



Township of Ocean Schools

Assistant Superintendent
Office of Teaching and Learning

SPARTAN MISSION:

Meeting the needs of all students with a proud tradition of academic excellence.

DEPARTMENT Visual and Performing Arts

COURSE Theater Arts II

Curriculum Development Timeline

School: Ocean Township High School

Course: Theater Arts II

Department: Visual and Performing Arts

Board Approval	Supervisor	Notes
July 2016	Jayne VanNosdall	Born Date
March 2019	Ian Schwartz	Name Change/Review Previously Acting II
August 2020	Ian Schwartz	Alignment to Standards
August 2022	Ian Schwartz	Alignment to Standards

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COURSE Theater Arts II

Ocean Township Pacing Guide			
Week	Unit	Week	Unit
1	Team Building & Storytelling	6	Auditioning
2	Actors Toolbox : Voice, Body, & Mind	7	Acting for the Camera
3	Advanced Improvisation	8	Acting for the Camera
4	Advanced Improvisation	9	Monologue
5	Auditioning	10	Monologue

Core Instructional & Supplemental Materials including various levels of Texts

Introduction to Theatre Arts (A 36 week Handbook) by Suzi Zimmerman
Improv Ideas 2: More games and lists for the drama classroom and beyond by Justine Jones & Mary Ann Kelley

Drama Games and Improvs: Games for the Classroom and Beyond by Justine Jones & Mary Ann Kelley

The Off Camera Show video series of Improv Actors Interviews

Whose Line is It Anyway? Video series for Improv game examples

****Various Published Plays-** Selected by students for their final Contrasting Monologue Cuts

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COURSE Theater Arts II

Time Frame	1 Week
Topic	
The Fundamentals of Acting & Storytelling	
Alignment to Standards	
<p>1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</p> <p>1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.</p>	
Learning Objectives and Activities	
<p>SWBAT answer the following questions:</p> <ul style="list-style-type: none">• Why is the art of acting important in my life?• Why is a strong ensemble the key to success in the art of acting?• How does storytelling communicate the principles of acting? <p>SWBAT demonstrate understanding of the following:</p> <ul style="list-style-type: none">• Studying drama fosters artistic appreciation, interpretation, and imagination.• Through theatre arts students gain a deeper understanding of themselves and the world around them. <p>Learning Activities:</p> <ul style="list-style-type: none">• Develop the essential theatre class environment comprised of fun, trust, and risk-taking• Through the art of storytelling the student will feel comfortable sharing with the class an object that is strongly significant to themselves• Utilize their bodies and voices to the fullest throughout the storytelling process in order to engage their audience• Create focus and concentration through various team exercises and games• Explore how human beings think, feel and communicate• Review basic stage terminology and directions• Ensemble building circle games and trust exercises• 2 Truths and a Lie (individual)	

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- Fabricated Story (Groups of 4)
- Storytelling: Each student will bring in a piece of realia from home. These objects must have a strong significance to them. They will pass their item around the class and in detail share an insightful story that is related to the item. The group will reflect on which object they recalled best as well as which student had the most engaging presentation.
- Brief review of Acting I terminology: Stage Directions, House Areas, Blocking

Assessments

Formative:

- Teacher Lead Discussion
- Observations
- Participation in Exercises
- Daily Journal Entry

Alternative Assessments:

- Class Discussion
- Rubric Based Performances
- Peer Critiques
- Self-Analysis

Summative Assessment:

- Student Presentations

Interdisciplinary Connections

Written Peer Critiques: LA.9-10.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Technology Integration

Students will use YouTube in order to select, view, and analyze relevant acting

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examples.

- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame	1 Week
Topic	
Actor's Toolbox: Voice, Body, & Mind	
Alignment to Standards	
<p>1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</p> <p>1.4.12prof.Cr1a: Research to construct ideas about the visual composition of devised or scripted theatre work.</p> <p>1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.</p> <p>1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.</p>	
Learning Objectives and Activities	
<p>SWBAT answer the following questions:</p> <ul style="list-style-type: none"> • In what ways can I use my voice to create a character? • How does a vocal character connect to a physical character? <p>SWBAT demonstrate understanding of the following:</p> <ul style="list-style-type: none"> • An actor manipulates their projection, articulation, and tone to create a character and define their characters emotions. • Physicality, including facial expression and body language, must visually tell 	

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your audience key characteristics about the role you are portraying.

- The actor must engage their mind to define their character living truthfully under imaginary circumstances.

Learning Activities:

- Demonstrate vocal qualities
- Practice various diction and breathing techniques
- Identify and demonstrate proper use of the diaphragm for strong supported sound
- Create focus and concentration through various team exercises and games
- Participate in daily vocal/physical actors warm-ups to develop a proper stage voice (loud, clear, and expressive) while simultaneously creating positive bonds with their peers
- Link voice and body in a series of group acting exercises
- Define and explore the art of a professional Voice Actor
- Voice - Projection: Teacher lead demonstration of strong supported sound. Students will feel the difference between speaking in their chest versus using their diaphragm. They will work individually to practice breath control and projection through various exercises including: HaHaHa Bananas, Vow-Yell, & Pass the Ball.
- Voice - Articulation: We will identify the 5 articulators responsible for the production of clear speech. Students will do an extensive physical articulator warm up to identify the 5 areas. Lastly, in partners they will explore their natural clarity through a series of three rounds of dialogue both over emphasizing and ignoring proper articulation in their speech.
- Voice – Expression: Most importantly students will explore the vast range a voice has to emote. Students will work individually and in small groups to discuss and demonstrate the impact of various vocal qualities. I will challenge them to use different tones in order to express in the following exercises: Baby Talk, Line Readings, Gibberish, Translator, & A/B Scenes.
- Art of Voice Over Actors: View several Backstage videos highlighting the roles and responsibilities of a voice over actor, respond to questions linked to behind the scenes videos of famous voice actors demonstrating various methods to create famous animated characters, and apply vocal qualities to create an original character in an individual self- recording

Assessments

Formative:

- Observations
- Participation in Exercises

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COURSE Theater Arts II

Alternative:

- Class Discussion
- Self-Analysis

Summative Assessment:

- Vocal Recording

Interdisciplinary Connections

Written self-analysis:

LA.9-10.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a)

Technology Integration

Self-tape reflection: Students will select the media platform which best suits their project needs.

- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

Time Frame

2 Weeks

Topic

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Advanced Improvisation

Alignment to Standards

1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.

1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.

1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

Learning Objectives and Activities

SWBAT answer the following questions:

- How does embracing the “Golden Rule” of improvisation develop an improvisational exercise?
- What are the key components that must be established in an improv structure to make for a successful performance?
- How can actors use improvisational skills in scripted performances?

SWBAT demonstrate understanding of the following:

- Theatre artists use their imaginations in combination with their fundamental acting skills to create original characters and scenes through exploration.
- One must be able to listen and respond instinctually in order to develop believable improvisational performances.

Learning Activities:

- Engage imagination to interpret, appreciate and extract meaning from drama.
- Increase communication skills of listening and speaking
- Participate in staged improvisations
- Develop original written platforms for their peers
- Perform spontaneously using the given circumstances in partners performances
- Using the Dos and Don'ts of improvisational acting they will be able to provide feedback and constructive criticism for peers during in class games
- Consider the various elements that culminate to define a character in improvisation
- Lead their peers in an improvisational exercise of their choosing
- Whose Line Is it Anyway & Backstage Groundlings : Improvisation overview

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and corresponding questions on Google Classrooms

- Improvisation Games: Scaffolding games starting with Basic Improv Review Games, Small Group Improvisation Warm-up Exercises, Partner Games, Full Class Group Games, Characterization Solo Games, and Modern Improvisation including technology elements
- Create Original Platform Scenarios in Partners, Perform Peer Platform, & Critiquing
- Lead the class in an improvisation game you are an expert in: Create Game Rules & Outline, Show peers video example you found, Instruct group in several rounds, Side Coach as Needed throughout
- Final Solo Improvisation Platform Test Performance

Assessments

Formative:

Observations Participation in Exercises Daily Journal Entry

Alternative:

Class Discussion Peer Critiques Self-Analysis Demos

Summative: Rubric Based Performances

Interdisciplinary Connections

Lead the class in an improvisation game: LA.9-10.SL.9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a)

Technology Integration

Using Music, Sound Effects, and Video Clips within various technology based improv games: Students will select the media platform which best suits their project needs.

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- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP2. Apply appropriate academic and technical skills.
CRP6. Demonstrate creativity and innovation.

Time Frame	2 Weeks
Topic	
Auditioning	
Alignment to Standards	
1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.	
1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.	
1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.	
1.4.12prof.Pr5b: Explore and discover character choices using given circumstances in devised or scripted theatre work.	
1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.	
1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.	
1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions,	
Learning Objectives and Activities	
SWBAT answer the following questions:	

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- What are the different types of auditions?
- What does an actor need to prepare according to the specific audition type?

SWBAT demonstrate understanding of the following:

- A professional actor must have the appropriate materials (headshot, resume, demo reel, memorized contrasting monologues, rehearsed 16 bar cuts) before attending an agency audition or open call.
- The physical appearance and the way an actor behaves while waiting can say more about them than their prepared piece.
- An actor slates to show their personality and professionally introduce themselves before beginning their audition selections.
- There are several tips to becoming better at cold-readings even though an actor cannot prepare for it.
- When going for a callback the director does not wish for you to change what you did at your initial audition, but they will experiment with different actors chemistry levels.
- AEA and SAG are professional Unions which work to protect actor's rights; however they have several serious limitations.

Learning Activities:

- Preparing Materials that are suitable for an actor's type
- Type-Casting : How to Fight or Play into your Type
- Contrasting Monologue and 16 Bar Cuts to display actor's range and highlight talents
- Conduct in the Holding Room
- Dressing and Presenting oneself appropriately for an audition
- Professional Headshots: Commercial/Serious
- Creating an Acting Résumé
- Memorizing Material for an planned Agency Audition
- Mock Open Call Auditions
- Callback Auditions, reading with various partners competing for the same role
- Cold-reading Scripts on the spot successfully
- Overview of how to become an Equity Actor, including the various pros and cons
- Screen Test for auditioning for the camera
- Difference in camera acting auditions versus stage
- Lobby Observations of interactions before auditioning
- Student PowerPoint researching and defining auditioning vocabulary. Partners will provide self-demonstrations or video examples of their specific concepts
- Headshots taken by Digital Photography Class, following the Headshot

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- Guidelines Rules List
- Mock Auditions for...
 - Prepared Agency Call
 - Callback
 - Open Call
 - Cold-Reading
 - Screen Test

Assessments

Formative:

Observations Participation in Exercises Daily Journal Entry

Alternative:

Class Discussion Rubric Based Performances Peer Critiques Self-Analysis
Written Test Review

Summative Assessment:

Written Exam PowerPoint Presentations

Interdisciplinary Connections

Acting resume: LA.9-10.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a)
9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments
9.4.12.DC.6: Select information to post online that positively impacts personal image

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COURSE Theater Arts II

and future college and career opportunities.

Technology Integration

AEA & SAG Website Reviews: Students will access digital resources to conduct research and investigations which extend their knowledge.

- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.

Career Education

CRP2. Apply appropriate academic and technical skills.
CRP6. Demonstrate creativity and innovation.

Time Frame	2 Weeks
Topic	
Acting for the Camera	
Alignment to Standards	
<p>1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work.</p> <p>1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</p> <p>1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.</p> <p>1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.</p> <p>1.4.12prof.Pr5b: Explore and discover character choices using given circumstances in devised or scripted theatre work.</p> <p>1.4.12prof.Pr5a: Identify and explore different pacing options per character to better</p>	

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communicate the story in a theatre work.

1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.

1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.

1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are the differences between acting for the camera and acting for the stage?
- What are the key components a screen actor must remember during a scene?

SWBAT demonstrate understanding of the following:

- Acting for the camera involves a naturalistic style performance because the camera comes to an actor. When acting for a large theatre space the actor must over-act in order to reach their audience.
- The camera picks up involuntary habits therefore an actor must always be completely engaged in the action by listening and reacting.
- Performers must practice proper focus, meaning engaging with their scene partner and never looking at the camera.

Learning Activities:

- Understanding the Career of Acting for the Camera
- Camera Etiquette : Finding your focus
- Camera Acting Skills :
 - Listening
 - Instinctual Reaction without Words
 - Inner Monologue
 - Acting with the Eyes
- Identifying Basic Camera Angles & Creating a storyboard
- Student-Director Lead Rehearsals
- Basic Video Editing
- Filmed Teacher Lead Exercises:
 - Screen Test
 - Listening Exercise

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- Over There Emotion Exercise
- Inner Monologue: Acting with Your Eyes Exercise
- Over the Shoulder Reaction Exercise
- Each exercise has a specific goal working towards the appropriate level of acting for the camera. After the entire class has filmed their exercise we will watch them all together. Students respond in a journal analysis after each filming to self-assess if they were successful in the daily objective and constructively critique their peers performances.
- Final Acting for the Camera Student Directed Scene: Student directors will pick a scene from a movie or TV show. Students will then audition for the 2 directors. After each director will cast using the class pool of actors. Directors will lead the class in rehearsing their scenes while actors score their scripts. Then the director and the actors will create a storyboard of shots they wish to include. They will have a day to rehearse, than film their scene. Lastly edit the different camera angles to make one concise scene.

Assessments

Formative:

- Observations
- Participation in Exercises
- Daily Journal Entry

Alternative:

- Class Discussion
- Peer Critiques
- Self-Analysis
- Written Quiz
- PowerPoint Presentations

Summative Assessment:

- Rubric Based Performances

Interdisciplinary Connections

Daily Journal Writing: LA.9-10.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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Career Readiness, Life Literacies, and Key Skills

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 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a)
 9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments
 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.

Technology Integration

Students will use **iMovie or other video editing software** in order to **edit their final scenes**.

- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task.

Career Education

CRP2. Apply appropriate academic and technical skills.
 CRP6. Demonstrate creativity and innovation.

Time Frame	2 Weeks
Topic Weeks Weeks	
Monologue Performance	
Alignment to Standards	

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1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.

1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.

1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.

1.4.12prof.Pr5b: Explore and discover character choices using given circumstances in devised or scripted theatre work.

1.4.12prof.Pr5a: Identify and explore different pacing options per character to better communicate the story in a theatre work.

1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.

1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.

Learning Objectives and Activities

SWBAT answer the following questions:

- What are the steps an actor must take to successfully perform a monologue?
- How does an actor effectively communicate the script's intent to the audience?

SWBAT demonstrate understanding of the following:

- There is no one true way to memorize a piece and everyone should find a way that works best for them.
- Preparation for a monologue is more than memorization, acting cannot truly occur until one is completely off book.
- Actors must relate their characters feelings to their real life experiences. If they have not experienced that emotion they will develop imaginary circumstances.
- An actor has to research and determine their monologues who, what, where, when, and why.
- The character always is pursuing their objective using various tactics to overcome their obstacle.

Learning Activities:

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- Selection of performance material
- Learn theatre analysis skills; both written and verbal for creating a character.
 - Establishing Character Relationships
 - Pursuing Character Objective
 - Vocal and Physical Character Choices
 - Overcoming the Obstacle
- Interpreting a script - Stanislavski System
 - Research Play Context
 - Time/Setting
- Script Scoring
 - Active Monologue Tactics
 - Blocking
- Creating Beats
- Application of subtext to a monologue
- Teacher lead Rehearsal with critiquing and feedback
- Using their knowledge of type from the Auditioning unit, students will select 2 contrasting monologues from published plays. They must then conduct research to understand the world of the play and the characters.
- Memorization techniques: Reading informational text, Whole-Part Memorization Activity, Partner Practice Rehearsals, Self-Taping of Lines
- In class final verbal memorization test
- Script Scoring Writing Assignment to plan blocking and determine beats, according to characters objective.
- In class exercises to develop a series of different tactics for how they can pursue their objective within the context of their circumstances.
- Partner Practice: rehearsal with a peer to provide feedback for each other.
- Stanislavski Writing Assignment: Identifying the 7 Steps to a Realistic Character
- Teacher Lead Final Rehearsals: One at a time students will perform for the teacher and their peers. They will be provided with extensive side coaching and written feedback to develop their monologue.
- Final Performance Showcase for an audience

Assessments

Formative:

- Observations
- Participation in Exercises
- Daily Journal Entry

Alternative:

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COURSE Theater Arts II

- Class Discussion
- Peer Critiques
- Self-Analysis

Summative Assessment:

- Rubric Based Performances

Benchmark Assessment:

- Written critique assessment; Performance assessment

Interdisciplinary Connections

Written peer-critiques and self-analysis: LA.9-10.W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Career Readiness, Life Literacies, and Key Skills

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.

9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.

Technology Integration

Filming of Final Scenes for Critiquing purposes: Students will use *FlipGrid* or other *recording platforms* to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates.

- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Career Education

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Township of Ocean Schools

Assistant Superintendent
Office of Teaching and Learning

SPARTAN MISSION:

Meeting the needs of all students with a proud tradition of academic excellence.

DEPARTMENT Visual and Performing Arts

COURSE Theater Arts II

CRP2. Apply appropriate academic and technical skills.
CRP6. Demonstrate creativity and innovation.

Modifications for Physical Education/Dance/or any other physical coursework (ELL, Special Education, At-Risk Students, Gifted and Talented, and 504 Plans)

ELL:

- Use visuals
- Demonstrate all movements
- Introduce key vocabulary for movements and equipment
- Provide peer support/partnering
- Use of Bilingual Dictionary (only in safe situations)
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

Supports for Students With IEPs:

- Demonstrate all movements
- Allow extra time for practice drills, adapt where necessary
- Guided notes and/or scaffold outline for any assessments or written assignments
- Provide peer support/partnering
- Accept demonstration and verbal assessments in lieu of written tests.
- Follow all IEP modifications

At-Risk Students:

- Demonstrate all movements
- Lesson taught again using a differentiated approach
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

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Gifted and Talented:

- Create an enhanced set of practice/drill activities
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Encourage students to focus on challenging themselves
- Propose interest-based extension activities
- Allow independent projects/learning objectives which allow student to extend learning, achieve fitness gains.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Demonstrate all movements.
- Amplification system as needed
- Fine motor skill stations embedded in rotation as needed
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

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