

I. Course Descriptions Theater III 11th grade

12/2015 (Revised 8/2016)

Acting III- The purpose of this course is to develop a close, organic connection between the actor and his or her technique. Building upon Acting I & II the student will decipher the method of acting that best enhances their personal style. Each student is encouraged to investigate and utilize his or her widest possible range and to develop an individual method of work. All students will prepare 4-6 monologues drawn from contemporary and classical repertory and will explore audition technique in preparation for future training in college, conservatory or work in the profession. Scene studies from a variety of major theatrical periods and styles are rehearsed, examining them in context of each play's content, structure, period, and movement to arrive at a valid character interpretation.

Voice & Diction III - Utilizing previous knowledge the students will continue exercises and technique work. Emphasis is on vocal production and placement, breathe control, articulation, respiration, vibration, resonation, articulation and projection will be applied to scene and monologue work. This course develops the actor's vocal range and quality along with training in the use of standard American speech. Included are exercises in vocal placement, flexibility, ear training, and breath control for television and film.

Movement for Actors III- Actors build upon improvisational skills through short form exercises, games, and activities with a focus on playing in the moment, building story, and operating on impulses. Guest Artist will be brought in to further train students in dance. Viewpoints and Williamson technique will be strengthened and reinforced through various exercises

Theater History III - An historical exploration of the theatre arts in relation to developing world civilizations, this course includes choosing plays to produce from a variety of 19th-21st century significant artist. Students develop a timeline of theater by portraying and performing characters from time periods throughout history. American Film Institute of top 100 films will be utilized to discuss film history and its correlation to theater.

Production III - Students will participate in the development of an annual spring production and possible showcase productions from staging to performing in a variety of areas. In the spring they will have the opportunity to perform or gain experience in the mounting of productions by working with the spring musical. Students will work with teacher to learn the art of the close-up in film acting, using scenes and monologues, in preparation for professional auditions in Film and Television and to fine tune audition video portfolio material for submission to colleges. After-school rehearsals are required for all production classes



PASSAIC COUNTY TECHNICAL INSTITUTE
 45 Reinhardt Road
 Wayne, New Jersey 07470

II. Career & Technical Education Curriculum Unit Planner

Content Area:	Theater III	Grade(s)	11
Unit Plan Title:	Acting III		
CCTC Standard(s) Addressed			
<ul style="list-style-type: none"> • 1.1 The Creative Process: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. • 1.3.8. C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues. • 1.1.12. C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques. • 1.3 Performance: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique and clearly motivated actors. • 1.4 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. • 1.4.12. A.3 Develop informed personal responses to an assortment of artwork across theatre using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. • 1.3.12. C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions. 			
Essential Questions (3-5)			
<ul style="list-style-type: none"> • How does a script inform an actor? A technician? A director? • How does trust influence creativity? • How do we use our imagination in everyday life? • When is art essential to our lives? • How can one work of art communicate different messages to different people? 			
Anchor Text(s)			
<ul style="list-style-type: none"> • <u>Basic Drama Projects</u> Fran Averett Tanner, Ph.D. Perfection Learning Corporation Logan, Iowa 51546-0500 			

- Types Of Drama Plays and Contexts
Sylvan Barnet, Burto, Ferris & Rabkin
Longman Publishing
NYC, NY 10013
- The Eight Characters Of Comedy
Scott Sedita
Atides Publishing
526 N. Larchmont Blvd.
Los Angeles, Ca. 90004
- The Bedford Introduction to Drama
Lee A. Jacobs
Bedford/St. Martins
75 Arlington Street
Boston MA 02116

Informational Texts (3-5) *[career-related readings; journal articles, books, etc.]*

Various Plays

- www.backstage.com www.ted.com
- <https://www.schooltheatre.org/home>

Expected Proficiencies

- Demonstrate an understanding of the elements and principals that govern the creation of works of art.
- Understand the role, development and influence of the arts throughout history and across cultures in theatre.
- Perform an improvisation with a beginning , middle and end
- Present and plan movement on stage with correct vocabulary
- Identify various types of stages
- Perform a play in front of live audience
- Perform a monologue
- Attend a play with the knowledge to critique positively
- Identify theater terms
- Identify various schools of acting technique
- Audition correctly for stage and television

Formative & Summative Assessments (1-3)

Formative

- Daily Participation Rubric/Monologue Rubric/Scene Rubric
- Oral Testing

- Journal Writing
- **Summative**
- Final Exam
- Written Test/Quiz
- RST

Resources (*software, videos, career exploration-related activities*)

Google Circle, Backstage Newsletter (online), various movies, Black Board, Google Classroom

Suggested Time Frame: 6 Weeks

Content Area:	Theater III	Grade(s)	11
Unit Plan Title:	Voice & Diction III		
CCTC Standard(s) Addressed			
<p>Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique and clearly motivated actors.</p> <p>1.1.8. C. 4 Differentiate among vocal rate, pitch, and volume and explain how they affect articulation, meaning, and character.</p> <p>1.3.12. C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p>1.4.12. A.1 Use contextual cues to differentiate between unique and common properties and to discern the cultural implications of theatre.</p> <p>1.1.8. C.2 Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.</p>			
Essential Questions (3-5)			
<p>How do pitch, inflection, volume and rate affect an actor's character development?</p> <p>On stage why is articulation so important?</p> <p>What are the challenges an actor would face when totally dependant on the voice?</p> <p>When working on voice and articulation, which aspect of the process do you find difficult to sustain and why?</p>			
Anchor Text(s)			
<ul style="list-style-type: none"> • <u>Basic Drama Projects</u> Fran Averett Tanner, Ph.D. Perfection Learning Corporation Logan, Iowa 51546-0500 			
Informational Texts (3-5) [<i>career-related readings; journal articles, books, etc.</i>]			
Various Plays			
<p>www.backstage.com www.ted.com https://www.schooltheatre.org/home</p>			

Expected Proficiencies	
<ul style="list-style-type: none"> • Demonstrate an understanding of the elements and principals that govern the creation of works of art • Perform an improvisation with a beginning , middle and end • Perform vocal exercise • Present and plan movement on stage with correct vocabulary • Perform a play in front of live audience • Perform a monologue • Identify various schools of acting technique • Audition correctly for stage and television 	
Formative & Summative Assessments (1-3)	
<p>Formative</p> <ul style="list-style-type: none"> • Daily Participation Rubric/Monologue Rubric/Scene Rubric • Oral Testing • Journal Writing <p>Summative</p> <ul style="list-style-type: none"> • Final Exam • Written Test/Quiz • RST 	
Resources (<i>software, videos, career exploration-related activities</i>)	
Google Circle, Backstage Newsletter (online), various movies, Black Board, Google Classroom	
Suggested Time Frame:	12 Weeks

Content Area:	Theater III	Grade(s)	11
Unit Plan Title:	Movement for Actors III		
CCTC Standard(s) Addressed			
<ul style="list-style-type: none"> • 1.1 The Creative Process: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. • 1.3.8. C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues. • 1.1.12. C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques. • 1.3 Performance: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique and clearly motivated actors. 			

- 1.4 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- 1.4.12. A.3 Develop informed personal responses to an assortment of artwork across theatre using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.3.12. C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Essential Questions (3-5)

- How does movement on stage inform an actor? A technician? A director?
- How does movement onstage affect the audience?
- Can movement reveal something about a characters nature?
- When is art essential to our lives?
- How can one work of art communicate different messages to different people?

Anchor Text(s)

- Basic Drama Projects
Fran Averett Tanner, Ph.D.
Perfection Learning Corporation
Logan, Iowa 51546-0500
- Types Of Drama Plays and Contexts
Sylvan Barnet, Burto, Ferris & Rabkin
Longman Publishing
NYC, NY 10013
- The Eight Characters Of Comedy
Scott Sedita
Atides Publishing
526 N. Larchmont Blvd.
Los Angeles, Ca. 90004
- The Bedford Introduction to Drama
Lee A. Jacobs
Bedford/St. Martins
75 Arlington Street
Boston MA 02116

Informational Texts (3-5) [career-related readings; journal articles, books, etc.]

Various Plays

www.backstage.com www.ted.com

Expected Proficiencies

- Demonstrate an understanding of the elements and principals that govern the creation of works of art
- Perform an improvisation with a beginning , middle and end
- Present and plan movement on stage with correct vocabulary
- Perform a play in front of live audience
- Perform a monologue
- Identify various schools of acting technique
- Audition correctly for stage and television

Formative & Summative Assessments (1-3)

Formative

- Daily Participation Rubric/Monologue Rubric/Scene Rubric
- Oral Testing
- Journal Writing

Summative

- Final Exam
- Written Test/Quiz
- RST

Resources (software, videos, career exploration-related activities)

Google Circle, Backstage Newsletter (online), various movies, Black Board, Google Classroom

Suggested Time Frame:

8 Weeks

Content Area:	Theater III	Grade(s)	11
Unit Plan Title:	Theater History III		
CCTC Standard(s) Addressed			
<ul style="list-style-type: none">• 1.1 The Creative Process: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.• 1.3.8. C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.• 1.1.12. C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.• 1.3 Performance: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique and clearly motivated actors.			

- 1.4 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- 1.4.12. A.3 Develop informed personal responses to an assortment of artwork across theatre using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.3.12. C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Essential Questions (3-5)

- In each century from 1600-2000, what playwrights have contributed the most to society?
- Do many plays realistically portray the time it was written and how are they still relevant?
- What do we owe the earliest playwrights?
- How does society, culture and stereotypes influence playwriting?
- How can one work of art communicate different messages to different people?

Anchor Text(s)

- Basic Drama Projects
Fran Averett Tanner, Ph.D.
Perfection Learning Corporation
Logan, Iowa 51546-0500
- Types Of Drama Plays and Contexts
Sylvan Barnet, Burto, Ferris & Rabkin
Longman Publishing
NYC, NY 10013
- The Eight Characters Of Comedy
Scott Sedita
Atides Publishing
526 N. Larchmont Blvd.
Los Angeles, Ca. 90004
- The Bedford Introduction to Drama
Lee A. Jacobs
Bedford/St. Martins
75 Arlington Street
Boston MA 02116

Informational Texts (3-5) *[career-related readings; journal articles, books, etc.]*

Various Plays

www.backstage.com www.ted.com
<https://www.schooltheatre.org/home>

Expected Proficiencies

- Demonstrate an understanding of the elements and principals that govern the creation of works of art.
- Understand the role, development and influence of the arts throughout history and across cultures in theatre.
- Perform an improvisation with a beginning , middle and end
- Present and plan movement on stage with correct vocabulary
- Identify various types of stages
- Perform a play in front of live audience
- Perform a monologue
- Attend a play with the knowledge to critique positively
- Identify theater terms
- Identify various schools of acting technique
- Audition correctly for stage and television

Formative & Summative Assessments (1-3)

Formative

- Daily Participation Rubric/Monologue Rubric/Scene Rubric
- Oral Testing
- Journal Writing

Summative

- Final Exam
- Written Test/Quiz
- RST

Resources (*software, videos, career exploration-related activities*)

Google Circle, Backstage Newsletter (online), various movies, Black Board, Google Classroom

Suggested Time Frame:

6 Weeks

Content Area:	Theater III	Grade(s)	11
Unit Plan Title:	Production III		
CCTC Standard(s) Addressed			
<ul style="list-style-type: none"> • 1.1 The Creative Process: Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. • 1.3.8. C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues. • 1.1.12. C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are 			

communicated through the application of acting techniques.

- 1.3 Performance: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique and clearly motivated actors.
- 1.4 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- 1.4.12. A.3 Develop informed personal responses to an assortment of artwork across theatre using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.3.12. C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Essential Questions (3-5)

- How do all the elements of theater combine to present a work of art?
- How does producing a play enhance your acting?
- How does acting and producing prepare you for college or for life as a working actor?
- In what way can one work of art communicate different messages to different people?

Anchor Text(s)

- Basic Drama Projects
Fran Averett Tanner, Ph.D.
Perfection Learning Corporation
Logan, Iowa 51546-0500
- Types Of Drama Plays and Contexts
Sylvan Barnet, Burto, Ferris & Rabkin
Longman Publishing
NYC, NY 10013
- The Eight Characters Of Comedy
Scott Sedita
Atides Publishing
526 N. Larchmont Blvd.
Los Angeles, Ca. 90004
- The Bedford Introduction to Drama
Lee A. Jacobs
Bedford/St. Martins
75 Arlington Street
Boston MA 02116

Informational Texts (3-5) *[career-related readings; journal articles, books, etc.]*

Various Plays

www.backstage.com www.ted.com
www.sagaftra.org

Expected Proficiencies	
<ul style="list-style-type: none"> • Demonstrate an understanding of the elements and principals that govern the creation of works of art • Perform an improvisation with a beginning , middle and end • Present and plan movement on stage with correct vocabulary • Perform a play in front of live audience • Perform a monologue • Identify various schools of acting technique • Audition correctly for stage and television 	
Formative & Summative Assessments (1-3)	
<p>Formative</p> <ul style="list-style-type: none"> • Daily Participation Rubric/Monologue Rubric/Scene Rubric • Oral Testing • Journal Writing <p>Summative</p> <ul style="list-style-type: none"> • Final Exam • Written Test/Quiz • RST 	
Resources (<i>software, videos, career exploration-related activities</i>)	
Google Circle, Backstage Newsletter (online), various movies, Black Board, Google Classroom	
Suggested Time Frame:	6 Weeks

III. Methods of Student Evaluation

FORMATIVE

Daily Participation Rubric/Monologue Rubric/Scene Rubric
Oral Testing
Journal Writing

SUMMATIVE

Final Exam
Written Test/Quiz
RST

IV. List of Textbook, Instructional Materials & Software

Basic Drama Projects

Fran Averett Tanner, Ph.D., Perfection Learning Corporation, Logan, Iowa 51546-0500

Types Of Drama Plays and Contexts

Sylvan Barnet, Burto, Ferris & Rabkin, Longman Publishing , NYC, NY 10013

The Eight Characters Of Comedy

Scott Sedita, Atides Publishing, 526 N. Larchmont Blvd., Los Angeles, Ca. 90004

The Bedford Introduction to Drama

Lee A. Jacobs, Bedford/St. Martins, 75 Arlington Street, Boston MA 02116

V. Instructional Strategies

Modeling/Teacher demonstrations

In-class/online discussions

Collaborative learning

Lecture

Guest lectures

Project-based Learning

Peer review

Artist-in -Residence

Technology

VI. Scope and Sequence

Key: I = Introduce | D = Develop | R = Reinforce | M = Master/Maintain

Skills to Be Learned	9	10	11	12
Use of technology, information and other tools.	I	DR	DR	M
Demonstrate the correct elements of space, use of space, time and dynamics.	I	DR	DR	DR
Self-management/time management.	I	DR	DR	M
Apply safety principles.	I	DR	DR	M
Create, produce and perform works of theatre individually and with others.	I	D	DR	RM
Use the senses, imagination and memory to express ideas and feelings in theatre	ID	DR	DR	M
Develop a personalized acting technique.	I	D	DR	M
Performance of theatre games and improvisations.	I	DR	DR	M
Demonstrate the use of theater terminology	I	D	DR	RM
Interpret a work of theatre as actor and director.	I	D	DR	RM
Demonstrate teamwork and collaboration	ID	DR	DR	RM
Creating a character	ID	DR	DR	M
Demonstrate the use of elements of theater in a production performance.	ID	DR	DR	RM
Determine and verbalize objectives, obstacles, actions and activities as applied to a character.	I	DR	DR	M
Demonstrate correct vocal production	I	R	R	RM
Understand and employ several schools of vocal technique.	I	DR	DR	M
Understand and employ several schools of acting technique.	I	DR	DR	DR
Correct vocal projection and diaphragmatic support.	I	DR	DR	M
Relaxation and body alignment techniques.	I	DR	DR	M
Demonstrate correct movement techniques	I	DR	DR	M
Demonstrate extended blocking and movement sequences	I	DR	DR	DR
Explore careers in theatre.	I	DR	DR	M
Assist in planning and presentation of a play	I	DR	DR	M
Demonstrate audition skills	I	DR	DR	M
Setting goals and career planning	I	DR	DR	RM
Maintaining balance and coping with rejection	I	DR	DR	M
Demonstrate the knowledge of Acting based on “The Method”	I	D	DR	M
Demonstrate the knowledge of Theater throughout history	I	D	DR	R

VII. Pacing Chart

<i>Marking Period 1</i>
Perform Staged reading
Explore Powerful Women Playwrights of the 20th century
Perform various methods of vocal & movement exercises
Identify theater designs, auditorium, theater, props
Research monologue
Perform a two-person scene
Voice Production and Articulation
Collaboratively execute a group scene
<i>Marking Period 2</i>
Monologue DLP(dead letter perfect)
Read and evaluate American Playwrights
Rehearse and stage a one-act play
Attend a play
Rehearse scenes from American playwrights
Participate in Stanj Competition
Rehearse Improvisation for competition Create improvisations that include well-structured p subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres
<i>Marking Period 3</i>
Rehearse scenes for showcase
Review Career opportunities in Stage and Screen
Review College Board and Naviance in Library/Discover College Choices
Explore several acting techniques (Meisner/Strasberg)
Create Ensemble Piece of work for possible Spring Showcase
Formulate a response to fundamental elements within an art form based on observation
Create characters and Improvise Scene as an ensemble member
<i>Marking Period 4</i>
Perform, and direct, in Spring Showcase
Presentation of believable, multidimensional characters in scripted and improvised performa requires application of specific physical choices, sustained vocal technique and clearly motivated actors.
Research material for senior project
Review cold readings, audition techniques
Continue searching for Senior showcase material and college audition monologues and songs
Create Video Portfolio for college audition acceptance



Theater III Proficiencies:

All Students Will:

- * demonstrate an understanding of the elements and principals that govern the creation of works of art i:
- * understand the role, development and influence of the arts throughout history and across cultures n theatre.
- * Perform an Improvisation with a beginning , middle and end
- * Perform vocal exercise
- * Present and plan movement on stage with correct vocabulary
- * Identify various types of stages
- * Perform a play in front of live audience
- * Perform a monologue

Course Descriptions Theater III

Acting III- The purpose of this course is to develop a close, organic connection between the actor and his or her technique. Building upon Acting I & II the student will decipher the method of acting that best enhances their personal style. Each student is encouraged to investigate and utilize his or her widest possible range and to develop an individual method of work. All students will prepare 4-6 monologues drawn from contemporary and classical repertory and will explore audition technique in preparation for future training in college, conservatory or work in the profession. Scene studies from a variety of major theatrical periods and styles are rehearsed, examining them in context of each play's content, structure, period, and movement to arrive at a valid character interpretation.

Voice & Diction III - Utilizing previous knowledge the students will continue exercises and technique work. Emphasis is on vocal production and placement, breathe control, articulation, respiration, vibration, resonance, articulation and projection will be applied to scene and monologue work. This course develops the actor's vocal range and quality along with training in the use of standard American speech. Included are exercises in vocal placement, flexibility, ear training, and breath control for television and film.

Movement for Actors III- Actors build upon improvisational skills through short form exercises, games, and activities with a focus on playing in the moment, building story, and operating on impulses. Guest Artist will be brought in to further train students in dance. Viewpoints and Williamson technique will be strengthened and reinforced through various exercises

Theater History III An historical exploration of the theatre arts in relation to developing world civilizations, this course includes choosing plays to produce from a variety of 19th-21st century significant artist. Students develop a timeline of theater by portraying and performing characters from time periods throughout history. American Film Institute of top 100 films will be utilized to discuss film history and its correlation to theater.

Production III Students will participate in the development of an annual spring production and possible showcase productions from staging to performing in a variety of areas. In the spring they will have the opportunity to perform or gain experience in the mounting of productions by working with the spring musical. Students will work with teacher to learn the art of the close-up in film acting, using scenes and monologues, in preparation for professional auditions in Film and Television and to fine tune audition video portfolio material for submission to colleges. **After-school rehearsals are required for all production classes**

Rules of the Theater

- * No Gum, food, drinks in black box theater or auditorium
- * Do not go behind the teachers desk
- * You must have permission to be in dressing room
- * You must sign in and out at all times
- * You must put away props, costume pieces and books at the end of class
- * We will not tolerate any words or actions that put people down because of race, religion, sexual orientation or disability



Junior Showcase 2015

Theater III