

# 08\_Comedy Copied from: The Appreciation of Artistic Performance, Copied on: 11/15/23

Content Area: **TEMPLATE**  
Course(s):  
Time Period: **Semester**  
Length: **3 weeks**  
Status: **Published**

## **General Overview, Course Description or Course Philosophy**

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This branch of drama creates entertainment for the audience. Actors produce work that is light and usually humorous or satirical in tone. The resolution is typically happy for the characters involved in conflict.

## **OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS**

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- self-awareness can stimulate awareness of others and lead toward greater understanding.
- common frustrations are often the origin of comedy.
- unexpected occurrences can lead to comedy.
- timing and delivery are essential to a comedic performance.

## **CONTENT AREA STANDARDS**

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L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

A. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.

RL.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at grade level or above.

RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)

RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.

SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes

LA.RL.11-12.1	Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
LA.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
LA.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

LA.RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
LA.RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
LA.RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)
LA.RL.11-12.9	Demonstrate knowledge of and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.
LA.RI.11-12.10a	By the end of grade 11, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
LA.RI.11-12.10b	By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above.
LA.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.
LA.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
LA.SL.11-12.4	Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
LA.L.11-12.1.A	Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
LA.L.11-12.3.A	Vary syntax for effect, apply an understanding of syntax to the study of complex texts.

## **RELATED STANDARDS (Technology, 21st Century Life & Careers, ELA Companion Standards are Required)**

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WRK.K-12.P.4	Demonstrate creativity and innovation.
WRK.K-12.P.8	Use technology to enhance productivity increase collaboration and communicate effectively.
WRK.K-12.P.9	Work productively in teams while using cultural/global competence.

## **EVIDENCE OF LEARNING**

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- Acting Out Scenes
- Improv Sketches
- Dramatizations
- Multimedia Presentations
- Screencastify

## **Alternate Assessments**

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### **Formative Assessments**

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- journal
- viewing
- class discussion

### **Summative Assessments**

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- performance (i.e. Live, Flipgrid, Google Meet Recording, Screencast-O-Matic, Screencastify, etc.)
- writing

## **STUDENT LEARNING TARGETS**

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### **Declarative Knowledge**

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Students will understand that:

- every human experiences laughter at some point in their lives.
- once an actor has experienced even a small joy or giggle, they are able to express a comedic situation.
- author's word choice impact meaning and tone.

### **Procedural Knowledge**

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Students will be able to:

- view comedy and objectively observe the actions of those involved.
- recognize comedy in their own experience.
- translate their comedy into a performance of another's.
- determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.
- come to discussions prepared, having read or researched material under study.
- cite strong and thorough textual evidence.
- apply the understanding that usage is a matter of convention, can change over time, and is sometimes

contested.

- vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- by the end of grades 11-12, read and comprehend literature, including stories, dramas, and poems, at the high ends of the grade 11-CCR text complexity band independently and proficiently.
- support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.
- analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- analyze multiple interpretations of a story, drama, or poem evaluating how each version interprets the source text.
- analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.
- analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant.
- write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

## **RESOURCES (Instructional, Supplemental, Intervention Materials)**

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- <https://literaryterms.net/comedy/>
- <https://www.scholastic.com/teachers/lesson-plans/teaching-content/lesson-self-humor/>
- [http://downloads.bbc.co.uk/learning/comedyclassroom/Secondary\\_Glossary.pdf](http://downloads.bbc.co.uk/learning/comedyclassroom/Secondary_Glossary.pdf)
- <https://www.bbc.co.uk/programmes/articles/467GldwvNTT17S5khjpbss/secondary-teaching-resources>
- William Shakespeare's comedies- *All's Well That Ends Well*, *As You Like It*, *The Comedy of Errors*, *Cymbeline*, *Love's Labour's Lost*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Pericles*, *Prince of Tyre*, *The Taming of the Shrew*, *The Tempest*, *Troilus and Cressida*, *Twelfth Night*, *Two Gentlemen of Verona*, *The Two Noble Kinsmen*, *The Winter's Tale*

## **INTERDISCIPLINARY CONNECTIONS**

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- English - narrative writing
- Technology - media literacy

- Social studies - social justice, ethics
- Career readiness - art

## **ACCOMMODATIONS & MODIFICATIONS FOR SUBGROUPS**

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See link to Accommodations & Modifications document in course folder.