| ***Advanced Theatre***  ***Unit 2: Improv***  ***Timeline: 2 Weeks*** | | | | | |
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| **Targeted Standards**  **Creating**  Anchor Standard 1: Generate and conceptualize artistic ideas and work.  Anchor Standard 2: Organize and develop artistic ideas and work.  Anchor Standard 3: Refine and complete artistic work.  **Performing**  Anchor Standard 4: Select, analyze, and interpret work for presentation.  Anchor Standard 5: Develop and refine artistic techniques and work for presentation.  Anchor Standard 6: Convey meaning through the presentation of artistic work.  **Responding**  Anchor Standard 7: Perceive and analyze artistic work  Anchor Standard 8: Interpret intent and meaning in artistic work.  Anchor Standard 9: Apply Criteria to evaluate artistic work.  **Responding**  Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. | | | | | |
| **Rationale and Transfer Goals** :  Building upon previous improvisational skills advanced acting students will now create scenes and characters without a script and only given circumstances. Through group improvisational games students will learn how to act without a script and give meaning to otherwise meaningless objects through the power of believability and improv. Based on the art form of Commedia dell’arte students will learn stereotypical characters and how to act at the drop of a hat. | | | | | |
| **Enduring Understandings:** What are the most essential conclusions that students should be guided towards throughout this unit?  Theatre artists rely on intuition, curiosity, and critical inquiry.  Theatre artists work to discover different ways of communicating meaning.  Theatre artists refine their work and practice their craft through rehearsal.  Theatre artists make strong choices to effectively convey meaning.  Theatre artist develop personal processes and skills for a performance or design  Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.  Theatre artists reflect to understand the impact of drama processes and theatre experiences.  Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences and aesthetics.  Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. | | | | | |
| **Essential Questions**: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.  What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?  How, when, and why do theatre artist’s choices change?  How do theatre artists transform and edit their initial ideas?  Why are strong choices essential to interpreting a drama or theatre piece?  What can I do to fully prepare a performance or technical design?  What happens when theatre artists and audiences share a creative experience?  How do theatre artists comprehend the essence of drama processes and theatre experiences?  How can the same work of art communicate different messages to different people?  How are the theatre artist’s processes and the audience’s perspective impacted by analysis and synthesis?  What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy? | | | | | |
| **Content/Objectives** | | | **Instructional Actions** | | |
| **Content**  ***What students will know*** | **Skills**  ***What students will be able to do*** | | **Activities/Strategies**  ***How we teach content and skills*** | | **Evidence (Assessments)**  ***How we know students have learned*** |
| Students will know how to accept given circumstances.  Students will know how to create a character based on the context of an improvised scene.  Students will know how to give meaning to otherwise meaningless objects.  Students will know how to create YES AND Scenes.  Students will expand upon their knowledge of Commedia dell’arte.  Students will know how to identify and perform stereotype characters. | Students will be able to act without a script.  Students will be able to engage in a group/individual improvisation.  Students will be able to perform a non scripted scene by creating character, motive, and objectives.  Students will be able to perform Commedia dell’arte and stereotype characters. | | Demonstrate  Rehearse  Perform  Critique | | Participation  Observation  Performance  Student critiques |
| **Spiraling for Mastery**  **Where does this unit spiral back to other units from this or previous years**  **in order to ensure that students retain mastery of what they’ve learned?** | | | | | |
| **Content or Skill for this Unit** | | **Spiral Focus from Previous Unit** | | **Instructional Activity** | |
| Improvisation - learning how to act without a script.  Creating characters and scenes on the spot.  Developing new styles of Improv based on props, lines, costumes, etc. | | Intro to Theatre Unit 4 | | Group Improvisational Games  Individual Improvisational Games  Performance  Critique | |
| **Career Readiness, Life Literacies, and Key Skills:**  9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).  9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).  9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3). 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a). | | | | | |
| **Key resources:**  Theatre: Art in Action, National Textbook Company/Contemporary Publishing Group, Inc. 1999 | | | | | |
| **Interdisciplinary Connections:**  ELA: NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas  Physical Education: 2.2.12.MSC.3: Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships  Social Studies: 6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.  6.1.12.HistoryCA.14.c: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture. | | | | | |
| **Intersections of History:** Commedia dell'arte, SNL, Whose Line is is Anyway  **Black:** Wayne Brady  **Hispanic:** Julio Torres, “Spanish Aqui Presents”  **Women:** Viola Spolin  **LGBTQ:**  Bowen Yang (AAPI) | | | | | |
| **Important Vocabulary:**  Improv, Commedia dell'arte, Stereotypes, YES, Objective, Motivation, Scene Partner, Context, Subtext. | | | | | |