



West Windsor-Plainsboro Regional School District
Theatre Arts II
Grades 10-12

Unit 1: Introduction/Review	
Content Area: Theatre	
Course & Grade Level: Theatre Arts II, Grades 10-12	
Summary and Rationale	
<p>In this unit, we will establish classroom rapport, trust and expectations for being a good audience member. Cultivating classroom relationships are important for creating dialogue and critical feedback for performance improvement. Considering this idea, students will work collaboratively to develop criteria for classroom performance and practices. The class will conceptualize artistic ideas and engage in group discussions recalling previously learned techniques and methodologies established by Konstantine Stanislavski such as given circumstances, objective, and super-objective. There will be a short review of vocal production and body movement in preparation for Body Efforts in Unit II. This unit will culminate with an introduction to theatre history.</p>	
Recommended Pacing	
10 days	
New Jersey Student Learning Standards for Visual and Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
Responding	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> Behaviors directly impact our practice, pace, and success for learning. Practice is measured by behavior and participation. Class, education and religious beliefs influenced the evolution of theatre. Stage design altered throughout time based on cultural perspective and preference. 	
Unit Essential Questions	
<ul style="list-style-type: none"> How do we determine the culture of our classroom? How do we measure our daily practice and performance? How has history impacted the way theatre was performed? How has the evolution of theatrical performance influenced how we view theatre? How has the design of theatrical spaces changed how we experience theatre? 	
Objectives	
<p>When CREATING, we are learning to/that:</p> <ul style="list-style-type: none"> Define the different theatrical styles. Construct a timeline of theatre history Explain the differences in visual composition throughout history. Identify cultural and historical events that influenced the visual composition of a theatrical work. <p>When PERFORMING, we are learning to/that:</p> <ul style="list-style-type: none"> Identify periods and styles of theatre. Explore resources that will contribute to style selection. Determine elements of theatre that will define the style. Understand concepts of given circumstances, sources and directives. <p>When RESPONDING, we are learning to/that:</p> <ul style="list-style-type: none"> Understand how personal aesthetics and knowledge of production elements influence how I experience theatrical work. Understand that scripted theatre work is intended for specific audiences. Construct an understanding of various cultural perspectives. <p>When CONNECTING, we are learning to/that:</p> <ul style="list-style-type: none"> Develop language to effectively communicate their personal beliefs. Identify biases of self and others. Explain how personal beliefs can develop bias. 	
Evidence of Learning	
<input checked="" type="checkbox"/> Formative Assessment	
<input checked="" type="checkbox"/> Summative Assessment	
<input checked="" type="checkbox"/> Alternative Assessment	
<input checked="" type="checkbox"/> Benchmark	

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 2: Body Efforts/Laban**Content Area: Theatre****Course & Grade Level: Theatre Arts II, Grades 10-12****Summary and Rationale**

Efforts, presented by Rudolf Laban, provide a way of identifying the 'quality' of our performance when in action. By utilizing Laban efforts, actors can accurately interpret text to project movement and voice to reflect intention. Subsequently, this knowledge also assists in analyzing and perceiving the feelings and messages created onstage. Theatre students will learn how to emote by embodying the eight effort actions: punch, flick, dab, slash, press, wring, glide, and float. They will also assess the qualities of movement using direction, weight, speed and flow, and give feedback to enhance performance.

Recommended Pacing

20 days

New Jersey Student Learning Standards for Visual and Performing Arts**Creating**

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.

Performing

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.

Responding

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Re7a	Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.

1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.12.Cl.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. ● Theatre artists make choices to convey meaning ● Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. ● Body efforts inform our choices for vocal and physical performance. ● Guided instruction of effort actions helps to interpret text and accurately portray emotions. ● Effort qualities of direction, weight, speed, and flow impact how we analyze and perceive vocal and physical performance. ● The eight effort actions punch, flick, dab, slash, float, wring, glide and press are utilized to express an array of emotions. ● Direction, weight, speed and flow are objective measures for analyzing and delivering qualitative feedback. 	
Unit Essential Questions	
<ul style="list-style-type: none"> ● How can the same work of art communicate different messages to different people? ● How do theatre artists use tools and techniques to communicate ideas and feelings? ● How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? ● How do body efforts relate to theatre? ● How can I accurately interpret text to project movement and voice to reflect intention? ● How do we measure performance qualities? ● How do students learn to emote? ● How do I give effective feedback to enhance performance? 	
Objectives	

When CREATING, we are learning to/that:

- Identify the qualities of movement and behaviors.
- Relate personal experiences to emotion.
- Observe behaviors of themselves and others.
- Translate knowledge and feelings into a performance.
- Identify the qualities of emotions using Laban efforts.
- Translate effort actions into a performance.
- Interpret how the qualities of voice and movement convey meaning.
- Interpret devised or scripted theatrical work

When PERFORMING, we are learning to/that:

- Understand the content of the script through table reading.
- Explore multiple methodologies to create believable and sustainable performances.
- Analyze how acting techniques informed their performance practice.
- Choose an appropriate methodology for building believable performance.
- Explore resources that will contribute to style selection.
- Know that tone, inflection, pace, volume, projection, pitch and qualities within one's voice create believable characters.
- Identify the eight effort actions of Rudolph Laban.
- Discuss how tone, inflection, pace, volume, projection, pitch and qualities within one's voice work to create believable characters.
- Describe the effort qualities of the eight effort actions of Laban.
- Understand concepts of given circumstances, sources and directives.
- Interpret given circumstances, research and directors concept.
- Discover how these elements influence character choices.
- Conceptualize ideas for performance.
- Organize thoughts and ideas for production plans.
- Execute plan applying creative process.
- Analyze the effectiveness of artistic vision.
- Refine the work considering artistic criteria and intended audience.

When RESPONDING, we are learning to/that:

- Observe the performers' skill and storyline.
- Identify what is seen, felt and heard from performance production.
- Determine the artistic intent of the director.
- Correlate how performance skill and storyline of the artistic intent informed the response.
- Examine the effect of these artistic choices.
- Identify what creates a successful performance.
- Consider art forms, history, culture and other disciplines executed within theatre work.
- Identify personal aesthetics within theatre works and production elements.
- Select criteria to reflect personal aesthetics.
- Identify artistic choices when participating in or observing devised work.
- Describe artistic choices as they relate to criteria.
- State supporting evidence observed in devised or scripted work.
- Construct an understanding of various cultural perspectives.
- Interpret artistic choices and concepts made in performance.
- Explain multiple aesthetics, preferences and beliefs.

When CONNECTING, we are learning to/that:

- Identify biases of self and others.

Evidence of Learning

Formative Assessment

Summative Assessment

Alternative Assessment

Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 3: Imagination	
Content Area: Theatre	
Course & Grade Level: Theatre Arts II, Grades 10-12	
Summary and Rationale	
<p>“Magic If”, originated by Konstantin Stanislavski, is a concept in which the actor lives truthfully under imaginary circumstances. This requires students to empathize, relate, and observe the people and world around them. In this unit, we will actively engage our imagination by fantasizing, picturing, dreaming and visualizing ourselves as it relates to psychologist Robert Plutchik’s emotion wheel. Students will have a choice in creating an authentic small group performance in an imagined scenario which can be accomplished through pantomime, monologue, dance, song or other devised work of their choosing. In this project students will work collaboratively to explore and apply theatrical staging elements for their final performance. Performers will further refine their work utilizing Liz Lerman’s critical response process.</p>	
Recommended Pacing	
15 days	
New Jersey Student Learning Standards for Visual and Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1b	Understand and apply technology to design choices for devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12acc.Cr2a	Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work
1.4.12acc.Cr2b	Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
Responding	

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Re7a	Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.
1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn10a	Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● Theatre artists rely on intuition, curiosity, and critical inquiry. ● Observation, empathy, and relationships create connections with people, time, places, and events. ● Fantasizing, picturing, dreaming and visualizing aid in creating realistic performances. ● A believable performance relies on the accurate identification of emotion. 	

- Combining efforts with application of fantasizing, picturing, dreaming and visualizing can develop a realistic performance through pantomime, monologues, song, dance or other devised work.
- Artists work together to integrate theatrical techniques in group performances.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists develop personal processes and skills for a performance or design.

Unit Essential Questions

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How do I connect to the world around me?
- How do actors use the concept of the "magic if" to create realistic characters in performance?
- How do I interpret Robert Plutchik's emotion wheel through performance?
- How can I portray an accurate depiction of a character in an imagined world through performance?
- How do I collaborate to incorporate theatrical staging elements for a group performance?
- What happens when theatre artists foster understanding between self and others through exploration of empathy?
- What happens when theatre artists and audiences share creative experiences?
- How do theatre artists fully prepare a performance or design?

Objectives

When CREATING, we are learning to/that:

- Define the different theatrical styles.
- Identify cultural and historical events that influenced the visual composition of a theatrical work.
- Recall theatrical technologies and other media that are used to create theatre.
- Describe the purpose and functions of technology.
- Identify the qualities of movement and behaviors.
- Relate personal experiences to emotion.
- Understand the techniques Meisner and Stanislavski.
- Observe behaviors of themselves and others.
- Translate knowledge and feelings into a performance.
- Find historical and cultural influences.
- Analyze the historical and cultural stimulus.
- Interpret historical and cultural impact for the purpose of creation.
- Devise a storyline incorporating artistic perspective.
- Evaluate performance via recording and peer/teacher feedback.
- Refine devised work and/or performance based on feedback.
- Determine style or selection of work to be performed.
- Interpret work selection.
- Synthesize work with defined responsibilities. (ie: actor, director, playwright, and designers)
- Articulate vision for creating or producing scripted theatre work.
- Devise a plan to reflect artistic choices within assigned roles.
- Identify the qualities of emotions using Laban efforts.
- Translate effort actions into a performance.
- Interpret how the qualities of voice and movement convey meaning.
- Interpret devised or scripted theatrical work
- Articulate artistic vision using blocking, stage business and costuming.
- Devise a plan to execute artistic vision.
- Embody plan and staging conventions.

When PERFORMING, we are learning to/that:

- Understand the content of the script through table reading.
- Explore multiple methodologies to create believable and sustainable performances.
- Analyze how acting techniques informed their performance practice.
- Choose an appropriate methodology for building believable performance.
- Identify periods and styles of theatre.
- Select the period and style of art to portray in a theatre production.
- Explore resources that will contribute to style selection.
- Determine elements of theatre that will define the style.
- Know that tone, inflection, pace, volume, projection, pitch and qualities within one's voice create believable characters.
- Identify the eight effort actions of Rudolph Laban.
- Discuss how tone, inflection, pace, volume, projection, pitch and qualities within one's voice work to create believable characters.
- Describe the effort qualities of the eight effort actions of Laban.
- Understand concepts of given circumstances, sources and directives.
- Interpret given circumstances, research and directors concept.
- Discover how these elements influence character choices.
- Know who my intended audience is.
- Conceptualize ideas for performance.
- Organize thoughts and ideas for production plans.
- Execute plan applying creative process.
- Analyze the effectiveness of artistic vision.
- Refine the work considering artistic criteria and intended audience.

When RESPONDING, we are learning to/that:

- Observe the performers' skill and storyline.
- Identify what is seen, felt and heard from performance production.
- Determine the artistic intent of the director.
- Correlate how performance skill and storyline of the artistic intent informed the response.
- Examine the effect of these artistic choices.
- Identify what creates a successful performance.
- Observe the theatrical elements relating to the artistic director's vision.
- Identify how theatrical elements support what is seen, felt and heard from performance production.
- Examine how theatrical elements, performance skill and storyline of the artistic intent informed the response.
- Consider art forms, history, culture and other disciplines executed within theatre work.
- Connect the art form to the history, culture and other disciplines examined onstage.
- Determine the validity of theatre work as it relates to history, culture and other disciplines.
- Develop an appreciation of theatre works and productions elements.
- Identify personal aesthetics within theatre works and production elements.
- Select criteria to reflect personal aesthetics.
- Understand how personal aesthetics and knowledge of production elements influence how I experience theatrical work.
- Understand that scripted theatre work is intended for specific audiences.
- Understand that others have different interpretations and criteria to measure and construct meaning of a theatrical work.
- Analyze the intended audience of the artistic director
- Identify artistic choices when participating in or observing devised work.
- Describe artistic choices as they relate to criteria.
- State supporting evidence observed in devised or scripted work.

- Construct an understanding of various cultural perspectives.
- Interpret artistic choices and concepts made in performance.
- Explain multiple aesthetics, preferences and beliefs.
- Synthesize concepts of supporting evidence with aesthetics, preferences and beliefs.

When CONNECTING, we are learning to/that:

- Identify personal beliefs as it relates to community and cultural perspective.
- Distinguish the connection of personal beliefs to devised or scripted theatre work.
- Recall conventions of various art forms and disciplines.
- Investigate other art forms and discipline conventions.
- Explain how other art disciplines and forms relate to devised or scripted works.
- Develop language to effectively communicate their personal beliefs.
- Identify biases of self and others.
- Explain how personal beliefs can develop bias.

Evidence of Learning

Formative Assessment

Summative Assessment

Alternative Assessment

Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. [Accommodations](#)

Resources

Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 4: Stanislavski**Content Area: Theatre****Course & Grade Level: Theatre Arts II, Grades 10-12****Summary and Rationale**

This unit will further expand on previous learned techniques, objective and super-objective, by introducing new concepts of physical action, communion, emotional memory and subtext. These methods, devised by Konstantin Stanislavski, assists in the intrapersonal approach for developing a character. Utilizing the same script, students will explore and perform physical behaviors and intrapersonal skills in order to convey realistic characters. Through this exploration students will understand that interpretations of theatrical works are influenced by personal experiences and aesthetics.

Recommended Pacing

45 days

New Jersey Student Learning Standards for Visual and Performing Arts**Creating**

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.

Performing

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1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.

Responding

CPI #	Cumulative Progress Indicator (CPI)
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1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.

1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
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New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● Physical actions are the way we embody behavior through the body to build character. ● Communion is the concept of believable action shifting a performance focus from audience to ensemble member. ● Emotional memory is recalling emotions from personal experiences in order to create the emotional life of the character. ● Subtext is the unspoken message conveyed through facial expressions and body gestures. ● Personal experiences and knowledge are synthesized to interpret meanings of theatrical works. ● Stanislavski utilizes the "Magic-If" approach through applying substitution of memories, emotions and experiences to the character's circumstance. 	
Unit Essential Questions	
<ul style="list-style-type: none"> ● What are physical actions? ● How does communion differentiate how we perform in theatre? ● How do we develop the emotional life of a character? ● What is Stanislavski's view of subtext? ● How do our personal experiences and aesthetics influence the way we see theatrical works? ● What is Stanislavski's approach to imagination? 	
Objectives	

When CREATING, we are learning to/that:

- Identify cultural and historical events that influenced the visual composition of a theatrical work.
- Identify the qualities of movement and behaviors.
- Relate personal experiences to emotion.
- Understand the techniques Meisner and Stanislavski.
- Observe behaviors of themselves and others.
- Translate knowledge and feelings into a performance.
- Identify the qualities of emotions using Laban efforts.
- Translate effort actions into a performance.
- Interpret how the qualities of voice and movement convey meaning.
- Interpret devised or scripted theatrical work
- Articulate artistic vision using blocking, stage business and costuming.
- Devise a plan to execute artistic vision.
- Embody plan and staging conventions.

When PERFORMING, we are learning to/that:

- Understand the content of the script through table reading.
- Explore multiple methodologies to create believable and sustainable performances.
- Analyze how acting techniques informed their performance practice.
- Choose an appropriate methodology for building believable performance.
- Identify periods and styles of theatre.
- Determine elements of theatre that will define the style.
- Know that tone, inflection, pace, volume, projection, pitch and qualities within one's voice create believable characters.
- Identify the eight effort actions of Rudolph Laban.
- Discuss how tone, inflection, pace, volume, projection, pitch and qualities within one's voice work to create believable characters.
- Describe the effort qualities of the eight effort actions of Laban.
- Understand concepts of given circumstances, sources and directives.
- Interpret given circumstances, research and directors concept.
- Discover how these elements influence character choices.
- Know who my intended audience is.
- Conceptualize ideas for performance.
- Organize thoughts and ideas for production plans.
- Execute plan applying creative process.
- Analyze the effectiveness of artistic vision.
- Refine the work considering artistic criteria and intended audience.

When RESPONDING, we are learning to/that:

- Observe the performers' skill and storyline.
- Identify what is seen, felt and heard from performance production.
- Determine the artistic intent of the director.
- Correlate how performance skill and storyline of the artistic intent informed the response.
- Examine the effect of these artistic choices.
- Identify what creates a successful performance.
- Consider art forms, history, culture and other disciplines executed within theatre work.
- Connect the art form to the history, culture and other disciplines examined onstage.
- Identify personal aesthetics within theatre works and production elements.
- Select criteria to reflect personal aesthetics.
- Identify artistic choices when participating in or observing devised work.
- Describe artistic choices as they relate to criteria.
- State supporting evidence observed in devised or scripted work.

- Construct an understanding of various cultural perspectives.
- Interpret artistic choices and concepts made in performance.
- Explain multiple aesthetics, preferences and beliefs.

When CONNECTING, we are learning to/that:

- Recall conventions of various art forms and disciplines.
- Investigate other art forms and discipline conventions.
- Explain how other art disciplines and forms relate to devised or scripted works.
- Identify biases of self and others.
- Explain how personal beliefs can develop bias.

Evidence of Learning

Formative Assessment

Summative Assessment

Alternative Assessment

Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 5: Meisner	
Content Area: Theatre	
Course & Grade Level: Theatre Arts II, Grades 10-12	
Summary and Rationale	
Sanford Meisner is a theatre practitioner who developed instinct-based acting techniques. Meisner further developed emotional memory from Stanislavski's technique by utilizing the emotional state as a catalyst for the first moments on the scene. His practice then suggests that actors develop true relationships based on observed and experienced interdependent behaviors. Meisner technique will be explored through repetition exercises, emotional preparation "affective memory", and imagination. By the end of this unit, students will be able to develop a toolkit to recall their emotions for performing and responding in a contentless scene.	
Recommended Pacing	
45 days	
New Jersey Student Learning Standards for Visual and Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12acc.Cr2b	Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
Responding	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Re7a	Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.
1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.

1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.
Connecting	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
New Jersey Student Learning Standards for English Language Arts Companion Standards	
Standard:	
CPI #	Cumulative Progress Indicator (CPI)
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills	
CPI #	Cumulative Progress Indicator (CPI)
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
New Jersey Student Learning Standards for Computer Science and Design Thinking	
CPI #	Cumulative Progress Indicator (CPI)
8.2.12.NT.2	Redesign an existing product to improve form or function.
Interdisciplinary Standards (Science)	
HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
Instructional Focus	
Unit Enduring Understandings	
<ul style="list-style-type: none"> ● Meisner technique is explored through repetition practices, "affective" memory, and imagination. ● Exploration and practice of Plutchik's emotion wheel help to create character offstage. ● Actors must be keen observers of their scene partner in order to create a believable character response. ● Stanislavski encouraged the actor to draw upon personal experience and memory within a scene to create a character. Meisner further developed emotional memory from Stanislavski's technique by using emotional state as a catalyst for the first moments on the scene. ● The practice of repetition seeks to develop the actors' ability to react to stimulus initiated by their acting partner or ensemble. ● Meisner utilizes "Magic-If" by living truthfully through imagined circumstances. 	
Unit Essential Questions	
<ul style="list-style-type: none"> ● How can I explore the Meisner Technique? ● How can I develop character prior to entering the scene? ● How do I create believable experiences when engaging in the scene? 	

- How does Meisner's emotional memory practice differ from Stanislavski's?
- What is the purpose of repetition practice?
- What is Meisner's technical approach to imagination?

Objectives

When CREATING, we are learning to/that:

- Identify cultural and historical events that influenced the visual composition of a theatrical work.
- Identify the qualities of movement and behaviors.
- Relate personal experiences to emotion.
- Develop an emotional reflection toolkit.
- Understand the techniques Meisner and Stanislavski.
- Observe behaviors of themselves and others.
- Translate knowledge and feelings into a performance.
- Interpret work selection.
- Synthesize work with defined responsibilities. (ie: actor, director, playwright, and designers)
- Identify the qualities of emotions using Laban efforts.
- Translate effort actions into a performance.
- Interpret how the qualities of voice and movement convey meaning.
- Interpret devised or scripted theatrical work
- Articulate artistic vision using blocking, stage business and costuming.
- Devise a plan to execute artistic vision.
- Embody plan and staging conventions.

When PERFORMING, we are learning to/that:

- Understand the content of the script through table reading.
- Explore multiple methodologies to create believable and sustainable performances.
- Analyze how acting techniques informed their performance practice.
- Choose an appropriate methodology for building believable performance.
- Identify periods and styles of theatre.
- Determine elements of theatre that will define the style.
- Know that tone, inflection, pace, volume, projection, pitch and qualities within one's voice create believable characters.
- Identify the eight effort actions of Rudolph Laban.
- Discuss how tone, inflection, pace, volume, projection, pitch and qualities within one's voice work to create believable characters.
- Describe the effort qualities of the eight effort actions of Laban.
- Understand concepts of given circumstances, sources and directives.
- Interpret given circumstances, research and directors concept.
- Discover how these elements influence character choices.
- Know who my intended audience is.
- Conceptualize ideas for performance.
- Organize thoughts and ideas for production plans.
- Execute plan applying creative process.
- Analyze the effectiveness of artistic vision.
- Refine the work considering artistic criteria and intended audience.

When RESPONDING, we are learning to/that:

- Observe the performers' skill and storyline.
- Identify what is seen, felt and heard from performance production.
- Determine the artistic intent of the director.
- Correlate how performance skill and storyline of the artistic intent informed the response.
- Examine the effect of these artistic choices.

- Identify what creates a successful performance.
- Observe the theatrical elements relating to the artistic director's vision.
- Identify how theatrical elements support what is seen, felt and heard from performance production.
- Examine how theatrical elements, performance skill and storyline of the artistic intent informed the response.
- Consider art forms, history, culture and other disciplines executed within theatre work.
- Connect the art form to the history, culture and other disciplines examined onstage.
- Identify personal aesthetics within theatre works and production elements.
- Select criteria to reflect personal aesthetics.
- Identify artistic choices when participating in or observing devised work.
- Describe artistic choices as they relate to criteria.
- State supporting evidence observed in devised or scripted work.
- Construct an understanding of various cultural perspectives.
- Interpret artistic choices and concepts made in performance.
- Explain multiple aesthetics, preferences and beliefs.
- Synthesize concepts of supporting evidence with aesthetics, preferences and beliefs.

When CONNECTING, we are learning to/that:

- Recall conventions of various art forms and disciplines.
- Investigate other art forms and discipline conventions.
- Explain how other art disciplines and forms relate to devised or scripted works.
- Develop language to effectively communicate their personal beliefs.
- Identify biases of self and others.
- Explain how personal beliefs can develop bias.

Evidence of Learning

- Formative Assessment
- Summative Assessment
- Alternative Assessment
- Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. Accommodations

Resources

Core Text:

There is no textbook for this course, teachers use a variety of printed and digital resources.

Unit 6: Playwright	
Content Area: Theatre	
Course & Grade Level: Theatre Arts II, Grades 10-12	
Summary and Rationale	
Students will experiment with theatrical elements such as lighting, costumes, set design and make-up to create artistic expression. Students will research current events in our world and devise a monologue applying those elements to evoke an emotional response from an intended audience. The Theatre II final assessment will be a formal performance illustrating techniques introduced throughout the year in an original monologue.	
Recommended Pacing	
45 days	
New Jersey Student Learning Standards for Visual and Performing Arts	
Creating	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1b	Understand and apply technology to design choices for devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12acc.Cr2a	Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work
1.4.12acc.Cr2b	Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
Performing	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.
1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.
Responding	
CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Re7a	Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.

1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.
1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.

Connecting

CPI #	Cumulative Progress Indicator (CPI)
1.4.12acc.Cn10a	Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.

New Jersey Student Learning Standards for English Language Arts Companion Standards

Standard:

CPI #	Cumulative Progress Indicator (CPI)
NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

New Jersey Student Learning Standards for Career Readiness, Life Literacies and Key Skills

CPI #	Cumulative Progress Indicator (CPI)
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

New Jersey Student Learning Standards for Computer Science and Design Thinking

CPI #	Cumulative Progress Indicator (CPI)
8.2.12.NT.2	Redesign an existing product to improve form or function.

Interdisciplinary Standards (Science)

HS-PS4-1	Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves traveling in various media.
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Instructional Focus

Unit Enduring Understandings

- Theatre artists must consider the intended message of the play as well as its complexity in order to determine appropriateness and relevance for the intended audience.
- Actors build their practice and rehearsal process by utilizing multiple methodologies, techniques and stimuli to create authentic and believable characters.
- Theatrical elements such as lighting, costuming, set design and make-up assist in creating artistic worlds.
- Theatre artists develop personal processes and skills for a performance design.

- As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.
- Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Unit Essential Questions

- How do I create work for an intended audience?
- How do I use my previous learned technique to inform my creation process?
- How can I best express my artistic vision using technology?
- How do theatre artists fully prepare for a performance or design?
- What happens when theatre artists foster understanding of themselves and the world to inform their perceptions about theatre and the purpose of their work?
- How do artists comprehend the essence of drama processes and theatre experience?

Objectives

When CREATING, we are learning to/that:

- Define the different theatrical styles.
- Explain the differences in visual composition throughout history.
- Identify cultural and historical events that influenced the visual composition of a theatrical work.
- Recall theatrical technologies and other medias that are used to create theatre.
- Describe the purpose and functions of technology.
- Identify the qualities of movement and behaviors.
- Relate personal experiences to emotion.
- Develop an emotional reflection toolkit.
- Understand the techniques Meisner and Stanislavski.
- Observe behaviors of themselves and others.
- Translate knowledge and feelings into a performance.
- Find historical and cultural influences.
- Analyze the historical and cultural stimulus.
- Interpret historical and cultural impact for the purpose of creation.
- Devise a storyline incorporating artistic perspective.
- Evaluate performance via recording and peer/teacher feedback.
- Refine devised work and/or performance based on feedback.
- Determine style or selection of work to be performed.
- Interpret work selection.
- Synthesize work with defined responsibilities. (ie: actor, director, playwright, and designers)
- Articulate vision for creating or producing scripted theatre work.
- Identify the qualities of emotions using Laban efforts.
- Translate effort actions into a performance.
- Interpret how the qualities of voice and movement convey meaning.
- Interpret devised or scripted theatrical work
- Articulate artistic vision using blocking, stage business and costuming.
- Devise a plan to execute artistic vision.
- Embody plan and staging conventions.

When PERFORMING, we are learning to/that:

- Understand the content of the script through table reading.
- Explore multiple methodologies to create believable and sustainable performances.
- Analyze how acting techniques informed their performance practice.
- Choose an appropriate methodology for building believable performance.
- Identify periods and styles of theatre.
- Select the period and style of art to portray in a theatre production.
- Explore resources that will contribute to style selection.

- Determine elements of theatre that will define the style.
- Know that tone, inflection, pace, volume, projection, pitch and qualities within one's voice create believable characters.
- Identify the eight effort actions of Rudolph Laban.
- Discuss how tone, inflection, pace, volume, projection, pitch and qualities within one's voice work to create believable characters.
- Describe the effort qualities of the eight effort actions of Laban.
- Understand concepts of given circumstances, sources and directives.
- Interpret given circumstances, research and directors concept.
- Discover how these elements influence character choices.
- Know who my intended audience is.
- Conceptualize ideas for performance.
- Organize thoughts and ideas for production plans.
- Execute plan applying creative process.
- Analyze the effectiveness of artistic vision.
- Refine the work considering artistic criteria and intended audience.

When RESPONDING, we are learning to/that:

- Observe the performers' skill and storyline.
- Identify what is seen, felt and heard from performance production.
- Determine the artistic intent of the director.
- Correlate how performance skill and storyline of the artistic intent informed the response.
- Examine the effect of these artistic choices.
- Identify what creates a successful performance.
- Observe the theatrical elements relating to the artistic director's vision.
- Identify how theatrical elements support what is seen, felt and heard from performance production.
- Examine how theatrical elements, performance skill and storyline of the artistic intent informed the response.
- Consider art forms, history, culture and other disciplines executed within theatre work.
- Connect the art form to the history, culture and other disciplines examined onstage.
- Determine the validity of theatre work as it relates to history, culture and other disciplines.
- Develop an appreciation of theatre works and productions elements.
- Identify personal aesthetics within theatre works and production elements.
- Select criteria to reflect personal aesthetics.
- Understand how personal aesthetics and knowledge of production elements influence how I experience theatrical work.
- Understand that scripted theatre work is intended for specific audiences.
- Understand that others have different interpretations and criteria to measure and construct meaning of a theatrical work.
- Identify artistic choices when participating in or observing devised work.
- Describe artistic choices as they relate to criteria.
- State supporting evidence observed in devised or scripted work.
- Construct an understanding of various cultural perspectives.
- Interpret artistic choices and concepts made in performance.
- Explain multiple aesthetics, preferences and beliefs.
- Synthesize concepts of supporting evidence with aesthetics, preferences and beliefs.

When CONNECTING, we are learning to/that:

- Identify personal beliefs as it relates to community and cultural perspective.
- Distinguish the connection of personal beliefs to devised or scripted theatre work.
- Recall conventions of various art forms and disciplines.
- Investigate other art forms and discipline conventions.

- Explain how other art disciplines and forms relate to devised or scripted works.
- Develop language to effectively communicate their personal beliefs.
- Identify biases of self and others.
- Explain how personal beliefs can develop bias.

Evidence of Learning

Formative Assessment

Summative Assessment

Alternative Assessment

Benchmark

Assessment plan includes teacher-designed formative and summative assessments, a district common assessment, self-assessments, and performance tasks. During each common, formative, and summative assessment, teachers will provide alternative assessment opportunities that adhere to 504 and IEP requirements. Alternative assessments are individualized for the needs of all students. [Accommodations](#)

Resources

Core Text:

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