing the facts of a plot.
Farce A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot.

Form The overall structure or shape of a work that frequently follows and established design. Forms may refer to a literary type (e.g., narrative form, short-story form, dramatic form) or to pattern of meter, line, and rhymes (e.g., stanza form, verse form).

Formal theatre Theatre that focuses on public performance in the front of an audience and in which the final production is most important.
Genre In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy, such as the comedy of manners.

Gesture An expressive movement of the body or limbs.

Greek theatre Theatrical events in honor of the god Dionysus in Ancient Greece and included play competitions and a chorus of masked actors.

Improvisation A spontaneous style of theatre through which scenes are created without advance rehearsal or a script.

Informal theatre A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.

Kabuki One of the traditional forms of Japanese theatre, originating in the 1600’s and combining stylized acting, costumes, makeup, and musical accompaniment.

Level The height of an actor’s head as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).

Make-up Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.
Masks Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.

Melodrama A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

Mime An incident art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

Monologue A long speech by a single character.

Motivation A character’s reason for doing or saying things in a play.

Musical theatre A type of entertainment containing music, songs, and, usually, dance.

Noh One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

Objective A character’s goal or intention

Pacing The tempo of an entire theatrical performance.

Pantomime Acting without words through facial expression, gesture, and movement.
Pitch The highness or lowness of voice

Play The stage representation of an action or a story; a dramatic composition.

Playwright A person who writes plays.

Position The orientation of the actor to the audience (e.g., full front, right profile, left profile).

Projection The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

Props (properties) Items carried on stage by an actor; small items on the set used by the actors.

Proscenium The view of the stage for the audience; also called a proscenium arch. The archway is in a sense the frame for stage as defined by the boundaries of the stage beyond which a viewer cannot see.

Protagonist The main character of a play and the character with whom the audience identifies most strongly.

Puppetry Almost anything brought to life by human hands to create a performance.

Types of puppets include rod, hand, and marionette.

Rehearsal Practice sessions in which the actors and technicians prepare for public performance through repetition.
Rising action The part of a plot consisting of complications and discoveries that create conflict.

Run-through A rehearsal moving from start to finish without stopping for corrections or notes.

Script The written text of a play.

Sense memory Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

Stage The area where actors perform.

Stage crew The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

Stage direction (See center stage, downstage, stage left, stage right, and upstage.)

Stage manager The director’s liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

Stage left The left side of the stage from the perspective of an actor facing the audience.

Stage right The right side of the stage from the perspective of an actor facing the audience.
Stock characters Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.

Style The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.

Subtext Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.

Tableau A silent and motionless depiction of a scene created by actors, often from a picture (plural tableaux).

Text Printed words, including dialogue and the stage directions for a script.

Theatre To imitate or represent life in performance for other people; the performance of dramatic literature; drama, the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.

Theatre of the absurd Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind’s existence as meaningless.

Theatrical conventions The established techniques, practices, and devices unique to theatrical productions.
Theatrical experiences Events, activities, and productions associated with theatre, film/video, and electronic media.

Theatre games Noncompetitive games designed to develop acting skills and popularized by Viola Spolin.

Tragedy Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

Vocal quality The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.

Volume The degree of loudness or intensity of a voice.

Projects/Assessment Tasks
<table>
<thead>
<tr>
<th>Monologue Performances (2-3 minutes)</th>
<th>Critiques/reviews</th>
</tr>
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<tbody>
<tr>
<td>Shared Scene Performances (2-3 minutes)</td>
<td>Discussion/demonstration</td>
</tr>
<tr>
<td>Working Crews For Shows</td>
<td>Individual and group presentations and performances</td>
</tr>
<tr>
<td>Performing In Christmas Show</td>
<td>Make-up (designing and constructing)</td>
</tr>
<tr>
<td>Performing in Black History Show</td>
<td>Vocabulary Quizes</td>
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<td>Auditioning</td>
<td>Peer coaching and evaluation</td>
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<tr>
<td>Collages (design and construction)</td>
<td>Props (designing and constructing)</td>
</tr>
<tr>
<td>Costumes (designing and constructing)</td>
<td></td>
</tr>
</tbody>
</table>
Assessment Tools

❖ Conferences with students
❖ Evaluation by self, peers and teacher
❖ Journals, graphic organizers, performance logs • Learning contracts
❖ Multimedia devices (e.g., computers, digital cameras)
❖ Performance observations
❖ Portfolios
❖ Recordings (video- and audiotapes) • Reports, essays, reviews
❖ Rubrics
  ❖ Standardized theatre assessments • Teacher-made quizzes and tests
# SAMPLE PERFORMANCE RUBRIC

**Name:** ___________________________  
**Date:** ___________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VOICE</strong></td>
<td>Voice was loud and clear; words were easily understood</td>
<td>Student spoke clearly but it was difficult to understand some of the script; could’ve been much louder.</td>
<td>Voice and language was not very clear; could’ve been much louder.</td>
<td>Could not understand what was being said due to unclear and low speech.</td>
<td></td>
</tr>
<tr>
<td><strong>AUDIENCE</strong></td>
<td>Audience felt like part of the show.</td>
<td>Was aware and well-connected to the audience.</td>
<td>Needed more audience awareness and connection.</td>
<td>No audience awareness or connection at all.</td>
<td></td>
</tr>
<tr>
<td><strong>BLOCKING</strong></td>
<td>Good use of stage and movement – did not turn back to audience</td>
<td>Almost used entire stage – turned away from audience only once or twice.</td>
<td>Could have used more of the stage; must concentrate on facing forward.</td>
<td>Needed more blocking – always face audience and use the stage!</td>
<td></td>
</tr>
<tr>
<td><strong>MEMORIZATION/IMPROVISATION</strong> (When applicable)</td>
<td>Script was fully memorized; student improvised in place of lines.</td>
<td>Script was almost fully memorized–some improv used to make up for missed lines.</td>
<td>Script was partially memorized; student did not attempt improvisation.</td>
<td>Script was not at all memorized; no improvisation used.</td>
<td></td>
</tr>
<tr>
<td><strong>FACIAL EXPRESSION/BODY LANGUAGE</strong></td>
<td>Great use of gestures, facial expression and body movement!</td>
<td>Contained some facial expression, gestures &amp; body movement.</td>
<td>Needed more facial expressions gestures &amp; movement.</td>
<td>Contained little to no facial expression, gesture or movement.</td>
<td></td>
</tr>
<tr>
<td><strong>OVERALL</strong></td>
<td>Committed, cooperated &amp; concentrated-</td>
<td>Semi-committed, concentrated &amp; cooperative-</td>
<td>Almost committed, cooperative &amp; concentrated-</td>
<td>No commitment, cooperation or concentration MORE REHEARSAL!</td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**

**Final Grade:** ___________________________