

## Theatre Arts 1 Curriculum updated FEBRUARY 2025

### Course Overview

This comprehensive elective course is designed to give students a basic introduction to drama, theatre, and acting. This course is designed as a workshop where students will engage in the study of acting, performance, and the world of theater. Students will perform and create characters through dramatic improvisation and acting exercises, and will study various methods and forms of acting as a means of promoting the development and integration of an actor's cognitive abilities.

[Pacing Guide](#)

[Grading Policy](#)

### [COURSE SYLLABUS](#)

Units	Timeframe
<a href="#">Unit 1: Foundations of Improvisation</a>	Approximately 10 weeks (September - mid November)
<a href="#">Unit 2: Pantomime</a>	Approximately 10 weeks (mid November - January)
<a href="#">Unit 3: Voice and Movement</a>	Approximately 10 weeks (February - March)
<a href="#">Unit 4: The Origins of Drama, Character, Greek Theatre</a>	Approximately 10 weeks (April - June)
<a href="#">STANDARDS for Learning Targets</a>	(September - June)
<a href="#">Interdisciplinary Connections/Standards</a>	(September - June)

## UNIT 1: FOUNDATION OF IMPROVISATION

Improvisation is the foundation of all acting/characterization skills which is why we begin with this unit in Theatre 1. One important technique that helps an actor gain confidence in performance is called improvisation. Because improvisation is the portrayal of a character or scene without rehearsal or preparation, students may bring whatever experiences and knowledge they have to the stage through performance. Sometimes actors may be required to use simple props, but students will learn that characters must be conveyed primarily through voice, body language, and movement. Students will be instructed to strive for spontaneity, credibility, and freshness as part of their performance goals. Acting prompts and circumstances will be provided in order to establish a foundation for scenes, then students will be encouraged to enhance the scenes by adding their own imaginative details. Students will learn that an improvisation must be energetic and suspenseful enough to hold the audience's attention. Through improvisation, students learn to appreciate one of the most important factors in the execution of lines or acting -- the power of timing. This technique will not only be used during Unit 1 but throughout the course of the year through games, exercises, and scriptwork.

## UNIT LEARNING TARGETS & ESSENTIAL QUESTIONS

### Unit Essential Questions:

- What makes improvisation a foundation for dramatic interpretation?
- How can improvisational skills and techniques be used by actors to enhance and extend performances?
- What are some important factors to consider in creating successful improvisations?
- How can improvisation be used to explore and address social issues and real-world scenarios?
- How does improvisation contribute to the development of a performer's overall acting skills?

## WEEKLY LEARNING TARGETS & ESSENTIAL QUESTIONS

These establish objectives to unify the unit's essential questions and unit targets

- Students will understand the basic principles and vocabulary of improvisation.  
-What is improvisation, and why is it important in performance arts?
- Students will enhance active listening skills to better respond to scene partners.  
-How does active listening improve improvisation scenes?
- Students will develop techniques for creating distinct and believable characters.  
-What techniques can be used to create a compelling character in improvisation?
- Students will create and interact with imaginary environments and objects.  
-How can improvisers create a believable environment without props or sets?
- Students will demonstrate basic scene structure and how to build a coherent narrative.  
-What are the key components of a well-structured improvised scene?
- Students practice committing fully to characters and scenarios, regardless of their nature.  
-How can performers fully commit to their characters and scenarios?
- Students will practice improvisational games and techniques.  
-What are some improvisational games and techniques, and how can they be used effectively?
- Students will perform improvised scenes and games in front of an audience.  
-What strategies can be used to perform successful improvised scenes for an audience?
- Students will reflect on personal and group performances to identify strengths and areas for improvement.  
-How can reflection and feedback contribute to the growth of an improviser?

## ASSESSMENT TARGETS

- Students will demonstrate active listening by responding appropriately to their scene partners' cues and contributions.
- Students will reflect on their own and their peers' performances, providing constructive feedback and identifying areas for improvement.
- Students will create scenes that are engaging, coherent, and demonstrate a clear understanding of improvisation principles.
- Students will utilize improvisation to explore and express complex ideas, themes, or social issues creatively and thoughtfully.

## SUMMATIVE ASSESSMENTS: (40%)

**MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)**

1. **Original Fairy Tale Monologue:** Students will select a fairy tale character and improvise a backstory/ experiences for that character as they create and perform for the class.
2. **Twisted Fairy Tale Stories:** Students will create improvisation scenes based on classic fairy tale stories. Students will modernize and twist these original stories with their own thoughts and ideas.
3. **Improvisation Unit Test:** This test will assess student understanding and application of key vocabulary, techniques, and concepts covered in the improvisation unit. The test is designed to evaluate comprehension of the foundational elements of improvisation, as well as ability to implement these principles in practice.

## **FORMATIVE ASSESSMENTS** (Classwork & Homework = 25%; Rehearsal/Participation = 35%)

**MINOR ASSESSMENTS:** These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards.. These could include, but are not limited to...

1. Performance planning outlines
2. In-class rehearsals
3. Defining improvisation terms
4. Rehearsal activities and warm-ups
5. Personal and peer reflections

**PREPARATION/PROGRESS/PARTICIPATION** These assignments must measure performance progress toward unit goals for rehearsals, reflections, daily journals, and daily warm-ups/exercises.

### **Resources:**

Drama Notebook, The School and Stage Textbook. The Drama Menu, [BBPress Drama](#) [Drama Classes Biz](#) [Drama Resource](#) [Stage Milk](#)  
[Thought Company](#) [Original Fairy Tale Monologue](#)

#### **Suggested Unit Resources:**

[dn-improv-warm-ups.pdf](#) [DN Rules and Tips for Improv](#) [dn-50-improv-games.pdf](#) [Playworks-Game-Guide.pdf](#)

## **TIER 1 SUPPORTS: UNIVERSAL STRATEGIES TO BENEFIT ALL LEARNERS**

1. Explicit Instruction: Clear, direct teaching of skills and concepts.
2. Modeling and demonstrating reading and writing strategies.
3. Using "think-aloud" techniques to show thought processes during reading and writing.
4. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
5. Offering choices in assignments to allow students to demonstrate understanding in different ways (e.g., essays, presentations, creative projects).
6. Active Engagement: Incorporating interactive activities such as group discussions, peer reviews, and collaborative projects.
7. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.
8. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
9. Providing timely and constructive feedback on student work.
10. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.
11. Encouraging independent reading and providing time for sustained silent reading (SSR).
12. Writing Supports: Using graphic organizers to help students plan and structure their writing.
13. Implementing a writing process approach, including drafting, revising, editing, and publishing.
14. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
15. Using word walls, flashcards, and vocabulary games to reinforce new words.
16. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
18. Building a classroom culture that encourages risk-taking, collaboration, and respect.
19. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
20. Incorporating digital literacy skills into the curriculum.
21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

# NEW JERSEY STUDENT LEARNING STANDARDS for Learning Targets

ARTISTIC PROCESS	CATEGORY	PROFICIENT STANDARDS	ACCOMPLISHED STANDARDS	ADVANCED STANDARDS
Theatre 1: Creating	Conceptualizing and generating ideas		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr1c:</b> Use personal experiences and knowledge to develop a character that is believable and authentic</li> </ul>	<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Cr1b:</b> Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology</li> </ul>
Theatre 2: Creating	Organizing and developing ideas	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.Cr2b:</b> Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.</li> </ul>		<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Cr2a:</b> Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.</li> </ul>
Theatre 3: Creating	Refining and completing products			<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Cr3b:</b> Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.</li> </ul>
Theatre 10: Connecting	Synthesizing and relating knowledge and personal experiences to create projects		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.CN10a</b> Choose, Interpret and perform devised or scripted theatre work to reflect or question personal beliefs.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>1.4.12adv.CN10A</b> Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.</li> </ul>
Theatre 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.CN11b</b> Explore how personal beliefs and biases can affect the Interpretation of research data applied in devised or scripted theatre work.</li> </ul>	

## **ACCOMMODATIONS AND MODIFICATIONS:**

### **Gifted and Talented**

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accommodations/Modifications](#); [504 Accommodations/Modifications](#); [MLL Accommodations/Modifications](#)

## **UNIT 2: PANTOMIME**

Pantomime is the art of acting without words, often called “the art of silence.” The art of pantomime is a key component to an actor’s basic training because character is portrayed through gestures, facial expressions, and movement. These are the first things an audience notices when an actor walks onstage. The art of pantomime and its planned choreography share some qualities with dance. Pantomime also established the first form of film acting with the birth of moving pictures/silent films. In this unit students will learn how to make and manipulate movement in order to effectively communicate emotions and story to the audience. They will explore how nonverbal communication is used in art and in everyday life. Students will differentiate between realistic and imaginative pantomimes, as well as evaluate their applications in creating characters and telling stories. By the end of this unit students will perform real and imaginary pantomimes both individually and as members of group/ensemble.

## **UNIT LEARNING TARGETS & ESSENTIAL QUESTIONS**

### **Unit Essential Questions:**

- How can movement convey elements of character, plot and theme?
- Why should an actor explore variations in types and intensity of movements, gestures as part of his/her study of pantomime?
- How can an actor use the physical and the invisible in order to communicate emotion and story through pantomime?
- Why should an actor recognize the connection between actor’s intention and audience perception?

## **WEEKLY LEARNING TARGETS & ESSENTIAL QUESTIONS**

These establish objectives to unify the unit’s essential questions and unit targets

- Develop awareness of body language and non-verbal communication.  
-How can body language and facial expressions communicate a story without words?
- Learn and practice foundational mime techniques such as isolation and precision.  
-What are the key mime techniques, and how are they used in pantomime?
- Utilize facial expressions and body movements to convey character emotions and intentions.  
-What role do facial expressions and body movements play in conveying a character’s emotions and intentions?
- Learn to create and interact with imaginary environments and objects.  
-How can performers create believable environments and objects without using props?
- Understand how to structure a pantomime performance to tell a clear and engaging story.  
-What are the key components of a well-structured pantomime performance?

- Explore how emotional expression can add depth and complexity to pantomime performances.  
-In what ways can exploring different emotions enhance a pantomime scene?
- Practice advanced pantomime techniques such as slow motion and exaggerated movement.  
-What are some advanced pantomime techniques, and how can they be used effectively?
- Perform pantomime scenes and exercises in front of an audience.  
-What strategies can be used to perform successful pantomime scenes for an audience?

### **ASSESSMENT TARGETS**

- Students will analyze the origins and evolution of pantomime as a theatrical form.
- Students will demonstrate control and precision in physical movements.
- Students will convey a clear and engaging narrative through pantomime performance.
- Students will communicate and cooperate with peers to develop and refine pantomime scenes.
- Students will set personal goals for developing pantomime skills further.

### **SUMMATIVE ASSESSMENTS: (40%)**

**MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)**

1. **Solo Pantomime Scene:** Students will create a solo pantomime scene by selecting a simple scenario to perform. They will develop a distinct character with clear personality traits and plan how they will use the performance space, maintaining consistency in the placement of imaginary objects. They must ensure smooth transitions and add small details to enhance believability. Their goal is to engage the audience through eye contact and direct facial expressions, starting with a strong opening action and ending with a clear conclusion that signifies the scenario's end. After the performance, they will reflect on what went well, seek feedback, and use it to refine performances.
2. **Group Scene to Music Pantomime Scene:** In this project, students will work together in groups to create a pantomime scene set to music. The objective is to develop a cohesive and expressive performance that tells a story entirely through physical movement and interaction, synchronized with a chosen piece of music. Students must include the use of space objects and spatial awareness in their scene. This project will emphasize the importance of non-verbal communication, timing, and collaboration in creating an engaging and visually compelling narrative.
3. **Pantomime Unit Test:** This test will assess student understanding and application of key vocabulary, techniques, and concepts covered in the pantomime unit. The test is designed to evaluate comprehension of the foundational elements of pantomime, as well as ability to implement these principles in practice.

### **FORMATIVE ASSESSMENTS (Classwork & Homework = 25%; Rehearsal/Participation = 35%)**

**MINOR ASSESSMENTS:** These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards.. These could include, but are not limited to...

1. Performance planning outlines
2. In-class rehearsals
3. Defining pantomime terms
4. Rehearsal activities and warm-ups
5. Personal and peer reflections

### **PREPARATION/PROGRESS/PARTICIPATION**

These assignments must measure performance progress toward unit goals for Rehearsals, reflections, daily journals, and daily warm-ups/exercises.

### Resources:

Drama Notebook, Of School and Stage Textbook. The Drama Menu

Suggested Unit Resources: [dn-40-pantomime-activities.pdf](#) [dn-sensory-pantomimes \(1\).pdf](#) [Pantomime Terms /Slide Cards](#)  
[Possible Topics for Individual Pantomime Scenes](#) [Silent Film Chaplin Clip Questions Worksheet](#) [DN-Music-for-Drama-Class.pdf](#)

### TIER 1 SUPPORTS: UNIVERSAL STRATEGIES TO BENEFIT ALL LEARNERS

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3. Using "think-aloud" techniques to show thought processes during reading and writing.
4. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
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### NEW JERSEY STUDENT LEARNING STANDARDS for Learning Targets

ARTISTIC PROCESS	CATEGORY	PROFICIENT STANDARDS	ACCOMPLISHED STANDARDS	ADVANCED STANDARDS
Theatre 1: Creating	Conceptualizing and generating ideas		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr1c:</b> Use personal experiences and knowledge to develop a character that is believable and authentic</li> </ul>	

Theatre 2: Creating	Organizing and developing ideas	<ul style="list-style-type: none"> <li>● <b>1.4.12prof2.Cr2a:</b> Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.</li> </ul>		
Theatre 3: Creating	Refining and completing products		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr3a:</b> Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.</li> <li>● <b>1.4.12acc.Cr3b:</b> Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.</li> </ul>	

## **ACCOMMODATIONS AND MODIFICATIONS**

### **Gifted and Talented**

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accommodations/Modifications](#); [504 Accommodations/Modifications](#); [MLL Accommodations/Modifications](#)



## UNIT 3: VOICE AND MOVEMENT

An expressive voice and clear, correct speech are indispensable tools for the actor. On the stage, *how* something is said is as crucial as *what* is being said. Young actors have difficulty appreciating and developing an adequate stage vocal range. Students will learn to read with an understanding of purpose and an ability to make an impact on an audience. This unit will explore the crucial roles of voice and body in theatre, focusing on how actors use these tools to create believable characters, convey emotions, and tell compelling stories. Students will engage in exercises and activities designed to enhance their vocal and physical expressiveness, understand the connection between body and voice, and apply these skills in performance settings.

### UNIT LEARNING TARGETS & ESSENTIAL QUESTIONS

#### Unit Essential Questions:

- In what ways can vocal techniques enhance a performance?
- What are the key elements of physical expressiveness in acting?
- How can an actor use movement, posture, and gesture to tell a story?
- What exercises can help in synchronizing voice and body movements?
- How can character walks and movement exercises aid in character development?

### WEEKLY LEARNING TARGETS & ESSENTIAL QUESTIONS

These establish objectives to unify the unit's essential questions and unit targets

- Explore basic vocal and physical warm-up techniques
  - How can vocal and physical warm-ups enhance an actor's performance?
- Apply vocal techniques to a short monologue or script.
  - How do projection and articulation contribute to effective storytelling?
- Explore different types of physical movement and their expressive potential.
  - How does physical movement convey meaning and emotion in performance?
- Practice exercises that connect vocal output with physical states.
  - How can an actor synchronize their voice and body movements?
- Practice a scene or monologue focusing on vocal modulation and gestures.
  - How can an actor use pitch, tone, and volume to convey different emotions?
- Rehearse and refine a monologue or scene, focusing on integration
  - What are the challenges of combining voice and body techniques?

### ASSESSMENT TARGETS

- Students will demonstrate the ability to project their voices clearly and audibly without straining.
- Students will showcase clear and precise articulation in their speech.
- Students will utilize variations in pitch, tone, and volume to convey different emotions and character traits.
- Students will implement purposeful movement to enhance their character and storytelling in performance.
- Students will show a seamless connection between their physical movements and vocal expression.

## SUMMATIVE ASSESSMENTS: (40%)

MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)

1. **Movement-Driven Song Monologue:** This presentation combines the elements of song, monologue, and physical movement to create a dynamic and expressive performance. This project challenges students to integrate vocal techniques, emotional expression, and physicality, resulting in a cohesive and compelling piece that tells a story through music, speech, and movement. Students will utilize their knowledge on the Elements of Human Movement and vocal vocabulary taught throughout the unit within this project.
2. **Audition Project Performance:** In this performance students will perform the character monologue they have been workshopping since the start of the school year- incorporating all required elements for their performed audition.
3. **Vocal Vocabulary and Elements of Human Movement Exam:** The Voice and Body Exam is designed to assess students' proficiency in integrating vocal and physical techniques in theatrical performance.

## FORMATIVE ASSESSMENTS (Classwork & Homework = 25%; Rehearsal/Participation = 35%)

MINOR ASSESSMENTS: These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

1. One Sided Telephone
2. Reader's Theatre
3. The Narrator's Voice
4. In-class Rehearsals
5. Daily voice journals

## PREPARATION/PROGRESS/PARTICIPATION

These assignments must measure performance progress toward unit goals for Rehearsals, reflections, daily journals, and daily warm-ups/exercises.

### Resources:

Drama Notebook, Of School and Stage Textbook. The Drama Menu  NOTES: TA1 Vocal Elements- Terms  WORK: TA1 Vocal Elements Terms

Suggested Unit Resources:  Color Your Nursery Rhyme  #1-7 Poems for Articulation Performance Options

 Audition Project: 27 THEATRE 1 MONOLOGUES  Poems for Articulation Day 2- Individual Interpretation Plan

 Tongue-Twisting Tools from A-Z & Top 50 Disney Movie Quotes

 dn-phone-conversations.pdf  One / Two Word Cafe  dn-script-practice-scenes-for-three-older (1).pdf

## TIER 1 SUPPORTS: UNIVERSAL STRATEGIES TO BENEFIT ALL LEARNERS

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17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
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21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

## NEW JERSEY STUDENT LEARNING STANDARDS for Learning Targets

ARTISTIC PROCESS	CATEGORY	PROFICIENT STANDARDS	ACCOMPLISHED STANDARDS	ADVANCED STANDARDS
Theatre 3: Creating	Refining and completing products		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr3a:</b> Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.</li> </ul>	
Theatre 4: Performing	Developing and refining techniques and models or steps needed to create products	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.Pr4a:</b> Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</li> </ul>		
Theatre 5: Performing	Selecting, analyzing and interpreting work		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Pr5a:</b> Discover how unique choices shape</li> </ul>	

			believable and sustainable characters in devised or scripted theatre work.	
Theatre 7: Responding	Perceiving and analyzing products		<ul style="list-style-type: none"> <li>• <b>1.4.12acc.Re7a:</b> Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.</li> </ul>	

### **ACCOMMODATIONS AND MODIFICATIONS:**

#### Gifted and Talented

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accommodations/Modifications](#); [504 Accommodations/Modifications](#); [MLL Accommodations/Modifications](#)

## UNIT 4: THE ORIGINS OF DRAMA, CHARACTER, GREEK THEATRE

Western drama started to develop in Greece in the 6th Century B.C. as a form of worshiping the god Dionysus. To commemorate the god's death, a group of chanters (called the Chorus) danced around an altar upon which a goat was sacrificed. Thus the roots for all theatrical dramas formed. As civilizations developed in different cultures, drama took different forms. The goal of this unit is to introduce students to the original (Classical) form of Greek drama. Many elements of modern comedy and tragedy can trace their constructs back to the Greeks. Students will explore the connection between the Greek gods (religion) and their theatre. They will recognize that the structure of the stage/theatres for live performances as well as the plotlines of many of the plays themselves were established by Greek playwrights. Students will read samples of famous Classical pieces as well as short one act myths in order to become familiar with Greek culture and some of its epic heroes/heroines. They will use these pieces to develop performance scenes as well.

### UNIT LEARNING TARGETS & ESSENTIAL QUESTIONS

#### Unit Essential Questions:

- What reasons might ancient humans have a need for storytelling?
- In what ways does performance art define/record the history of a culture?
- How can studying the role of theatre in a past time benefit our present understanding of plays /performance?
- How is Greek Theatre the foundation of all contemporary theatre work?
- What ethical considerations should actors keep in mind during the characterization process?

#### Weekly Learning Targets and Essential Questions

These establish objectives to unify the unit's essential questions and unit targets

- Students will identify the historical and cultural context in which Greek theatre developed.  
-What historical and cultural factors contributed to the development of Greek theatre?
- Students will explore the use of masks, costumes, and other conventions in Greek theatrical performances.  
-How did the use of masks and costumes affect the portrayal of characters in Greek plays?
- Students will distinguish between the genres of tragedy and comedy in Greek theatre.  
-What are the main differences between Greek tragedy and comedy, and what social or political purposes did these genres serve?
- Students will analyze the themes, characters, and structure of a selected Greek tragedy.  
-What themes and moral questions are commonly explored in Greek tragedies, and how do they reflect the values of ancient Greek society?
- Students will analyze how Greek comedy addressed contemporary social, political, and cultural issues.  
-What were some common themes and targets of satire in Greek comedies, and why were these important to the audiences of the time?
- Students will compare and contrast the structure and themes of Greek comedy with those of Greek tragedy.  
-In what ways does Greek comedy differ from tragedy in both form and purpose, and how did these differences influence the audience's experience?
- Students will evaluate the long-term impact of Greek theatre on Western drama and literature.  
-How has Greek theatre influenced the development of Western drama and theatre traditions?
- Students will reflect on the enduring relevance of Greek theatre in contemporary culture.  
-Why do the themes and characters of Greek theatre continue to resonate with audiences today, and what can they teach us about human nature and society?

## ASSESSMENT TARGETS

- Students will demonstrate an understanding of the origins and historical significance of Greek theatre, including the cultural, political, and religious influences.
- Students will identify and describe the main components of Greek theatre, such as the structure of the theatre, the role of the chorus, and the use of masks.
- Students will apply appropriate vocal, physical, and emotional techniques to perform excerpts from Greek plays, showing an understanding of the style and conventions of the time.
- Students will analyze and interpret characters from Greek plays, demonstrating an understanding of their motivations, relationships, and development within the narrative.
- Students will compare and contrast the conventions, themes, and societal roles of Greek theatre with those of modern theatre, providing examples from specific plays.

## SUMMATIVE ASSESSMENTS: (40%)

### MAJOR (15%) PERFORMANCE (25%) (one single assessment cannot exceed 20% of MP grade)

1. **Character-Driven Monologue:** This project is designed to simulate a real-world audition scenario. Students will present a memorized monologue as the character. They will choose a character to audition for from a Greek Play. Prior to the audition, students must prepare to do background research on the play and character so they understand full analysis of the role they are auditioning for. Students will attend the mock audition with a resume and headshot to make the audition experience as realistic as possible.
2. **Performance of a Greek Myth:** Students will work in groups to create and perform a short theatrical piece based on a selected Greek myth. This project is designed to help students understand the narrative structure, themes, and characters of Greek mythology, as well as to develop their skills in performance, collaboration, and creative expression.
3. **Quiz on Greek Drama /Structure:** Students will show they understand the elements/origins of drama & Greek influence

## FORMATIVE ASSESSMENTS (Classwork & Homework = 25%; Rehearsal/Participation = 35%)

**MINOR ASSESSMENTS:** These assessments must measure performance progress towards 2020 Visual and Performing Arts Standards. These could include, but are not limited to...

1. Greek Theatre Mask Design
2. Short Partner Scenes
3. Comedy vs Tragedy Compare and Contrast
4. Personal Critique and Reflection

## PREPARATION/PROGRESS/PARTICIPATION:

These assignments must measure performance progress toward unit goals for Rehearsals, reflections, daily journals, and daily warm-ups/exercises.

## Resources:

Drama Notebook, Of School and Stage Textbook. The Drama Menu, Published Plays from Theatrefolk

Suggested Unit Resources:  Greek Myth Trading Cards.pdf  Greek Theatre History -slideshow.pptx

 GREEK Monologues for Performance  Self Reflection -GREEK Monologue

 dn-hercules-script.pdf  dn-script-mythology-mash-up (1).pdf  dn-script-pandoras-box.pdf  dn-script-the-magpies.pdf

 dn-script-the-myth-of-demeter-and-persephone-revisited (1).pdf

## TIER 1 SUPPORTS: UNIVERSAL STRATEGIES TO BENEFIT ALL LEARNERS

1. Explicit Instruction: Clear, direct teaching of skills and concepts.
2. Modeling and demonstrating reading and writing strategies.
3. Using "think-aloud" techniques to show thought processes during reading and writing.
4. Differentiated Instruction: Providing various types of texts (different genres, complexity levels) to cater to diverse reading abilities.
5. Offering choices in assignments to allow students to demonstrate understanding in different ways (e.g., essays, presentations, creative projects).
6. Active Engagement: Incorporating interactive activities such as group discussions, peer reviews, and collaborative projects.
7. Using multimedia resources (videos, audio recordings, online articles) to make lessons more engaging.
8. Formative Assessments: Regularly using quizzes, exit tickets, and other informal assessments to gauge student understanding and inform instruction.
9. Providing timely and constructive feedback on student work.
10. Reading Strategies: Teaching and practicing strategies such as summarizing, predicting, questioning, and clarifying to improve comprehension.
11. Encouraging independent reading and providing time for sustained silent reading (SSR).
12. Writing Supports: Using graphic organizers to help students plan and structure their writing.
13. Implementing a writing process approach, including drafting, revising, editing, and publishing.
14. Vocabulary Instruction: Explicitly teaching academic and content-specific vocabulary.
15. Using word walls, flashcards, and vocabulary games to reinforce new words.
16. Scaffolding: Breaking down complex tasks into manageable steps. Providing sentence starters, writing frames, and guided notes to support students.
17. Positive Classroom Environment: Establishing clear expectations and routines to create a structured learning environment.
18. Building a classroom culture that encourages risk-taking, collaboration, and respect.
19. Technology Integration: Utilizing educational technology tools and platforms (e.g., Google Classroom, educational apps) to enhance learning.
20. Incorporating digital literacy skills into the curriculum.
21. Culturally Responsive Teaching: Including diverse perspectives and texts in the curriculum. Being aware of and sensitive to the cultural backgrounds of all students.

## NEW JERSEY STUDENT LEARNING STANDARDS for Learning Targets

ARTISTIC PROCESS	CATEGORY	PROFICIENT STANDARDS	ACCOMPLISHED STANDARDS	ADVANCED STANDARDS
Theatre 1: Creating	Conceptualizing and generating ideas	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.Cr1c:</b> Use script analysis to generate ideas about a character that is believable and authentic.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr1c:</b> Use personal experiences and knowledge to develop a character that is believable and authentic</li> </ul>	<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Cr1c:</b> Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.</li> </ul>
Theatre 2: Creating	Organizing and developing ideas	<ul style="list-style-type: none"> <li>● <b>1.4.12prof2.Cr2a:</b> Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.</li> </ul>		

Theatre 3: Creating	Refining and completing products	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.Cr3b:</b> Practice devised or scripted theatre work using theatrical staging conventions.</li> <li>● <b>1.4.12prof.Cr3c:</b> Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work</li> </ul>	<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Cr3a:</b> Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.</li> </ul>	
Theatre 4: Performing	Developing and refining techniques and models or steps needed to create products	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.Pr4a:</b> Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</li> </ul>		
Theatre 5: Performing	Selecting, analyzing and interpreting work		<ul style="list-style-type: none"> <li>● <b>1.4.12acc.Pr5a:</b> Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work</li> </ul>	
Theatre 9: Responding	Interpreting intent and meaning			<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Re9a:</b> Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work</li> </ul>
Theatre 9: Responding	Interpreting intent and meaning			<ul style="list-style-type: none"> <li>● <b>1.4.12adv.Re9b:</b> Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.</li> </ul>
Theatre 10: Connecting	Synthesizing and relating knowledge and personal experiences to create projects	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.CN10a</b> Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.</li> </ul>		
Theatre 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	<ul style="list-style-type: none"> <li>● <b>1.4.12prof.CN11a</b> Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.</li> </ul>		<ul style="list-style-type: none"> <li>● <b>1.4.12adv.CN11c</b> Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.</li> </ul>



## **ACCOMMODATIONS AND MODIFICATIONS**

### **Gifted and Talented**

- Provide supplementary or lengthier texts with higher-level questions
- Provide enrichment activities
- Use inquiry-based practices and allow student opportunities to conduct additional research
- Provide assessment or assignment choices that require more detail and deeper understanding
- Provide additional questions that prompt extensions of understanding
- Require research for projects in a specified format
- Provide assessment choices that require more detail and deeper understanding

[Special Education Accommodations/Modifications](#); [504 Accommodations/Modifications](#); [ML Accommodations/Modifications](#)

## Interdisciplinary Connections/Standards

Unit 1	Unit 2	Unit 3	Unit 4
<ul style="list-style-type: none"> <li>W.RW.9–10.7. 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, and audiences.</li> <li>SL.PE.9–10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</li> <li>9.3.12.AC-DES.2 Use effective communication skills and strategies (listening, speaking, reading, writing and graphic communications) to work with clients and colleagues.</li> <li>9.3.12.AR-PRF.8 Analyze all facets of stage and performing arts production management.</li> <li>9.3.12.ED-PS.1 Identify strategies, techniques and tools used to determine the needs of diverse learners.</li> </ul>	<ul style="list-style-type: none"> <li>W.RW.9–10.7. 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, and audiences.</li> <li>SL.PE.9–10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</li> <li>9.3.12.AC-DES.2 Use effective communication skills and strategies (listening, speaking, reading, writing and graphic communications) to work with clients and colleagues.</li> </ul>	<ul style="list-style-type: none"> <li>RL.MF.9–10.6. Analyze, integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).</li> <li>9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.</li> <li>9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.</li> </ul>	<ul style="list-style-type: none"> <li>RL.IT.9–10.3. Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme.</li> <li>RL.MF.9–10.6. Analyze, integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).</li> <li>9.3.12.AR.3 Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.</li> <li>9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.</li> <li>9.3.12.AR-PRF.8 Analyze all facets of stage and performing arts production management.</li> <li>9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.</li> <li>9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.</li> </ul>

