Unit Planner: COURSE EXPECTATIONS/PERF SKILLS/2018-19
Performance 10

High School > 2018-2019 > Grade 10 > Arts & Music > Performance 10 (**C**) > Week 1 - Week 5

COURSE EXPECTATIONS/PERF SKILLS/2018-19

Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings

Ensemble skills creates a safe space

Mastering performance skills takes time and consistent commitment

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Essential Questions

How do we create an ensemble as a safe space?

How does an actor improve and master performance skills?

Common Core Standards and Indicators

Conten t	Skills / Strategies
Ensemble building Tableau themes Tableau levels Improvisation rules and guidelines Scenarios Given Circumstances 4th Wall Blocking/staging Vocal skills: pitch, projection, tone	Students will know, understand, and demonstrate a true ensemble. Students will collaborate in the creation of themed tableau and present it. Students will use levels when presenting tableaus to communicate theme. Students will learn how to perform improvs applying improve rules. Students will be able to create scenarios for improvs and perform them. Students can identify given circumstances of monologues, scenes, and plays. Students are able to use the 4th wall and stay in the world of the play. Students are able to use the playing area applying staging skills. Student will practice using their voice in various ranges, from low to high. Student will be able to explain why they use a particular vocal tone (what do you want the audience to feel throughout your voice)

Key Terms /
Vocabulary

Collaboration
Discussion skills; speak to each other in whole class discussions
Safe space
Share outs
Reflections
Tongue twisters
Voice projection and tone

Learning Plan & Activities	Assessments
Please include Theatre Modalities when appropriate Voice and movement warm-ups Tongue Twisters Students create, plan, and present tableaus in groups Theatre exercises/games in groups and pairs Mirror exercises Voicepoints	[Depth of Knowledge (DOK) Levels](#)

Unit Planner: Review Theatre Basics
Performance 10

High School > 2018-2019 > Grade 10 > Arts & Music > Performance 10 (**C**) > Week 6 - Week 10

Review Theatre Basics
Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings

A writer's life often finds its way to the page.

Personalizing and identifying with a monologue brings depth to a performance

Being keenly focused on the monologues being performed results in a true ensemble

Essential Questions

How is *Spoon River Anthology* by Edgar Lee Masters' a reflection of his life?

How does an actor personalize a character?

Why does focusing on the actor delivering the monologue create a true ensemble?

Common Core Standards and Indicators

NYC: Arts Blueprints: Theater
NYC: Grade 12
Theater Making
Theater Making: Acting Students increase their abiltiy as imaginative and analytical actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their work. Imagination and Analysis
Maintain consistent focus and concentration in improvisations, scene work and performances.
Theater Process: Students will be able to:
Contribute positively and responsibly to ensemble efforts.
Through sequential and sustained activities in various theater forms, students improve upon and gain new performance skills. Students model proficiency in an area of acting by leading workshops, demonstrations and in performance. Physical: Students will be able to:
Create imaginatively detailed physical gestures in service of a character.
Demonstrate a command of nonverbal communication to contribute to a performance.
Use the body in a variety of ways to express detailed choices of emotion, intention, and subtext in the specific physical attributes of a character.
Vocal
Demonstrate the ability to speak with clear diction.
Characterization
Use learned physical and vocal skills to create a variety of vivid, idiosyncratic characters in improvisations, scene work, plays and musicals.
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Content	Skills / Strategies
1. Spoon River by Edgar Lee Masters 2. The Personal Life & Career of Edgar Lee Master 3. Text analysis of monologue 4. Actor makes vocal and physical choices for character 5. Turning point of climax of monologue 6. Transitions in monologues 7. Operative words The Life & Career of Edgar Lee Masters	1. Students will research the monologues and select one to perform 2. Students will be able to explain how *Spoon River* is a reflection of Masters' personal experiences (students will know that Masters' lived in a small town with small minded people; his mother missed the culture and art of her childhood years; his father was a cold and withdrawn man; Masters' was left with a deep sadness) 3. Students will analyze the monologue into the following dramatic parts: setting, rising action, climax, falling action, denouement 4. Students will be able to make vocal and physical choices based on their interpretation of the character 5. Students will be able to identify the climax and at the same time be able to perform/deliver that moment to the audience 6. Students will be able to identify the transitions in the monologue and through an action reveal the transitional moment 7. Students will be able to identify the operative words and emphasize them during the performance

Key Terms / Vocabulary

epigrams
epitaphs
anthology
free-verse
themes
hypocrisy
cynical

Learning Plan & Activities

Please include Theatre Modalities when appropriate

1. In groups students will read the biography of Edgar Lee Masters
2. As a whole group students will discuss their findings of Masters' Life
3. Students will memorize the monologue
4. Students present their monologue to the class and student audience gives their feedback to actor based on this criteria: vocal and physical choices, use of operative words and transitions
5. Students rehearse their monologue in pairs; offering each other directorial notes
6. Students present Spoon River Monologues to an invited audience

Assessments

[Depth of Knowledge (DOK) Levels](#)
Spoon River Monologues
Formative: DOK 2 Basic Application:
Performance: Dramatization
Student actors present Spoon River Monologues following a rubric. See attachment.

Websites and Web-tools used
The Poetry Foundation/website
The History Channel/website
Poem Hunter/website
Bartleby.com - all Spoon River monologues can be printed out

Focus

- Whole class
- Small group
- Guided reading
- Research

Unit Planner: Greek Theatre: Mask Work Performance 10

Tuesday, November 13, 2018, 10:09AM

High School > 2018-2019 > Grade 10 > Arts & Music > Performance 10 (**C**) > Week 11 - Week 14

Last Updated: Tuesday, August 21, 2018 by Arielle Sosland

Greek Theatre: Mask Work

Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings

Use a person you KNOW to begin writing a monologue

For the beginning writer, limit a scene to 2 characters only

Improvising supports and aides in the development of a scene

As you write and edit your work, remember SHOW ME DON'T TELL ME
[10TH GRADE PERF SYLLABUS](#)

Essential Questions

How do you write a scene between 2 characters?

How does improvisation support the writer?

Why is it a golden rule for a playwright to "show" the audience the action and not "tell" them?

NYC: Arts Blueprints: Theater
NYC: Grade 12
Theater Making
Theater Process: Students will be able to:
Contribute positively and responsibly to ensemble efforts.
Sustain consistent focus on and commitment to group activities and goals.
Communicate clearly and respectfully with fellow actors, director and crew members.
**Student playwrights extend and revise their written work guided by peer assessments
and self-assessment. Students refine their ability as playwrights to express point of view
and personal vision. Imagination and Analysis**
Articulate as playwrights the personal meaning and importance of their own original work,
including their goals, choices and vision.
Demonstrate curiosity and imagination in expressing personal ideas, perspectives and social
views in their own original written work.
Make choices that are clear, specific, detailed and integrated to produce a unified dramatic text.
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Content	Skills / Strategies
1. Inner Monologue writing 2. Monologue worksheet 3. Character biography 4. Character development: conflict, objective, obstacle and motivation 5. Behavior reveals character 6. Given circu 7. Monologue performance 8. 2 character scene 9. 2 character performance	1. Student will be able to know how to write an inner monologue that has: beginning, middle, and ending 2. Student will complete a monologue worksheet to aide in the writing of first draft of monologue 3. Student will write a biography of the character they're developing 4. Student will know and write the character's: conflict, objective, obstacle, and motivation and build it into the writing of the monologue 5. Student will be able to reveal the character's personality by building in behavioral actions in stage directions 6. Students will be able toperform the monologue to an invited audience 7. Student will write a 2 character scene in collaboration with a partner 8. Student will perform a 2 character scene to an invited audience MONOLOGUE.EXERCISE.10TH.GRADE.docx

Key Terms /
Vocabulary

Show me don't me
Given Circumstances
Exposition, Rising Action, Climax, Falling Action, Denouebment (french word for the "untying of the knot")
Conflict
Character Objectives, Obstacles, and Motivation

Learning Plan & Activities	Assessments
Please include Theatre Modalities when appropriate Writer/Actor collaborates with a partner and writes a 2 character scene Partners share their ideas and dialogue with whole class Partners have actors perform improvs with given circumstances Writers edit first drafts Actors read scenes and feedback is given Scenes are cast Table reading of scenes Student directors are selected Rehearsals In class performances with invited audience	Depth of Knowledge (DOK) Levels **PLAYWRITING** **Summative: DOK 3 Strategic Thinking: Performance: Dramatization** Playwrights and actors will receive rubrics. See attachment.

Unit Planner: Shakespeare Performance 10

Tuesday, November 13, 2018, 10:10AM

High School > 2018-2019 > Grade 10 > Arts & Music > Performance 10 (**C**) > Week 15 - Week 22

Last Updated: Tuesday, August 21, 2018 by Arielle Sosland

Shakespeare

Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings
Actors arrive to rehearsal with a specific goal in mind

Directors arrive to rehearsal with a specific goal in mind

Ensemble members offer feedback when director and actors are ready to listen

Essential Questions

Why is it the actor's responsibility to bring 1 goal (or more) they wish to work on to rehearsal?

Why is it the director's job to come to rehearsal with a plan in mind?

How can ensemble members offer support to their fellow actors?

Common Core Standards and Indicators

NYC: Arts Blueprints: Theater
NYC: Grade 12
Theater Making
Theater Process: Students will be able to:
Contribute positively and responsibly to ensemble efforts.
Demonstrate sensitivity to the emotional and physical safety of self and others
Sustain consistent focus on and commitment to group activities and goals.
Receive, respond to, elaborate on and incorporate directions.
Communicate clearly and respectfully with fellow actors, director and crew members.
Theater Processes
Respond to, incorporate and give directions in a respectful and intelligent manner, and engage in regular effective and responsible communication.
Demonstrate the ability to encounter challenges and crises with maturity, flexibility and creativity.
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Content	Skills / Strategies
NOUN	VERB
Playwright's vision	Blocking
Director's vision	Parts of the stage
The actor's process	Interpret dialogue
	Analyze character's behavior
	Character Development
	Character Biography

Key Terms / **Vocabulary** Blocking characters in such a way that reveals their relationship, and/or feelings toward each other Conflicts: man vs. man, man vs. nature, man vs. God, man vs. self (Inner Conflict)	
Learning Plan & Activities *Please include Theatre Modalities when appropriate* Students listen to written dialogue and offer constructive feedback Students observe rehearsals and offer " " Students rehearse in groups Students present their scenes in progress Students perform to an invited audience	**Assessments** Depth of Knowledge (DOK) Levels **REHEARSAL PROCESS** **Formative: DOK 2 Basic Application:** **Performance: Dramatization**

Unit Planner: Modern American Drama/Contemporary Monologues Performance 10

Tuesday, November 13, 2018, 10:10AM

High School > 2018-2019 > Grade 10 > Arts & Music > Performance 10 (**C**) > Week 23 - Week 28

Last Updated: Tuesday, August 21, 2018 by Arielle Sosland

Modern American Drama/Contemporary Monologues

Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings

Stanislovsky method of acting includes sensory work and is an essential tool for the advanced actor

The communication of story to an audience is done through text analysis

The use of the 4th wall by the actor allows the audience to be an integral part of the theatre experience, they're able to enter the world of the play

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Essential Questions

Who is Stanislovsky and what is sensory work for actor mean?

How does the actor's analytical handling of language help the audience to understand the story?

What is the 4th wall and how does it include the audience?

Common Core Standards and Indicators

NYC: Arts Blueprints: Theater
NYC: Grade 12
Theater Making
Theater Making: Acting Students increase their abiltiy as imaginative and analytical actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their work. Imagination and Analysis
Analyze, interpret, memorize and perform a scripted scene.
Theater Process: Students will be able to:
Contribute positively and responsibly to ensemble efforts.
Sustain consistent focus on and commitment to group activities and goals.
Through sequential and sustained activities in various theater forms, students improve upon and gain new performance skills. Students model proficiency in an area of acting by leading workshops, demonstrations and in performance. Physical: Students will be able to:
Create imaginatively detailed physical gestures in service of a character.
Character
Demonstrate an understanding of characters' emotional wants, needs, intentions, motivations, actions and inner life.
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Content	Skills / Strategies
The Life and Times of Stanislovsky	The students will know the history behind Stanislovsky's method of acting.
The relationship between Stanislovsky and Chekhov	Chekhov plays focused on the behavior of characters; Stanislovsky is an actor's director who created a realistic environment to aide the actor in entering the world of the play.
Stanislosky's Method Acting	The students will understand, know and apply Stanislovsky's method of acting to their performances.
The Actor's process and technique	Students will begin to develop and identify their preferred acting techniques.
Memory Recall	The student will experience and apply sensory behavior and activities to their role.
Sensory Use	Students will be able to explain how Stanislovsky created a realistic environment in a play.
Realistic Theatre	Students will be able to use the 4th wall comfortably and confidently.
4th Wall	Students will be able to emphasize operative words through volume, pitch, tone, and emotions.
Operative Words	Students will be able to identify transitional moments in a play.
Group Thoughts	Students will perform a monologue applying operative words, and transitions.
Transitions	Students will respect and honor fellow students in order to create an ensemble.
Monologue	Students will be able to identify and perform a character's objective or intention.
Ensemble skills	Student will be able to identify show the obstacles a character faces.
Objectives or intentions	Students will be able to identify what motivates the character to pursue their objective.
Obstacles	Students will select an "action" word that will support their pursuit of an objective.
Motivation	Students will be able to select specific gestures that are in sync with their character.
Actions	Student will explore a character development by mapping out their character's objective, etc.
Gestures	
Character Development	

Key Terms / Vocabulary

Objectives and/or intentions
Blocking
Use of space
Character development
Actionable words
Gestures

Learning Plan & Activities

Please include Theatre Modalities when appropriate

Students analyze text and select operative words

Students deliver line(s) after selecting operative words and emphasize them

Student work in pairs on specific lines and identify operative words, as well as, transitions

Students explain why they select a certain "action" word

Students are given an opportunity to connect gestures with words

Students perform monologue from The Seagull

Student perform 2 character scenes The Seagull

Assessments

[Depth of Knowledge (DOK) Levels](#)

PERFORM MONOLOGUE
Formative: DOK 2 Basic Application: Performance: Dramatization

Students will perform a monologue from The Seagull and apply all skills learned. Rubric will be provided.

STANISLOVKSY AND CHEKHOV
Formative: DOK 1 Recall: Test: Written

The test will include multiple choice questions and short answer questions.

Unit Planner: American Musical Theatre/Song choices Performance 10

Tuesday, November 13, 2018, 10:11AM

Last Updated: [Tuesday, August 21, 2018](#) by Arielle Sosland

Meade, Ed; Sosland, Arielle

Big Ideas / Enduring Understandings

Original scenes to be performed are works in progress

Run throughs gives cast and crew opportunity to see the work come to life as a whole

A director's vision leads cast and crew an understanding of the play's main message

Actors make connections with the audience without breaking the 4th wall

Essential Questions

When does a playwright know when their play is finished?

Why do run-throughs allow the cast and crew to enter the world of the play?

How can a director deliver his vision with clarity?

How does an actor know if they're connecting to the audience?

Common Core Standards and Indicators

NYC: Arts Blueprints: Theater
NYC: Grade 12
Theater Making
Vocal
Demonstrate the ability to speak with clear diction.
Demonstrate an ability to vocally project according the requirements of the space.
Use the voice to express inventive choices of character, emotion, intention, subtext and inner thoughts.
Characterization
Understand and apply specific needs, objectives, intentions, obstacles, actions, emotion, relationships, subtext and internal life in the creation of a character.
Make character choices that are specific, detailed and integrated to produce a unified impression in performance.
Play dramatic objectives truthfully.
Demonstrate consistently appropriate onstage behavior.

Content

Character's identity
Character''s objective, obstacle, motivation and action
Dramatic structure of the scene(s)
Audience connections
Talk Backs after performance
The performance process
Use of the 4th wall with an audience present

Skills / Strategies

Improvisation skills
Vocal and physical choices
Projection of voice for a table reading
Text analysis and interpretation
Ensemble skills
Audience Etiquette
Actionable Feedback
Mastery of performance skills

Key Terms / Vocabulary

Scenario
Improvisation
The choices an actor makes
The actor's process
A character's objective (action), obstacle, and motivation
Tongue twisters: I slit the sheet the sheet I slit upon the slitted sheet I sit, The big black bug bit the big black bear and the big black bear bleed blood, She sells sea shells by the sea shore, yellow leather red leather. 3X in a row.
Vocal warm-ups: la, ma, na, tha, va, za; chocolate cake

Learning Plan & Activities

Please include Theatre Modalities when appropriate
Students circle up for a warm-up
Student leads a warm-up
Student creates scenario
Student improvises a scenario they created
Student performs a monologue for the class
Class reads the play aloud

Assessments

Depth of Knowledge (DOK) Levels
PLAY READING
Summative: DOK 2 Basic Application: Oral: Speech
Students discuss content of the play as it is read aloud.