| ***Advanced Theatre***  ***Unit 5: Performing***  ***Timeline: 2 weeks*** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **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.  **Connecting**  Anchor Standard 10: Synthesize and relate knowledge and personal experience to make art.  Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. | | | | | |
| **Rationale and Transfer Goals** :  Applying Acting and Production skills and techniques to an actual performance. This unit is all about the rehearsal process and performance of a fully produced piece of theatre. Focusing on application of all skills and techniques learned throughout the Theatre Arts class. This includes post production critique and analyzing how successful the process and production were as a whole. | | | | | |
| **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.  Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood. | | | | | |
| **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?  What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? | | | | | |
| **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 rehearse a script for performance.  Students will know how to perform in and behind the scenes of a produced production. | Students will be able to Produce and perform a production.  Students will be able to Work all tasks required to perform a show.  Students will be able to Collectively work together using all prior theatre knowledge to perform and work on a performance of a theatre piece. | | Teacher Lead instruction, followed by student demonstrations.  Group Work  Individual work  Presentations of ideas and peer critiques  Read, Evaluate, Research, Critique, and Discuss  Developing ideas  Collaborating  Script Analysis  Performances  Warm-ups/Preparation | | Teacher observation  Peer critiques  Self analysis and evaluation  Performance |
| **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** | |
| Application of all skills and techniques learned throughout the Theatre Arts class to rehearse and perform a fully produced piece of theatre. This includes post production critique and analyzing how successful the process and production were as a whole. | | Advanced Theatre Unit 4 | | Warm-ups/Preparation  Script Analysis  Rehearsal  Performances | |
| **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:**  Devised script/scene.  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:** How has theatre and theatre performance changed throughout 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:**  The Theater: the actual physical space based  Orchestra: The section of seats closest to the stage, on the main floor of the theater. These are often the most prized and expensive seats in the theater.  Mezzanine: The second seating tier, usually overhanging the orchestra at its midpoint. Not quite as large as the orchestra, front mezz seats are preferred seating for many theater-goers as they allow you to be close to the action while taking in a more complete stage picture.  Balcony: The third tier of seating, located farthest from the stage. The “cheap seats,” usually the most inexpensive in the house.  Orchestra Pit: A lowered area located directly between the stage and the orchestra section where the musicians perform.  Boxes: Tiered-seating located close to and on either side of the stage.  Directions: Facing the stage, your right is House Right. Your left is House Left.  The Fourth Wall: An invisible dividing “wall” between the stage and audience. Actors will sometimes “break the fourth wall” and interact with or speak directly to the audience.  Proscenium: The most traditional stage set-up. The stage is removed from the audience and framed by an arch that separates it from the audience.  Thrust: A stage that protrudes directly into the audience, shattering the fourth wall, and allowing seating on three sides of the stage.  In the Round: A circular playing space in which the audience completely surrounds the playing space and the performers.  Environmental/Site Specific: An increasingly popular staging conceit that transforms the house into a location that directly supports the action of the piece. The Broadway revival of “Cabaret” did this very successfully by transforming the theater into the Kit Kat Club by removing the orchestra seating, adding tables and chairs, and adding a thrust stage.  Directions: Standing on the stage facing the audience, your right is stage right, your left is stage left. Center stage is exactly that and it’s the most prominent spot onstage. Downstage center is as close as you can get to the audience from the center-most position of the stage. From the house, your right is stage left and your left is stage right!  The Text: No matter what anyone says, it all starts with the words the writer has put on the page. Remember: you are a storyteller and the playwright has created the map for you. You must honor them at all times.  The Play: A story written specifically for the stage, usually containing one or more characters, dialogue, and a story arc.  The Musical: Similar to a play, only it employs music to aid in the storytelling.  Book: The script of the musical: characters, dialogue, etc.  Music: The composer-written music in a musical.  Lyrics: The words to the song. Sometimes, this is also the book writer or the composer or a combination of all of the above.  Collaboration: No theater could be achieved without everyone working together, from the creative team to the audience. The team of a musical is a great example of collaboration because it takes many people working closely together to achieve a common vision.  Director: The captain of the ship, ultimately responsible for all creative and artistic decisions in the production.  The Producer: Plans and coordinates all aspects of a production, usually puts up and helps raise money to make the show possible.  Choreographer: Responsible for telling the story through dance.  Music Director: Oversees all musical aspects of the production.  Casting Director: Responsible for bringing actors to the director for potential roles in the production.  Dramaturg: Aids in the continuity, clarification, and storytelling of a production. Extremely helpful in period pieces for maintaining authenticity.  Designers: Responsible for all the physical and auditory aspects of the production.  Conductor: Sometimes also the Music Director, the conductor sets the musical tempos of each number, shapes phrasing, and leads the orchestra and the performers.  Leading Actor: The main character, protagonist.  Supporting/Character Actor: A secondary character whose role is to support or conflict with the lead.  Ensemble: Sometimes called “the chorus,” members of the ensemble are called upon to sing, dance, and play smaller roles in a musical.  Understudy: Usually a member of the ensemble, this actor will be responsible for learning the part of a leading or supporting actor.  Swing: Usually off-stage, the swing is a multi-talented performer who’s responsible for learning many ensemble tracks so that they can “swing on” when someone is ill, injured, or missing the performance for any reason.  Stand-By: An off-stage cover for the lead or star of a show, a standby is usually not in the show in any way and often doesn't need to be at the theater during the performance but must check-in at the half-hour.  Dance Captain: Usually a member of the ensemble, the dance captain runs all understudy rehearsals and is responsible for maintaining the choreographer’s vision. They will often “swing out” to watch and note a performance during the run.  Production Stage Manager (PSM): The hardest job in show business, responsible for coordinating every aspect of the production from scheduling to calling all of the cues during a performance to maintaining the director’s artistic vision of the show once performances have begun.  Assistant Stage Manager (ASM): Assists the PSM in all of the above aspects.  Production Assistant (PA): Usually involved in a production from pre-production through opening, a PA helps get the space ready, runs errands, sets props, and does anything necessary to support the SM team.  Running Crew: These are all of the men and women backstage during a show who help set scenery, props, and costumes during the course of a performance.  Rehearsal:The time for everyone to learn the show from top to bottom and get a sense of how it works, what is needed to tell the story, learn the music and the blocking, etc.  Call Time: The time you have to show up for rehearsal or performance, as dictated by your SM. This will either be sent to you via call, text, or email. It is non-negotiable.  Blocking: The path the actors take onstage as decided upon by the actor and director, and notated by the SM. Once blocking has been solidified, it’s not to be changed for any reason without approval from the director.  Breaks: If it is an AEA (Actor’s Equity Association) Production, actors are required to receive a five-minute break after 55 minutes of rehearsal or a 10-minute break after 80 minutes of rehearsal.  Tech: The most amazing and stressful part of the process. These are the days when all of the collaborators are in the theater working to put the pieces together and create a (hopefully) cohesive vision.  10 out of 12: Some days in tech will be designated a 12-hour workday, 10 of those hours spent working with two hours allowed for meals and breaks.  Sitzprobe: A German word that describes the first time the performers sit and run through the full score with the orchestra. Time is taken to incorporate the two elements until the Music Director is satisfied.  Wandelprobe: Much like a sitzprobe, only this usually happens while performing the blocking. It could mean there’s not enough time in the process to sit down with the orchestra and really integrate the two elements.  Invited Dress: The last night of tech when members of the production are allowed to invite one or two guests to view the show. It’s the opportunity for everyone to do a run in front of a “friendly” house before paying customers arrive.  Previews: Performances that occur directly after tech in which paying audience members come to see the show before it’s officially open but rehearsals and fine-tuning happen during the day.  Frozen: At some point in previews, the director will “freeze” the show, meaning no more physical changes will be made. The director will still give performance notes.  Critics: Once the show is “frozen,” critics from various news agencies are then invited to see the show. Their reviews will be released late in the night or the day after...  Opening Night: The show is frozen, most of the major critics have come, and this is the evening when your family, friends, and management teams come to see the show and celebrate your achievement. A big party usually happens after the performance.  Half Hour: Every actor needs to be in the theater at least a half-hour before the performance time, if not earlier.  Fight Call: If there is any kind of physical altercation in the production, a specific amount of time will be set prior to half-hour to run this, overseen by SM, to make sure everyone is comfortable and safe.  Limited Run: Meaning for some reason a show has a set closing date, usually due to an actor or theater’s availability.  Open-Ended Run: As long as the show is selling tickets and making money, it will continue to run.  House Seats: A certain number of prime seats, usually in the orchestra or front mezz, that are held aside for special guests or friends of the creative team. These seats are sold at face value.  Rush: The producer of a production sets aside a certain number of seats for each performance that are sold at a highly discounted rate.  Ghost Light: Before the entire theater is closed for the evening, all lights except for a single, exposed, incandescent bulb are left on stage. For practical purposes, to allow the first person in the next day some light to find the main switches. For superstition, to give the ghosts who inhabit the theater some light to perform by.  Macbeth: Never say the title of this Shakespeare play in the theater unless you’re performing it. It is believed to be cursed. If you do say it, you must leave the theater, spin around three times to your left, spit, curse, and then knock to be admitted back in.  Break a leg: “good luck!”  Repertory Theater: Some companies will rehearse and open a show and immediately begin rehearsals on another, ultimately playing the two or more productions on alternating performances.  Suspension of Disbelief: The ability of both the actors and the audience to commit to the action onstage. An actor must believe that her co-star is her brother or sister or mother, etc. Her ability to commit to that allows the audience to do that as well. If the actor playing Elphaba doesn’t believe she can be green and fly, the audience won’t either.  Dramatic Action vs. Physical Action: Dramatic Action constitutes the major events that propel the action of the play. It's storytelling. A physical action is a movement or a gesture, like an entrance or an exit. | | | | | |