| ***Advanced Theatre***  ***Unit 4: Writing in Theatre (New Works)***  ***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.  **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. | | | | | |
| **Rationale and Transfer Goals** :  With the understanding of how scripted and unscripted scenes work in the rehearsal room and performance, students will now create their own script/scenes.  Using the context of an older movie musical/script students will try updating a scene to understand how writing a script is done. | | | | | |
| **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 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 artist apply criteria to investigate, explore, and assess drama and theatre 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 artists’ 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?  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? | | | | | |
| **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 select, analyze, and interpret a script for rehearsal and performance.  Students will know how to create a character based on a script.  Students will know how to rehearse the script.  Students will know how to memorize the script.  Students will know how to perform a scripted scene.  Students will know how to identify and critique good and bad scripted acting performances.  Students will know how to prepare for a performance.  Students will know what a character breakdown looks like.  Students will know how to interpret the script to create a character.  Students will know how to use the body to fully express a character | Students will be able to select, analyze, and interpret a script that suits them for performance.  Students will be able to rehearse and memorize a script for performance.  Students will be able to develop a character from their script and perform as that character.  Students will be able to identify and critique acting abilities.  Students will be able to properly physically and mentally connect with a character.  Students will be able to analyze a script to create a character.  Students will be able to understand how to work individually and cooperatively with others to accomplish a task  Students will be able to identify and apply various acting techniques. | | Select a script  Analyze script  Interpret script  Rehearse script  Memorize script  Perform script  Critique  Examples of character and scene breakdowns.  Teacher guided script analysis.  Demonstrating rehearsal and proper warm-up techniques for physical and mental readiness. | | Script Analysis  Character Analysis  Observation of student rehearsal  Performance  Student critiques  Warm-ups/Preparation |
| **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** | |
| Experience a deeper, more fully realized connection between the personal expression of the actor and the character demands of the script  The students participate in sensory awareness exercises designed to clarify the physical, emotional, and vocal expression of self  Script analysis with a concentration on objectives, beats, subtext, and characters personality with a better understanding of the process in preparing psychologically and physically for a performance piece | | Advanced Theatre Unit 3 Acting. | | Script selection, analysis, interpretation.  Script rehearsal and memorization.  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:**  Classroom library of various Scripts. Movie of a theatrical classic.  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:**  **Black:** Audra McDonald, James Monroe Iglehart, Viola Davis, Phylicia Rashad, Ben Vereen, Renée Elise Goldsberry, Leslie Odom Jr., Brian Stokes Mitchell, James Earl Jones, Courtney B. Vance, Patina Miller, Juanita Hall, etc.  **Hispanic:** Lin Manuel-Miranda, Lindsay Mendez, Rita Moreno, Sara Ramirez, Karen Olivo, Priscila Lopez and Chita Rivera  **Women:** Patti LuPone, Kristin Chenoweth, Bernadette Peters, Idina Menzel, Sutton Foster, Kelli O'Hara, Angela Lansbury, Lea Salonga\*, Liza Minnelli, Julie Andrews, Laura Osnes, Elaine Stritch, Phillipa Soo, Jessie Mueller, Ethel Merman, Sierra Boggess, Betty Buckley, Christine Ebersole, Carol Channing. \* - AAPI  **LGBTQ:**  Billy Porter, Wilson Cruz, Alan Cumming, Harvey Fierstein, Cheyenne Jackson, Jonathan Groff, Joel Grey, Barry Manilow | | | | | |
| **Important Vocabulary:**  Dramaturgy, Libretto, Script/Book, Dialogue, Monologue, Aside, Breaking the 4th wall, Beat. | | | | | |