



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

*Career & Technical Education Curriculum Unit Planner*

## **Theatre IV**

**Course # 1185**

**Credits: 15**



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**I. Course Description**

Theater IV is a full year course designed to reinforce what has been introduced in Theater I, II and III to reinforce acting, speech, movement/dance and history based on Konstantin Stanislavski's Method for Actors from the Moscow Art Theater.

**Acting IV** will continue the work and method of Konstantin Stanislavski and the reinforcement and development of the six Essential Lessons of the Stanislavski system: concentration, emotional recall, dramatic action, characterization, observation and rhythm. The preparation and participation in local, state, regional and national competitions will be required.

**Voice IV** will reinforce the skills needed to produce proper sounds and the way the mechanism of the voice works. We will use the four basic steps in voice production: respiration, vibration, resonance and articulation. We will also develop, in conjunction with Movement for Actors, relaxation and body alignment principles needed for good vocal production. Students will be encouraged to participate in vocal/singing lessons and ensembles offered at PCTI.

**Movement IV** will reinforce correct movement/dance principles needed in auditions and performances. The "Viewpoints" Technique developed by Landau/Rice will be the primary method used to develop and reinforce correct movement for actors. Beginning/Advanced dance technique in Ballet, Jazz and Broadway-style dance will be reinforced. Students are encouraged to audition and participate in the Dance Club.

**Theater History IV** will focus on the major movements in Theater that have influenced contemporary theater. Contemporary Theater will be reinforced with discussion of the works of Williams, O'Neil, Lorca, Hellman, Miller and Albee. Broadway and The American Theater will be discussed in detail.

**Play Production IV** is important for the beginning actor so that they are able to practice and use the acquired skills and concepts that are introduced and reinforced in Acting, Movement, Voice and History. Therefore, there will be a number of productions during the year that will enable the actor to demonstrate those skills. Students will be required to participate in these productions. Principles of make-up, costume, sound and lighting design will be introduced during the productions. Productions will include one-acts, staged readings, reader's theater, showcases and full-length plays and musicals.



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**Directing** will allow the advanced theater students to choose, design and direct a one-act play of their choosing in conjunction with the instructor. Plays may be of any period in history, may be comedic or dramatic, may be a solo actor or may be a large cast. The play will be produced and will be presented for a grade as part of the work in class. The cast will be chosen from the class and while not required to direct, participation in this project is required of all students in the class.

**II. Unit Planner**

<b>Content Area:</b>	<b>Theatre IV</b>
<b>Grade (s)</b>	<b>12</b>
<b>Unit Plan Title:</b>	<b>Unit 1 Musical Theater Performance</b>
<b>NJSLS Standard(s) Addressed</b>	
<p><b>Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</b></p> <p>1.1.12. C.1 Theatre and the Arts play a significant role in human History and culture Proficiency: Analyze examples of theatre’s influence on history and history’s in influence on Theatre in Western and non-Western theatre traditions.</p> <p>1.1.12. C.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. 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.</p> <p>1.1.12. C.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques. Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.</p> <p>1.1.12. A.1 Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and by many choreographic devices. Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance</p>	



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**Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.**

1.3.12. C.1 Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent. Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

1.3.12. C.2 Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

1.3.12. A.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics. Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

1.3.12. A.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill. Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.**

1.4.12. A.1 Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks. Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12. A.2 Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12. A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12. A.4 Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in



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qualitative, discipline-specific arts terminology. Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12. B.1 Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art. Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12. B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown. Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12. B.3 Art and art-making reflect and affect the role of technology in a global society. Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

9.3.12. AR-PRF.1 Describe the scope of the Performing Arts Career pathway and the roles of various individuals in it.

9.3.12. AR-PRF.2 Demonstrate the fundamentals elements, techniques, principles and processes of various dance styles and traditions.

9.3.12. AR-PRF.3 Perform a varied repertoire of vocal and / or instrumental music representing diverse styles, cultures and historical periods.

9.3.12. AR-PRF.4 Demonstrate knowledge of music theory.

9.3.12. AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12. AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

9.3.12. AR-PRF.7 Describe how technology and technical support enhance performing arts production.

9.3.12. AR-PRF.8 Analyze all facets of stage and performing arts production management.

**Essential Questions (3-5)**

**How do we “prepare” to act?**

**What is “acting” according to the K. Stanislavski method?**

**What is the anatomy of the body that produces sound?**



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Why is breathing and breath support important for speech and movement for an actor?  
Why is the “method” so important for an actor?

**Anchor Text(s)**

**Acting One** Robert Cohen, McGraw Hill Higher Education, 2002, ISBN: 0-7674-1859-X  
**Voice For Performance** Linda Gates, Limelight Editions, Hal Leonard Corporation, 2011, ISBN: 978-87910-353-8  
**Actor Training The Laban Way** Barbara Adrian, Allworth Press, 2008, ISBN-13: 978-1-58115-648-5 ISBN-10:1-58115-648-0  
**Living Theatre: A History** Edwin Wilson, Alvin Goldfarb, McGraw-Hill, 2004, ISBN: 0-07-256257-9  
**Scene Design and Stage Lighting** W. Oren Parker, R. Craig Wolf, Dick Block, Wadsworth Thompson Learning, 2003, ISBN:0-534-25985-5

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

Various Scripts, YouTube, Google Classroom, [www.backstage.com](http://www.backstage.com), [www.Theaterfolk.com](http://www.Theaterfolk.com), [www.papermill.org](http://www.papermill.org)

**Expected Proficiencies**

- Demonstrate proper breathing technique for voice and movement.
- Demonstrate the first 6 lessons of the Stanislavski method.
- Demonstrate the correct way to produce sounds using Standard American English.
- Demonstrate the correct methods to “prepare” to act.
- Perform a short play using methods learned during the course. of the unit and gained experience

**Formative & Summative Assessments (1-3)**

**Summative:**

Performance Evaluation using the Theatre Performance Rubric  
Performance Portfolio



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Design Portfolio Written quizzes & exams  <b>Formative:</b> RST's Oral exams including scene and monologue performance. Attend the Speech and Theatre Association of New Jersey Governor's Award competition. Design Portfolio Performance Portfolio	
<b>Resources</b> <i>(software, videos, career exploration-related activities)</i>	
<b>Suggested Time Frame:</b>	<b>6 weeks</b>
<b>Content Area:</b>	<b>Theatre IV</b>
<b>Unit Plan Title:</b>	<b>Acting/Movement/Voice/ History</b> <b>Unit 2: 11th Century Theatre-Melodrama, Romanticism and Naturalism</b>
<b>NJSLS Standard(s) Addressed</b>	
<b>Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</b>	



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1.1.12. C.1 Theatre and the Arts play a significant role in human History and culture Proficiency: Analyze examples of theatre's influence on history and history's in influence on Theatre in Western and non-Western theatre traditions.

1.1.12. C.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. 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.

1.1.12. C.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques. Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

1.1.12. A.1 Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices. Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance

**Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.**

1.3.12. C.1 Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent. Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

1.3.12. C.2 Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

1.3.12. A.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics. Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

1.3.12. A.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill. Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts**



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**philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.**

- 1.4.12. A.1 Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks. Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
- 1.4.12. A.2 Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
- 1.4.12. A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.4.12. A.4 Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology. Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
- 1.4.12. B.1 Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art. Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- 1.4.12. B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown. Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may affect perceptions of its significance/meaning.
- 1.4.12. B.3 Art and art making reflect and affect the role of technology in a global society. Determine the role of art and art making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and reformers around the world.
- 9.3.12. AR-PRF.1 Describe the scope of the Performing Arts Career pathway and the roles of the various individuals in it.
- 9.3.12. AR-PRF.2 Demonstrate the fundamentals elements, techniques, principles and processes of various dance styles and traditions.
- 9.3.12. AR-PRF.3 Perform a varied repertoire of vocal and / or instrumental music representing diverse styles, cultures and historical



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periods.

9.3.12. AR-PRF.4 Demonstrate knowledge of music theory.

9.3.12. AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12. AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

9.3.12. AR-PRF.7 Describe how technology and technical support enhance performing arts production.

9.3.12. AR-PRF.8 Analyze all facets of stage and performing arts production management.

**Essential Questions (3-5)**

**How do we “prepare” to act?**

**What is “acting”?**

**What is the anatomy of the body that produces sound?**

**Why is breathing and breath support important for speech and movement or an actor?**

**Why is the “method” so important for an actor?**

**Anchor Text(s)**

**Acting One** Robert Cohen, McGraw Hill Higher Education, 2002, ISBN: 0-7674-1859-X

**Voice For Performance** Linda Gates, Limelight Editions, Hal Leonard Corporation, 2011, ISBN: 978-87910-353-8

**Actor Training The Laban Way** Barbara Adrian, Allworth Press, 2008, ISBN-13: 978-1-58115-648-5 ISBN-10:1-58115-648-0

**Living Theatre: A History** Edwin Wilson, Alvin Goldfarb, McGraw-Hill, 2004, ISBN: 0-07-256257-9

**Scene Design and Stage Lighting** W. Oren Parker, R. Craig Wolf, Dick Block, Wadsworth Thompson Learning, 2003, ISBN:0-534-25985-5

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

**Various Scripts, YouTube, Google Classroom, [www.backstage.com](http://www.backstage.com), [www.Theaterfolk.com](http://www.Theaterfolk.com), [www.papermill.org](http://www.papermill.org)**



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**Expected Proficiencies**

- Demonstrate proper breathing technique for voice and movement.**
- Demonstrate the first 6 lessons of the Stanislavski method.**
- Demonstrate the correct way to produce sounds using Standard American English.**
- Demonstrate the correct methods to “prepare” to act.**
- Perform a short play using methods learned during the course of the unit and gained experience**

**Formative & Summative Assessments (1-3)**

**Summative:**

- Performance Evaluation using the Theatre Performance Rubric
- Performance Portfolio
- Design Portfolio
- Written quizzes & exams

**Formative:**

- RST's
- Oral exams including scene and monologue performance.
- Attend the Speech and Theatre Association of New Jersey Governor's Award competition.
- Design Portfolio
- Performance Portfolio

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



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<b>Suggested Time Frame</b>	<b>8 weeks</b>
<b>Area:</b>	<b>Theatre IV</b>
<b>Unit Plan Title:</b>	<b>Unit 3: Experimental Theatre, Theatre of the Absurd</b>
<b>NJSLS Standard(s) Addressed</b>	
<p><b>Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</b></p> <p>1.1.12. C.1 Theatre and the Arts play a significant role in human History and culture Proficiency: Analyze examples of theatre’s influence on history and history’s in influence on Theatre in Western and non-Western theatre traditions.</p> <p>1.1.12. C.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. 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.</p> <p>1.1.12. C.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques. Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.</p> <p>1.1.12. A.1 Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices. Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance</p> <p><b>Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</b></p> <p>1.3.12. C.1 Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent. Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <u>technical theatrical elements</u> appropriate to a variety of <u>theatrical genres</u>.</p> <p>1.3.12. C.2 Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific</p>	



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1.3.12. A.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill. Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies. **Standard 1.4**

**Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.**

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impact perceptions of its significance/meaning.

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9.3.12. AR-PRF.1 Describe the scope of the Performing Arts Career pathway and the roles of the various individuals in it.

9.3.12. AR-PRF.2 Demonstrate the fundamentals elements, techniques, principles and processes of various dance styles and traditions.

9.3.12. AR-PRF.3 Perform a varied repertoire of vocal and / or instrumental music representing diverse styles, cultures and historical periods.

9.3.12. AR-PRF.4 Demonstrate knowledge of music theory.

9.3.12. AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12. AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

9.3.12. AR-PRF.7 Describe how technology and technical support enhance performing arts production.

9.3.12. AR-PRF.8 Analyze all facets of stage and performing arts production management.

**Essential Questions (3-5)**

**How do we “prepare” to act?**

**What is “acting”?**

**What is the anatomy of the body that produces sound?**

**Why is breathing and breath support important for speech and movement for an actor?**

**Why is the “method” so important for an actor?**

**Anchor Text(s)**

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**Scene Design and Stage Lighting** W. Oren Parker, R. Craig Wolf, Dick Block, Wadsworth Thompson Learning, 2003, ISBN:0-534-25985-5

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

Various Scripts, YouTube, Google Classroom, [www.backstage.com](http://www.backstage.com), [www.Theaterfolk.com](http://www.Theaterfolk.com), [www.papermill.org](http://www.papermill.org)

**Expected Proficiencies**

**Demonstrate proper breathing technique for voice and movement.**

**Demonstrate the first 6 lessons of the Stanislavski method.**

**Demonstrate the correct way to produce sounds using Standard American English.**

**Demonstrate the correct methods to “prepare” to act.**

**Perform a short play using methods learned during the course of the unit and gained experience**

**Formative & Summative Assessments (1-3)**

**Summative:**

Performance Evaluation using the Theatre Performance Rubric

Performance Portfolio

Design Portfolio

Written quizzes & exams

**Formative:**

RST's

Oral exams including scene and monologue performance.



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Attend the Speech and Theatre Association of New Jersey Governor’s Award competition.

Design Portfolio

Performance Portfolio

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

**Suggested Time Frame: 6 weeks**

**Content Area:** Theatre IV

**Unit Plan Title:** Unit 4: Introduction to Contemporary Drama and Comedy and Musical Theatre of the 20<sup>th</sup> Century

**NJSLS Standard(s) Addressed**

**Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.**

1.1.12. C.1 Theatre and the Arts play a significant role in human History and culture Proficiency: Analyze examples of theatre’s influence on history and history’s in influence on Theatre in Western and non-Western theatre traditions.

1.1.12. C.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. 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.

1.1.12. C.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques. Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

1.1.12.A.1



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Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices. Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance

**Standard 1.3 Performing: All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.**

1.3.12. C.1 Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent. Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

1.3.12. C.2 Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

1.3.12. A.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics. Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

1.3.12. A.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill. Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.**

1.4.12. A.1 Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks. Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12. A.2 Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.



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1.4.12. A.3 Artistic styles, trends, movements, and historical responses to various genres of art evolve over time. Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12. A.4 Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology. Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12. B.1 Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art. Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12. B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown. Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12. B.3 Art and art making reflect and affect the role of technology in a global society. Determine the role of art and art making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

9.3.12. AR-PRF.1 Describe the scope of the Performing Arts Career pathway and the roles of the various individuals in it.

9.3.12. AR-PRF.2 Demonstrate the fundamentals elements, techniques, principles and processes of various dance styles and traditions.

9.3.12. AR-PRF.3 Perform a varied repertoire of vocal and / or instrumental music representing diverse styles, cultures and historical periods.

9.3.12. AR-PRF.4 Demonstrate knowledge of music theory.

9.3.12. AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12. AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

9.3.12. AR-PRF.7 Describe how technology and technical support enhance performing arts production.

9.3.12. AR-PRF.8 Analyze all facets of stage and performing arts production management.



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**Essential Questions (3-5)**

**How do we “prepare” to act?**  
**What is “acting”?**  
**What is the anatomy of the body that produces sound?**  
**Why is breathing and breath support important for speech and movement or an actor?**  
**Why is the “method” so important for an actor?**

**Anchor Text(s)**

**Acting One** Robert Cohen, McGraw Hill Higher Education, 2002, ISBN: 0-7674-1859-X  
**Voice For Performance** Linda Gates, Limelight Editions, Hal Leonard Corporation, 2011, ISBN: 978-87910-353-8  
**Actor Training The Laban Way** Barbara Adrian, Allworth Press, 2008, ISBN-13: 978-1-58115-648-5 ISBN-10:1-58115-648-0  
**Living Theatre: A History** Edwin Wilson, Alvin Goldfarb, McGraw-Hill, 2004, ISBN: 0-07-256257-9  
**Scene Design and Stage Lighting** W. Oren Parker, R. Craig Wolf, Dick Block , Wadsworth Thompson Learning, 2003, ISBN:0-534-25985-5

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

**Various Scripts, YouTube, Google Classroom, [www.backstage.com](http://www.backstage.com), [www.Theaterfolk.com](http://www.Theaterfolk.com), [www.papermill.org](http://www.papermill.org)**

**Expected Proficiencies**

**Demonstrate proper breathing technique for voice and movement.**  
**Demonstrate the first 6 lessons of the Stanislavski method.**  
**Demonstrate the correct way to produce sounds using Standard American English.**  
**Demonstrate the correct methods to “prepare” to act.**  
**Perform a short play using methods learned during the course of the unit and gained experience**



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<b>Formative &amp; Summative Assessments (1-3)</b>	
<b>Summative:</b> Performance Evaluation using the Theatre Performance Rubric Performance Portfolio Design Portfolio Written quizzes & exams	
<b>Formative:</b> RST's Oral exams including scene and monologue performance. Attend the Speech and Theatre Association of New Jersey Governor's Award competition. Design Portfolio Performance Portfolio	
<b>Resources</b> <i>(software, videos, career exploration-related activities)</i>	
<b>Suggested Time Frame: 8 weeks</b>	
<b>Content Area:</b>	Theatre IV
<b>Unit Plan Title:</b>	Unit 5 : Performance Director will choose from 20 <sup>th</sup> Century Musical Theatre, Contemporary Drama and Comedy or Experimental theatre



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**NJSLS Standard(s) Addressed**

**Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.**

1.1.12.C.1 Theatre and the Arts play a significant role in human History and culture

Proficiency: Analyze examples of theatre's influence on history and history's influence on Theatre in Western and non-Western theatre traditions.

1.1.12. C.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques. 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.

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and efficiency of movement through the application of proper body mechanics.

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- 9.3.12. AR-PRF.7 Describe how technology and technical support enhance performing arts production.
- 9.3.12. AR-PRF.8 Analyze all facets of stage and performing arts production management.

**Essential Questions (3-5)**

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- What is “acting”?**
- What is the anatomy of the body that produces sound?**
- Why is breathing and breath support important for speech and movement or an actor?**
- Why is the “method” so important for an actor?**

**Anchor Text(s)**

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- Voice For Performance** Linda Gates, Limelight Editions, Hal Leonard Corporation, 2011, ISBN: 978-87910-353-8
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- Living Theatre: A History** Edwin Wilson, Alvin Goldfarb, McGraw-Hill, 2004, ISBN: 0-07-256257-9



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**Scene Design and Stage Lighting** W. Oren Parker, R. Craig Wolf, Dick Block, Wadsworth Thompson Learning, 2003, ISBN:0-534-25985-5

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

Various Scripts, YouTube, Google Classroom, [www.backstage.com](http://www.backstage.com), [www.Theaterfolk.com](http://www.Theaterfolk.com), [www.papermill.org](http://www.papermill.org)

**Expected Proficiencies**

- Demonstrate proper breathing technique for voice and movement.**
- Demonstrate the first 6 lessons of the Stanislavski method.**
- Demonstrate the correct way to produce sounds using Standard American English.**
- Demonstrate the correct methods to “prepare” to act.**
- Perform a short play using methods learned during the course of the unit and gained experience**

**Formative & Summative Assessments (1-3)**

**Summative:**

Performance Evaluation using the Theatre Performance Rubric  
Performance Portfolio  
Design Portfolio  
Written quizzes & exams

**Formative:**

RST's  
Oral exams including scene and monologue performance.  
Attend the Speech and Theatre Association of New Jersey Governor's Award competition.  
Design Portfolio



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Performance Portfolio

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

**Suggested Time Frame: 10 weeks**

### III. Methods of Student Evaluation

**Formative:**

Class discussions, projects and activities  
Assignments-written and practical  
Quizzes

**Summative:**

Tests  
Projects-individual and collaborative  
Performances- either acting or directing  
Attending performances (extra credit only)  
Peer review



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List of Textbooks, Instructional Materials and Software

IV. Textbooks:

**Acting One** Robert Cohen, McGraw Hill Higher Education, 2002, ISBN: 0-7674-1859-X

**Voice For Performance** Linda Gates, Limelight Editions, Hal Leonard Corporation, 2011, ISBN: 978-87910-353-8

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Supplemental for instructor:

The Viewpoints Book-Bogart/Landau

Acting: The First Six Lessons-Boleslavsky

The Actor's Art and Craft-Esper/DiMarco

The Stanislavski Method-Moore

An Actor's Work-Stanislavski

A Practical Handbook for the Actor-Bruder/Cohn/Pollack/Previto/Zigler

V. Instructional Strategies

Teacher modeling and demonstrations

Lecture

Peer review and instruction



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Discussions-in class and online

Guest lecturers and instructors

Artist-In-Residence

Cooperative and collaborative instruction within department and other career and technical areas

Cross-curricular collaboration with academic subjects and instructors

Project-based learning

Field trips



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VI. Scope and Sequence

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

<b>Skills to Be Learned</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
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 theater individually and with others	I	D	DR	RM
Use the senses, imagination and memory to express ideas and feelings in theater	ID	DR	DR	M
Develop a personalized acting technique	I	D	DR	M
Performance of theater games and improvisations	I	DR	DR	M
Demonstrate the use of theater terminology	I	D	DR	RM
Interpret a work of theater as actor and director	I	D	DR	RM
Demonstrate teamwork and collaboration	ID	DR	DR	RM



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Creating a character	ID	DR	DR	M
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 theater	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



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VIII. Student Handout

Theater IV

You will deepen and expand your ability to act, create a character and move freely in regards to acting on stage. We will focus on the correct technique for vocal production so that you will be clearly understood and heard on stage. You will study the method by Konstantin Stanislavski established at the Moscow Art Theater. You will participate in small and large theatrical production in the Black Box and on the Main Stage\*. We will discuss the major periods in theater history and how they have influenced modern theater. We will analyze and discuss various scenes and full-length works to establish the author's intent, motivation and purpose. We will then interpret those works based on our knowledge of developing a character and relating the story to an audience. We will attend various performances and competitions throughout the year.

*\*Participation in after-school rehearsals and performances are required. You must audition for all school-based performances.*

By the end of this year, you will be able to:

Understand the relationship between director and actor.

Perform various scenes and plays from memory in front of an audience.

Utilize the various techniques in acting, voice and movement to portray a realistic character in a performed work.



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Define and use the various terminology presented to you.

Create a believable and complex character based on analysis.

Understand the hierarchy of the theater and where you fit in.

Discuss and analyze the presented works of William Shakespeare.

Discuss and analyze the periods in Theater History and how they relate to the other areas in the Arts.