Drama Curriculum

Grade: 12

Course: Master Production and Performance
This class is designed for the disciplined fourth year theatre student. Course work will focus on the analysis and performance of scenes and monologues. This process will often involve intensive work in groups of two or more as students explore the ideas and acting styles of various plays and playwrights. Students will review and enhance skills related to prior studies in subjects such as improvisation, pantomime, directing, auditioning, technical theater, other dramatic forms, and script analysis. This course is designed to encourage students to fully synthesize and incorporate previous acting techniques. Students apply knowledge and skills acquired through previous coursework and expand that knowledge to new acting situations. They will critique their own work and other’s work. They experience the creative process from a director’s point of view. Students will experience producing and directing their own production.
<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>Timeline</th>
<th>NJCCCS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Directing</strong></td>
<td>September (4 weeks)</td>
<td><strong>1.1 The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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<td></td>
<td>STUDENTS WILL:</td>
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<td><strong>1.2 History of the Arts and Culture:</strong> All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
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<td></td>
<td>A. Describe and demonstrate appropriate responses to</td>
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<td>a variety of directing styles.</td>
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<td>B. Explain and compare the roles and interrelated</td>
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<td>responsibilities of the various personnel involved in</td>
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<td>theatre, film, television, or electronic media</td>
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<td></td>
<td>productions.</td>
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<td></td>
<td>C. Interpret dramatic texts to make artistic choices</td>
<td>October (3 weeks)</td>
<td><strong>1.1 The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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<tr>
<td></td>
<td>regarding stage movement, character development,</td>
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<td><strong>1.2 History of the Arts and Culture:</strong> All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
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<td></td>
<td>language, and theme for a production.</td>
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<td>SWBAT select and rehearse performance pieces for</td>
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<td>competition.</td>
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<td>SWBAT rehearse and prepare for performances.</td>
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<td>Direct monologues, scenarios, scenes, or short plays,</td>
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<td>documenting the process of auditions to final</td>
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<td>performance by creating a written, or electronic</td>
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<td>journal of the experience.</td>
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<td>Perform the role and duties of Assistant Director for</td>
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<td>a One-Act or full-length play.</td>
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<td>Present a documentary style presentation of your</td>
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<td>directorial work for review. Include your justification</td>
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<td>for your directorial choices.</td>
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</tbody>
</table>
| SWBAT rehearse and prepare for the December Show. | October (1 week)  
November (4 weeks) | **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.  
**1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. |
|---|---|---|
| SWBAT read and analyze a contemporary play. (Concurrently) | November (2 weeks) | **1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.  
**1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. |
| SWBAT select and rehearse a 5-7 minute shared scene from a published play. (Concurrently) | November (2 weeks) | **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.  
**1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. |
## Pacing Chart – Unit 2: Directing

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>Timeline</th>
<th>NJCCCS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SWBAT direct and perform a 2-3 minute group scene. SWBAT rehearse and perform for the Christmas play.</td>
<td>December (2 weeks)</td>
<td>1.1 <strong>The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
</tr>
<tr>
<td>2</td>
<td>SWBAT read and analyze plays. SWBAT participate in various improvisational activities. SWBAT rehearse for competition.</td>
<td>December (2 weeks)</td>
<td>1.1 <strong>The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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<tr>
<td>3</td>
<td>SWBAT rehearse for competition. SWBAT understand the history of the modern director, and its relation to various traditions of world theatre SWBAT develop the ability to analyze a text for dramatic action SWBAT describe and demonstrate an “approach” for the direction of a play. SWBAT articulate their vision to core theatre artists</td>
<td>January (4 weeks)</td>
<td>1.1 <strong>The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. 1.2 <strong>History of the Arts and Culture:</strong> All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
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<tr>
<td>4</td>
<td>SWBAT prepare for various performances. SWBAT evaluate their performances. SWBAT offer intellectual insight, constructive criticism, and effective direction to actors and designers SWBAT explore creative solutions to immediate and ongoing rehearsal issues</td>
<td>February (4 weeks)</td>
<td>1.1 <strong>The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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<td>#</td>
<td>Student Learning Objective</td>
<td>Timeline</td>
<td>NJCCCS</td>
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<tr>
<td>1</td>
<td>SWBAT demonstrate a basic knowledge of the life and works of Samuel Beckett. SWBAT demonstrate a basic knowledge of the themes, devices, and major playwrights associated with the theater of the absurd. SWBAT demonstrate through performance and understanding the acting challenges that are associated with the theatre of the absurd. SWBAT read at least one play related to the Theatre of the Absurd.</td>
<td>March (2 weeks)</td>
<td><strong>1.1 The Creative Process</strong>: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. <strong>1.2 History of the Arts and Culture</strong>: All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
</tr>
<tr>
<td>2</td>
<td>SWBAT direct a 3 minute scene from a Theatre of the Absurd play.</td>
<td>March (2 weeks)</td>
<td><strong>1.1 The Creative Process</strong>: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. <strong>1.2 History of the Arts and Culture</strong>: All students will understand the role, development, and influence of the arts throughout history and across cultures.</td>
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<tr>
<td>3</td>
<td>SWBAT investigate various acting techniques. SWBAT identify acting techniques of Spolin, Chekhov, Bogart, Meisner, Brecht, Hagen, Stanislavsky, and Adler. SWBAT practice various acting techniques to expand skills in a rehearsal or drama / theatre performance. SWBAT select a three or more person scene to produce.</td>
<td>April (3 weeks)</td>
<td><strong>1.1 The Creative Process</strong>: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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<td>#</td>
<td>Student Learning Objective</td>
<td>Timeline</td>
<td>CCSS</td>
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<td>4</td>
<td>SWBAT rehearse for scene performances. SWBAT select at least one acting style to use in their directing practice.</td>
<td>May (1 Week)</td>
<td><strong>1.1 The Creative Process:</strong> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre.</td>
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</table>

### Pacing Chart – Unit 4: Directing Producing/Film/Student Projects

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>Timeline</th>
<th>CCSS</th>
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</table>
| 1 | SWBAT write a 5 minute screenplay using the proper format. SWBAT identify and define the basic terminology of filmmaking by creating their own films and by reviewing other students' films. SWBAT develop collaborative skills by working in small groups. SWBAT use a variety of tools to create and edit digital video. SWBAT demonstrate an understanding of special considerations required for directing a musical, including aspects of selecting a script, developing a concept, scheduling, casting, rehearsing, collaborating, and closing the production. | May (4 weeks)  | **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.  
**1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.  
**1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art. |
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| **2** | **SWBAT use and define appropriate theatre/multimedia vocabulary.**  
**SWBAT write a proposal defining their final project based on their theatrical interest.**  
**SWBAT rehearse, research, and prepare for their final project.**  
**SWBAT perform their final project.** | **June (3 weeks)** |
| **3** | **SWBAT review for final examination.**  
**SWBAT complete their final examination.** | **June (1 week)** |

**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.

**1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.
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.

## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</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>
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<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</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>
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<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Visual and verbal reminders</td>
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<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
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<td>- Reading partners</td>
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<td>- Emphasize multi-sensory learning</td>
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</tbody>
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<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
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</thead>
<tbody>
<tr>
<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>- 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>- Spell-checker</td>
<td>- Shortened tests</td>
<td>- Frequent feedback</td>
<td>- Note-taking assistance</td>
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<td>- Audio-taped books</td>
<td>- Read directions aloud</td>
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<td>- Color code materials</td>
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</table>
New Jersey Core Curriculum Content Standards (NJCCCS):

❖ 1.1.12.C.1

**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>
<thead>
<tr>
<th>Interdisciplinary Connections</th>
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<tbody>
<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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<tr>
<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>
</tr>
<tr>
<td>❖ Music: Musical Theater, rhythm, plays with music, understanding vocal uses such as projection, pitch, and rate</td>
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</tbody>
</table>
### NJDOE Student Learning Objective

**Standard 1.1 Aesthetics**
- All students will use aesthetic knowledge in the creation of and in response to theater.
- Describe and demonstrate appropriate responses to a variety of directing styles.
- Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.
- Interpret dramatic texts to make artistic choices regarding stage move-

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>How does Montage vs. Long Takes differ?</td>
<td>Communication</td>
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<tr>
<td>Why is a Hollywood Style of directing used and is it beneficial?</td>
<td>Vison</td>
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<tr>
<td>Is the Brechtian Influence and a good alternative to Hollywood Style? Why or why not?</td>
<td>Creativity</td>
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<td></td>
<td>Patience</td>
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<td>Writing a project plan for a director</td>
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<td></td>
<td>Leadership</td>
<td></td>
<td>Practice communication skills in different situations.</td>
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</tbody>
</table>

[http://www.math.grin-nell.edu/~simpson/Connections/Film/Styles/index.html](http://www.math.grin-nell.edu/~simpson/Connections/Film/Styles/index.html)
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard 1.2 Creation and Performance</td>
<td>All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of theater. Students will select and rehearse performance pieces for competition. Students will rehearse and prepare for performances.</td>
<td>What are two roles of a director? What does mean to put on a truthful and extraordinary performance in each basic part (or “beats”) of a film or a play? What does it mean to artistically combine those small elements (beats) to tell story the director wants?</td>
<td>Communication, Vision, Creativity, Patience, Leadership</td>
<td><a href="http://www.ernestgoodmanstudio.com/tools-of-a-director/">http://www.ernestgoodmanstudio.com/tools-of-a-director/</a> Find local productions and school performances to see. Complete student rubrics and self rubrics after performances. Perform the role and duties of Assistant Director for a One-Act or full-length play. Present a documentary style presentation of your directorial work for review. Include your justification for your directorial choices. create a written, or electronic journal of the experience</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
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<tr>
<td>Analyze direct monologues, scenarios, scenes, or short plays, documenting the process of auditions to final performance by creating a written, or electronic journal of the experience.</td>
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</tr>
<tr>
<td><strong>Standard 1.3 Elements and Principles of the Arts</strong></td>
<td>Why should a director refrain from the use of emotion and expression?</td>
<td>(1) A direction should not include any emotions or expressions (NO RESULT).</td>
<td><a href="http://www.ernestgoodmanstudio.com/tools-of-a-director/">http://www.ernestgoodmanstudio.com/tools-of-a-director/</a></td>
<td>1. Rehearsing and performing in class and for a public audience.</td>
</tr>
<tr>
<td>All students will demonstrate an understanding of the elements and principles of theater.</td>
<td>Why should a director be specific?</td>
<td>(2) A direction must be SPECIFIC. A general, uncertain or vague direction is never a good thing. It kills acting. Only precise instructions will create an incredible performance. We will study this requirement</td>
<td></td>
<td>2. Character maps, journaling, and textual clues.</td>
</tr>
<tr>
<td>SWBAT rehearse and prepare for the December Show.</td>
<td>Why are connections important on the set?</td>
<td></td>
<td></td>
<td>3. Graphic organizers for compare/contrast emotional life of character with self.</td>
</tr>
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<td>4. View and critique theatrical performances.</td>
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<td>5. Analyze tools for a director and create a pros and cons list.</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
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<td></td>
<td>in the next chapters.</td>
<td>(3) A direction should create a CONNECTION between actors. Keeping actors connected to each other helps your actors perform life-like behavior. The connection creates a chemistry or communion between actors.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Grade: 12  
Unit: 2  
(12 Weeks)  
Topic: Directing  
Description: Students will use knowledge they have of various acting forms and themes to revise an existing script and create a short performance. Students will concurrently rehearse for upcoming festivals and performances.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
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<th>Sample Activities</th>
</tr>
</thead>
</table>
| **Standard 1.1 Aesthetics**     | How does the editing a script process work from beginning to end?  
Why should scripts be edited multiple times during its creation? | Read your script out loud.  
Don’t be afraid to act out moments  
Mood setters  
Trustworthy second set of eyes | 1. Textbook: Theater Art In Action by Robert D. Strickland  
2. The Community: Trips to Productions, Participating in productions in Paterson and surrounding areas.  
3. Instructor  
4. Internet  
5. [https://screencraft.org/2014/05/18/revising-screenplay-rewriting-screenwriting/](https://screencraft.org/2014/05/18/revising-screenplay-rewriting-screenwriting/) | 1. Write mini stories  
2. Edit scenes of a play or movie  
3. Add commentary to writings of others. |
### Standard 1.2 Creation and Performance

All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of theater.

Examine the traps of editing or creating scripts.

Demonstrating an understanding of the editing process.

<table>
<thead>
<tr>
<th>How does editing a script become more difficult than creating?</th>
<th>Do not avoid it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why does a script need multiple editing in all elements?</td>
<td>Do not expect someone else to do it all for you.</td>
</tr>
<tr>
<td></td>
<td>Do not force it.</td>
</tr>
<tr>
<td></td>
<td>Do not expect it to be fast.</td>
</tr>
<tr>
<td></td>
<td>And do not expect it to take just one draft.</td>
</tr>
</tbody>
</table>

1. **Textbook**
2. **The Community**
3. **Instructor**

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### Standard 1.3 Elements and Principles of the Arts

All students will demonstrate an understanding of the elements and principles of screen writing.

Analyze the message to the audience of a clear objective to the piece.

Investigate if the script tells the story it should

Examine if the central theme is supported

<table>
<thead>
<tr>
<th>Is the premise of the piece clear and established early on?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why is it important to put the piece away?</td>
</tr>
<tr>
<td>Does the script tell the story that you intended to tell?</td>
</tr>
<tr>
<td>Are there any extraneous elements in the script that do not directly support the central theme of the piece?</td>
</tr>
</tbody>
</table>

To be able to develop interesting and original story ideas and concepts.

To be able to develop multiple plot lines.

To understand conflict.

To understand

1. **Textbook**
2. **The Community**
3. **Instructor**

---

1. Find local productions and school performances to see and contribute to.
2. Have a journal on the issues featured during the editing process.

Screen Writing exercises:
- Write a timeline of a character.
- Research without the internet
- Expository dialogue
- List of all the times your broke the rules.
| throughout the story. | theme or narrative? | structure within scenes, sequences and acts. | To be able to develop realistic characters who we care about. |
### Grade: 12  
#### Unit: 3  
'(8 Weeks)'

**Topic: Acting Styles, Shakespeare, and Children’s Theater, Theatre History**  
**Description:** Students will read a Shakespearean play. Students will select a Shakespearean play and convert it into a short children’s play. Students will discuss the various acting styles and be able to identify what each creator of each acting style taught. Students will select individual plays to perform for their three person scene performance.

<table>
<thead>
<tr>
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</tr>
</thead>
</table>
| **Standard 1.1 Aesthetics**      | **How do the acting styles differ from Shakespeare’s play when compared to other pieces?**  
**Why is Shakespeare’s character development differ from other pieces?** | Writing  
Creativity  
Comprehension  
Innovation | 1. Textbook: Theater Art In Action by Robert D. Strickland  
2. The Community: Trips to Productions, Participating in productions in Paterson and surrounding areas.  
3. Instructor  
http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-shakespeare.html | Compose a sonnet to the love of your life. This person can be living, dead, with you, not with you, etc., it doesn't matter because it's a sonnet! Try using iambic pentameter and the rhyme schemes of the bard himself.  
You have suddenly become transported into your favorite Shakespearian play and you are playing your favorite character. How do you interact in this new world and do you try to change your character's fate? |
## Standard 1.2 Creation and Performance

All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of theater.

- Analyze character motivation in Shakespeare’s piece.
- Interpret character actions in Shakespeare’s piece.
- Investigate the use of textual evidence to support opinions made concerning the characters.
- Students will read Shakespeare’s script and infer meaning from literature.

### Writing

- How does character motivation change throughout the writing?

### Creativity

- How do character actions in the play feature specific types of writing?

### Comprehension

- How can you use textual evidence to support character opinions?

<table>
<thead>
<tr>
<th>Writing</th>
<th>Creativity</th>
<th>Comprehension</th>
<th>Innovation</th>
</tr>
</thead>
</table>

Two normal joe's in the present day are having a regular conversation. In blank verse! Make sure to use some good iambic pentameter on this one.

If Shakespeare were to write a play about your life, what would it be? A comedy, a tragedy, a romance, a history, or some combination? Explain your choice and try writing the first scene (doesn't need to be in blank verse, but you might as well try :).
Grade: 12  
Unit: 4  
Topic: Directing, Film, Final Exam  
Description: Using all skills acquired throughout the student’s 4 levels, the student will select or write a short scene. They will produce and direct that scene. The student will select a final project to complete based on their area of specialization.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| **Standard 1.1 Aesthetics**     | How do you analyze some of the scenes a writer has created?  
All students will use aesthetic knowledge in the creation of and in response to theater.  
Analyze scenes a writer has created and predict the motivation.  
Identify various styles of Analysis: Formal- Aesthetic, Sociological-ideological, formal and cultural/ | Writing  
Creativity  
Comprehension  
Innovation | 1. Textbook: Theater Art In Action by Robert D. Strickland  
2. The Community: Trips to Productions, Participating in productions in Paterson and surrounding areas.  
3. Instructor  
4. Internet | write a short scene  
Select a short scene and revise it |
<table>
<thead>
<tr>
<th>Standard 1.2 Creation and Performance</th>
<th>What are some components needed for a scene? What does the scene need to accomplish? How does the setting play a role?</th>
<th>1. How to discuss and write critically about varied theatrical performance and written works. 2. How to be an effective audience member.</th>
<th>1. Textbook 2. The Community 3. Instructor 4. Internet</th>
<th>1. Find local productions and school performances to see. 2. Complete student rubrics and self rubrics after performances.</th>
</tr>
</thead>
<tbody>
<tr>
<td>All students will utilize those skills, media, methods and technologies appropriate to each art form in the creation, performance and presentation of theater.</td>
<td></td>
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</tr>
</tbody>
</table>
## Unit 1 Vocabulary

- Book
- Final Cut
- Fine Cut
- Footage
- location
- lot
- lyricist
- music director
- option
- rough cut
- rushes
- soundstage
- storyboard
- teleplay
- cast by type
- color-blind casting
- dinner theatre
- director’s notes
- nontraditional casting
- pacing
- preblocking
- strike
- understudy
The Seventeen Tools of Director:

1. **SUPER OBJECTIVE, SCENE OBJECTIVE**
The SUPER OBJECTIVE is what does your character wants more than anything from life throughout the film or play.

The SCENE OBJECTIVE is what does your character wants more than anything throughout the scene.

2. **CHARACTERIZATION, BUILDING A CHARACTER**
CHARACTERIZATION is the actor and director’s process of creating a distinct character.

3. **ACTION VERBS or ACTIONS**
ACTION VERBS or ACTIONS are mini-objectives attached to the smallest elements of a scene (often referred to as BEATS).

4. **FACTS or GIVEN CIRCUMSTANCES**
The FACTS or GIVEN CIRCUMSTANCES are an accumulation of all the facts that surround and inform the characters throughout the script.

5. **IMAGES**
IMAGES are the pictures an actor sees in his mind when he thinks, speaks or acts in each scene.

6. **CONCENTRATION OF ATTENTION**
CONCENTRATION OF ATTENTION is when an actor focuses his attention on a specific area when he thinks, speaks and acts throughout the script.

7. **ADJUSTMENTS**
ADJUSTMENTS are made when the director adds facts, events and circumstances to the surroundings of the actor, usually starting with the phrases “WHAT IF” or “AS IF.”

8. **EVENTS**
EVENTS are the significant emotional incidents that happen in each scene.
9. **PHYSICAL TASKS**
THE METHOD OF PHYSICAL TASKS is when you use a physical action to triggers an emotion so the actor gives you a natural behavior.

10. **ATMOSPHERE**
ATMOSPHERE refers to the physical and emotional surroundings of the actor on the film set or theater scene.

11. **PSYCHOLOGICAL GESTURE**
PSYCHOLOGICAL GESTURE (PG) is an actor or director’s method for expressing the character with inner gestures.

12. **FEELING FOR TRUTH**
FEELING FOR TRUTH is the process of determining how far an actor should go in his belief that everything in the script really happened.

13. **FEELING FOR STYLE**
FEELING FOR STYLE is the ability of the actor or director to distinguish acting performances of different styles and genres.

14. **SENSORY MEMORY**
SENSE or SENSORY MEMORY is the ability to remember sensory impressions experienced in everyday life using the five senses.

15. **OBSTACLES**
OBSTACLES are the emotional, physical or mental problems that make it difficult for an individual to achieve his goals.

16. **SUBSTITUTION**
SUBSTITUTION is an acting/directing technique in which one actor, in his imagination, substitutes another actor with a person from real life in order to pursue his SCENE OBJECTIVE.
17. **INNER MONOLOGUE**
INNER MONOLOGUE is dialogue inside the actor’s head that she does not say aloud.

http://www.ernestgoodmanstudio.com/tools-of-a-director/
Projects/Assessment Tasks

❖ Monologue Performances (2-3 minutes)
❖ Shared Scene Performances (2-3 minutes)
❖ Working Crews For Shows
❖ Performing In Christmas Show
❖ Prompt Book
❖ Critiques/reviews
❖ Discussion/demonstration
❖ Individual and group presentations and performances
❖ Make-up (designing and constructing)
❖ Vocabulary Quizzes
❖ Peer coaching and evaluation
❖ Props (designing and constructing)
❖ Performing in Black History Show
❖ Auditioning
❖ Collages (design and construction)
❖ Costumes (designing and constructing)
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></td>
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</tr>
<tr>
<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>
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<tr>
<td><strong>AUDIENCE</strong></td>
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<tr>
<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>
<td></td>
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<tr>
<td><strong>BLOCKING</strong></td>
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<tr>
<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>
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<tr>
<td><strong>MEMORIZATION/IMPROVISATION (When applicable)</strong></td>
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<tr>
<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>
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<tr>
<td><strong>FACIAL EXPRESSION/BODY LANGUAGE</strong></td>
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<tr>
<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>
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<tr>
<td><strong>OVERALL</strong></td>
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</tr>
<tr>
<td>Committed, cooperative &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>
<td></td>
</tr>
</tbody>
</table>

**Comments:** ____________________________________

**Final Grade:** ____________________