

GBCS Curriculum Guide			GRADE: 9-12		SUBJECT: Drama I, Drama II, Tech Theater			
Topic	Pacing	Unit	Standards	Enduring Understandings & Essential Questions	Learning Targets	Vocabulary/Concepts	Materials	Assessments
Tech Theatre - Old Age Make-up	2 weeks	Old Age Make-Up	Perform: ART.T.I.HS.1 Use the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup).	How do these elements enhance or detract from a performance?	Students will understand and apply old age make-up techniques to help create the illusion of age for an audience.	Lines, highlights and lowlights, feathering, bags, crows feet, blush, eye shadows, lipstick and lines, powdering and watering.	NYE - make up kits	Under stage lighting students will be assessed for: Lines, highlights and lowlights, feathering, bags, crows feet, blush, eye shadows, lipstick and lines, powdering and watering.
Drama II, III - Directing scenes	2 to 3 weeks	Directing	Perform: ART.T.I.HS.2 Communicate directorial choices to a small ensemble for improvised or scripted scenes.	What elements of theatre are needed to create a directorial idea? How does art reflect, as well as shape culture?	Students will understand and convey directorial ideas to actors to create their theatrical concept to an audience.	Directorial concept, directing actors to produce theatrical image/concept, use of lights and sound to support idea.	News article, actors, set pieces, props, lights and sound.	Directors will be assessed by audience and myself as to what their original concept was and how well they conveyed their opinion on the matter.
Drama I, II, III - Written Scenes	2 weeks	Written Scenes	Create: ART.T.II.HS.1 Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.	How does art reflect, as well as shape culture?	Students will play Sanford Meisner repetitive concept games to brainstorm: setting; characters; conflict and resolution for their dramatic scene and their comedic scene.	Games: Taking the first thing; questioning; question/statement; Action/reaction; working off one another. Creation of scene based on Meisner elements found by using the repetition method. Standard playwriting format.	Paper, pen or pencils. Computer	Writers will be assessed by their written concepts of setting; character; conflict; resolution and acting.
Drama I, II, III - Monologue	2 weeks	Monologue	Create: ART.T.II.HS.2 Individually and in ensemble, create and sustain characters that communicate with audiences.	How do actors create characters for auditions that convey 5 emotions through out the piece?	Students will memorize lines, break monologue into beats of emotion, practice lines with said emotions and perform to the best of their abilities confidently.	Researching acceptable monologues, practicing monologues with intentional emotion shifts and practicing audition techniques	Internet searches; google docs folder for acceptable monologues; pen or pencil	Students will be assessed on the following criteria: Lines; Characterization: Believability; Blocking and Voice.
Drama I and Tech Theatre	1 week	<u>Arsenic & Old Lace</u> , Fall Play, Spring Musical	Create: ART.T.II.HS.3 Develop designs that use visual and aural elements to convey environments that support text.	How does the use of visual and aural elements convey environments to support texts?	Students will convey visual 3 dimensional floor plans to create environments to support texts and actors' needs.	3'dimensional conceptual diagrams, the description of set designs written by the author of the play or musical, internet scenic and lighting design portfolios	paper, pencils, white board, markers, play set descriptions, internet portfolios	Students will be assessed by their ability to convey 3 dimensional floor plans; showing all the set pieces asked for by the author; using color to enhance the conceptual time period and nature of the show.
Tech Theatre - Fall Play, Our Best to You and Spring Musical	6 to 8 weeks	Fall Play and Spring Musical	Create: ART.T.II.HS.4 Apply technical knowledge and skills to collaboratively create functional scenery, properties, lighting, sound, costumes, and makeup.	What are the necessary elements which are essential for a productions' scenery, props, lighting, sound, costumes and make-up? How do you plan your work so that all the elements are completed in a timely manner?	Students will be able to identify, plan and construct essential elements for the production. The scenery, props, lighting, sounds, costumes and make-up will reflect authors intentions and support directorial choices.	Floor plans using 3 dimensional drawing concepts; birds-eye floor plans to plan construction; gathering 'making props for time period/concept; lighting bulb replacement, fixture arrangements area lighting, gels; sound cues found and recorded; costumes reflect period, author intent and directorial choices; make-up enhancement of actors features.	Paper, pencils, 3/4' ply wood, 2X4's, screws, muslin, wallpaper paste, glue, paint brushes, paint, various colored and or printed material, staple guns, staples, various props, bulbs, gels, gel holders, gobo's, wrenches, ladders, fog juice, fog machine, iPod, iTunes, costumes, thread, sewing machines, bill Nye make-up kits	Floor plans will be assessed for 3 d quality and scale. Scenery will be assessed by quality of building, mudslinging and paint.

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Tech Theatre Promotional materials	1 week	Promotional Materials and cue scripts	Create: ART.T.II.HS.5 Design stage management, promotional, and business plans.	What are the best qualities to attract the public to see plays and musicals? What notes in prompt scripts need to be highlighted and/or have marginal notes?	Students will create posters or fliers to help promote shows. Tech Theatre students on curtain, lights, spots, sound and back stage managers will make notations in scripts for scene changes.	Flier, Poster, notated scripts	Internet, Microsoft Publisher, Scripts, highlighters, pens/pencils	Flier/Poster assessments will be based on: Title, Author, picture, Description and Style. Crew Heads work through the scene changes and assign people to duties. They will be assessed on their ability to make the shows run smoothly.
Drama I - <u>Arsenic and Old Lace</u> , and <u>Diary of Anne Frank</u> Drama II, Samuel Beckett, Drama III Frank Weidikind	Drama I - Arsenic and Old lace 3 to 4 weeks; Anne Frank 2 to 3 weeks, Drama II - 2 to 3 weeks, Drama III 2 to 3 weeks	Drama I - Comedic Realism, Historical Realism, Drama II - Absurdism, Drama III Russian Symbolism and Deconstructionism.	ANALYZE ART.T.III.HS.1 Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media.	Drama I - How does classic American comedy require "timing" from actors and How does blocking support and set up comedic "timing" moments? How does the actor approach change for Historical Dramatic Realism? Drama II - How does Libby Apple's Mask Techniques aid actors in the physicality of Beckett's works? Drama III - How does Libby Apples' Mask technique apply for Russian Symbolism and Deconstructivism?	Drama I - Knowing and using techniques for setting up comedic "timing" moments. Applying "living in the moment" techniques for Historical Realism. Drama II - using Libby Apples' Mask Characterization Physicality exercises to create blocking that supports Beckett's absurdist text. Drama III - Using Mask Characterization, Adler and Stanislavski Systems to approach characterization, blocking and moments within Ibsen's construct.	Drama I - Comedic Timing and "Living in the Moment" Drama II - Commitment to the physical demands of the scene. Drama III - Using Apple, Adler, and Stanislavski techniques.	Drama I - Arsenic and Old Lace and Anne Frank Drama II Samuel Beckett and Drama III Frank Weidikind.	Drama I - Assessing the blocking of assigned scenes for comic timing. Assessing ability to "Live in the Moment" in assigned scenes. Drama II Assessing the student's ability to use what they have learned in our Mask unit and apply it to the blocking of the text Drama III assessing the students ability to use 3 acting techniques seamlessly in assigned scenes.
Drama I, II, III	4 weeks	Drama I Meisner Rosencrantz and Guildenstern are dead Drama II Chekhov Drama III Ibsen	Analyze: ART.T.III.HS.2 Compare and demonstrate various classical and contemporary acting techniques and methods.	Drama I Why is the Group Theatre Important to the American Theatre? What can we learn from "living in the moment" on stage? Drama II How did Stanislavski's Method affect Chekhov's characterization? Why are these skills need in Theatre? Drama III How did the Moscow Art theatre affect Ibsen and his works? Why is Ibsen considered the first feminist writer in theatre?	Drama I - Knowing the main people in the Group theatre and what they beloved about acting training. Drama II - Knowing what Stanislavski believed about acting training/ How Stella Adler brought it to the Group Theatre and the break up between Strasberg and Adler and what that meant to actor training in America. Using "Method" as an approach to Chekhov's characterization. Drama III how did Stanislavski's Method affect Ibsen and his style of realistic acting? Is Meisner or Stanislavski better for individual's acting approach to Ibsen?	Drama I - Differentiating between main Group Theatre Practitioners: Meisner, Adler, Strasberg. Practicing Meisner Technique to approach acting style of Rosencrantz and Guildenstern Scene. Drama II - Discovering the difference between Stanislavski/Adler's "System" for actor training and Strasberg's "Method". Discovering why the latter in unhealthy and dangerous. Drama III - Practicing Stanislavski/Adler/Apple techniques to approach Ibsen.	Drama -Group Theatre Article, Basics of what main three PR actioners believed, chairs, Rosencrantz and Guildenstern scene. Drama II Articles On Stanislavski and Adler approaches to "System" acting. Article on Strasberg's "Method". Chekhov play books. Drama III - Articles on how "System" acting and "Method acting differ and how to apply acting techniques to Ibsen. Ibsen play books.	Drama I - 3 paragraph essay on The Group Theatre and the three main PR actioners' actor ideology. Acting scenes - lines, character, believability, blocking, voice. Drama II - 5 to 6 paragraph essay focusing on Stanislavski's System, Adler's System and Why these exercises help actors portray meaningful realistic characters. Drama III - 6-8 paragraph essay focusing on Libby Apple's Mask technique, Stanislavski's System, Adler's system and Strasberg's Method and why these techniques are used to approach a 21st century modern approach to classical feminism.

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Tech Theatre, Drama II, III	2 weeks	Tech Theatre Fall Play and Spring Musical. Drama II and Drama III - Musical Theatre Unit	Analyze: ART.T.III.HS.3 Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.	How do the cultural, political, and historical contexts affect/effect the settings and movements for the show?	Tech Theatre - Students will use perspective to determine the setting requirements for the shows. Drama II - Students will comprehend and convey movements used to create Musical Theatre dances for Fiddler on the Roof. Drama III's will comprehend and convey movements used to create scene dances for West Side Story.	Tech Theatre - setting for time period, props, scenery, costumes, make-up, lighting, sound effects, music.	Tech Theatre - Copies of Fall Play, copies of Spring Musical, U-Tube and Internet, Computers. Drama II - script, U-tube, film. Drama III - script, utube, and film.	Tech Theatre will be assessed on their abilities to complete their tasks in a timely manner and how well their finished product looks. Drama II and III will be graded on their ability to be true to text's time period, cultural values and creativity.
Drama I - Wings	1 week	Drama I Directorial Unit	Analyze: ART.T.III.HS.4 Develop multiple interpretations and visual, aural, and multi-media production choices for scripts and production ideas and choose those that are most interesting.	How can theatre affect/effect audiences so that they can identify with Mrs. Stilson having a stroke?	Drama I students will discuss how to create the "stroke" using, lights, sounds, mirrors, sounds and sets pieces.	What is a stroke? What happened to the mind during, and after depending on the part of the brain affected.	The play wings, strobe lights, colored lights, sound effects, photos mirrors, set pieces.	Student groups will be assessed by their PowerPoint presentation exploring the concepts given by the author and their research findings.
Drama I, II, III - Written Scenes	2 to 3 weeks	Play Writing	Analyze: ART.T.III.HS.5 Justify selections of text, interpretation, and visual, aural, and electronic art.	What are needed in plays to create scenes that support the plot?	Writing scenes that comply with the given idea of plot.	Plot, scenes, obstacles, intentions, super objectives, and objectives. Play writing structure and mechanics	Plot explained, student writing partners, keyboards and computers. Props and stock scenery.	Student will be assessed on their ability to write a scene that furthers the plot or gives it a twist and their acting of the scene.
Drama I, II, III	3 weeks	Musical Theatre	Analyze: ART.T.III.HS.6 Articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.	How do your personal skills play into your aesthetic when working in a group with mixed abilities? How can you utilize your knowledge base to help construct a group musical staged scene that meets the intent of the final aesthetic?	Adding to knowledge base of musical theatre stories. Working within a group to produce a musical theatre scene.	Musical Theatre - Dance Steps from a jazz square to a time step. Knowledge of the tie period and the type of dance steps appropriate for the musical.	Drama I - Guys and Dolls, Drama II - Fiddler on the Roof, Drama III - West Side Story. Clips from Music Man, An American in Paris and Singing in the Rain.	Drama I, II, III will be assessed by: Aesthetic Dance Steps to show the time period and the relationships in the scene between actors; Ability to work together and create a Musical Dance Scene using appropriate movements. Quality of the scene and Performance Style Commitment to the steps.
Drama I and Tech Theatre	2 weeks	Our Town	Analyze: ART.T.III.HS.7 Identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.	Why is Our Town the most produced High School play of all time? What are the cultural, historical and symbolic moments that induce so many productions? Why are there no props?	What conceptual staging is needed to tell the story with the least amount of scenery? How is symbolic gesture and Act III used to create a dreamlike reality for the both the actors and the audience?	Conceptual Staging, Minimalistic Scenery, Symbolic gesture and staging.	Our Town, Computers, Paper, Pencil, Act III for practicing symbolic gesture	Drama I and Tech Theatre - 3 to 5 paragraph essay describing the rich cultural and historical context in which this play is still relevant and 3 dimensional floor plan. Drama I - Scenes depicting symbolic gesture.

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Drama I and Tech Theatre	1 week	Our Town	Analyze: ART.T.III.HS.8 Analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices including visual and aural components influenced by the use of technology.	How does the movie version of the play differ from the video of our part of production? How does the camera become another character by only showing part of what is happening on stage at the same time? How does the viewer from the Video Play Production version get a better sense of what Thornton Wilder's original intent conveyed? What artistic choices might be changed in both productions to make them stronger?	Define the differences in reader/response theory that target film and theatre. Discuss and come up with a plan of action to reconstruct and change artistic choices to better the film, the theatre production or both.	Reader/Response theory of audience conception of reality. Plan of action. Reconstruction for alternative suggestions for aesthetic value.	Paul Newman - Our Town and 2014 version of Our Town from Grand Blanc High School Thespians	Discuss possibilities of Reader/Response theory for film and for theatre in a short essay. Present the "plan of action" to the class.
Drama I mini scenes	2 to 3 weeks	Mini Scenes	Analyze: ART.T.III.HS.9 Evaluate personal and others' collaborative efforts and artistic choices in informal and formal productions.	What choices can be made to justify lines?	Making actor choices to justify text and convey meaning to the audience.	Justify, Actor Choices, Creation of meaning by performing within given circumstances.	Scenes from - Suburbia, Waiting for Godot and The Art of Dining.	Informally respond to choices that worked and choices that didn't work. Make suggestions. Continue working the scene or moment until justified.
Drama I, II, III and Tech Theatre	2 to 3 weeks	Drama I - personal monologues, Drama II, III - Musical Theatre Unit, Tech Theatre Fall play and Spring Musical.	Analyze in Context: ART.T.IV.HS.1 Construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate to current personal, national, and international issues.	Drama I - What social and personal issues can be approached dramatically and comedically to convey meaning to an audience? Drama II - What social and political issues are depicted in The Music Man? Drama III - What social and political issues are addressed in Fiddler on the Roof, Drama III (2nd time) What social and political issues are addressed in West Side Story? What social and political ideas are addressed in the fall play and Sprig Musical?	Drama I - Writing a comedic and dramatic monologue that depicts relevant, authentic social and political issues. Drama II - What political and social issues are addressed in your scene. How does blocking and dance action re-action depict author intent? Drama III - What political and social issues are addressed in your scene. How does blocking and dance action re-action depict author intent? Drama III (2nd time) - What political and social issues are addressed in your scene. How does blocking and dance action re-action depict author intent?	Monologue, Comedy and Tragedy, Political and Social issues.	Drama I - Paper/pen/computer Drama II - The Music Man, Drama III - Fiddler On the Roof, Drama III (2nd time) West Side Story.	Drama I - assessments, Scene of both comedic and dramatic monologues, re-writes and Performance. Drama II - III Political and Social blocking and steps for the Musical Theatre

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Drama I - III	Throughout the year	Drama I - Elaine and Mortimer vs Anne and Peter, Drama II - Harold and Marianne vs Eulana and Terckivov, Drama III - Elsa and Tevia vs Hedda and the Doctor.	Analyze in context: ART.T.IV.HS.2 Compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts.	How do these scenes and character relationships differ? How are they the same? How does universal "love" keep to the traditional kinds of relationships and how do they differ?	Differentiating between types of love depicted in comedy and tragedy. What elements are the same and what are different? How does acting style change in period pieces?	The ability to change between types of love depicted in comedy and tragedy. What elements are the same and what are different? How does acting style change in period pieces?	Drama I Arsenic and Old Lace, Anne Frank, Drama II - Music Man and Hedda Gobler, Drama III - Fiddler on the Roof and Uncle Vanya	Discussion group presentations and acting scenes.
Drama I, Drama II, Drama III	Thought Year		Analyze in context: ART.T.IV.HS.3 Identify and compare the lives, works, and influence of representative theatrical artists in various cultures and historical periods.	How did the Group Theatre influence American acting techniques? How did Stanislavski influence both the Group theatre and Chekhov and Ibsen?	Discover the Group Theatre's main beliefs. Synthesize Acting approaches. Apply acting techniques to classwork scenes.	Group Theatre; Meisner; Adler; Strasberg, Stanislavski, Chekhov and Ibsen	Articles on Group Theatre, Sanford Meisner, Stella Adler, Lee Strasberg, Stanislavski. Plays of Ibsen and Chekhov.	Discussion questions and presentations of findings/discoveries. Performing scenes using acting techniques.
Drama I - III and Tech Theatre	3 weeks	Drama I - III - Musical Theatre Unit and Tech Theatre - Spring Musical	Analyze in context: ART.T.IV.HS.4 Identify cultural and historical sources of American theatre and musical theatre.	How do the American Theatre Musicals and Plays depict cultural and historical concepts?	In what ways do theatrical pieces reflect or dismiss social, political and historical values?	Deconstructivism, lenses to view concepts of musicals and plays and understanding how set designs create atmospheres for audience members to begin their interpretation of the directors' vision of the playwright's intentions.	Various Plays and Musicals	Powerpoint expressing the ideas of a play or musical and how scenery, costumes, lighting and blocking create the vehicle for the playwright and director to express or repress ideas.
Drama I - III	3 weeks	Drama I, II, Personal scenes with a partner	Analyze in context: ART.T.IV.HS.5 Analyze the effect of personal cultural experiences on their dramatic work	How do the cultural aspects of actors and characters influence the actor's experience on for a given text and how do the audiences cultural understandings or biases affect their experience?	The cultural aspects of actors and characters influence the actor's experience on for a given text and in what ways do the audiences cultural understandings or biases affect their experience?	What is culture? How do actor's cultural values influence the work? How do viewers cultural knowledge base influence their theatrical influence?	Written Scenes	Scenes will be assessed by their beginning middle conflicts and ending. They will also be assessed with a performance grade.

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Drama II and III	3 weeks	Directing Scenes	Analyze and make connections: ART.T.V.HS.1 Describe and compare the basic nature, materials, elements, and means of communicating in theatre.	What are the necessary elements which are essential to convey meaning to the audience in theatre?	Using a newsworthy article in the news, students will create a scene using actors, blocking, props, sound and lighting to convey meaning to an audience	Directors' point of view, lighting, sound and action of the actors to create a scene that convey's the director's intent.	Lighting, sound, news articles, actors, props.	The assessment is a verble one that the class and myself give to the directors. We discuss what the scene was abloud and what the political statement the director intended. Then we talk about what could be better in the scene to make the direcor's vision more clear.
Symbols and Symbolic gesture	6 weeks	Mask	Analyze and make connections: ART.T.V.HS.2 Determine how the non-dramatic art forms are modified to enhance the expression of ideas and emotions in theatre.	How do masks serve the actor? What can become symbolic in a scene? How can a symbolic gesture show the inner workings of a character's mind?	Symbols become important for actors in plays because they represent something more...ie picture of father in Hedda Gobler; Seagul in the Seagul, and physical symbols in scenes and monologues	Physical symbolds and personal symbols	Masks, Libby Apples' senerios, Scripts, Hedda Gobbler and the Seagull.	Performances are assessed on: characterization; action; meaning conveyed and symbolic gesture triggering actor's emotions form the outside in
Costumes	Drama I - Costume Plots for <u>Diary of Anne Frank</u>	Anne Frank	Analyze and make connections: ART.T.V.HS.3 Integrate several arts and media in informal presentations.	How do costumes choices help depict time period and characteriztion?	What was worn by the Jewish Community in Amsterdam during WWII and what was worn by sympathisers?	Costuming for character, time period and place	The play...Diary of Anne Frank, computers, powerpoint, projector	Costume portfolio
Wings	Drama I	Wings	Analyze and make connections: ART.T.V.HS.3 Integrate several arts and media in informal presentations.	What are the formes of media that could be used to create the various setting found in Wings?	What are the setting depicted in Wings and how can they be conveyed to an audience	Constructivism, Post-Modernism, Setting	Wings, computers and students' minds	Discussion grades and 3d drawings with lables