

# Performing Arts: Theatre

## Curriculum Guide ACTING III - 1 Semester

Department of Equity, Curriculum and  
Instruction

Revised: July 2022

Approved by the Montclair Board of Education: August 2022



# Montclair Public Schools

**Course Title:** ACTING III

**Curriculum Area:** SVPA - Theatre      **Credits:** 2.5

**Course Pre-Requisites:** Acting I and Acting II

**2022 Curriculum Writers:**

Megan Wills

## Introduction

The Montclair Public Schools believes in celebrating the rich history of our magnet school system while ensuring consistent, high-quality instruction for all learners.

### 2020 New Jersey Student Learning Standards for Theatre

Anchor Standard 1: Generating and conceptualizing ideas.

- 1.4.12prof.Cr1c: Use script analysis to generate ideas about a character that is believable and authentic.
- 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
- 1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.

Anchor Standard 2: Organizing and developing ideas.

- 1.4.12prof2.Cr2a: Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
- 1.4.12prof.Cr2b: Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles
- 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.
- 1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
- 1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.

Anchor Standard 3: Refining and completing products.

- 1.4.12prof.Cr3a: Use script analysis to inform choices impacting the believability and authenticity of a character.
- 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.
- ● 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
- 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.

## 2020 New Jersey Student Learning Standards for Theatre cont'd.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

- 1.4.12acc.Pr4a: Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
- 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- 1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
- 1.4.12adv.Pr5b: Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.

Anchor Standard 6: Conveying meaning through art

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

Anchor Standard 7: Perceiving and analyzing products.

- 1.4.12acc.Re7a: Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
- 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.

Anchor Standard 8: Interpreting intent and meaning.

- 1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.
- 1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
- 1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
- 1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.

Anchor Standard 9: Applying criteria to evaluate products.

- 1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
- 1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- 1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- 1.4.12acc.Cn10a: Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.

Overview	Concepts/Themes	Knowledge	Skills	Standards
<u>Unit 1</u>	Theatre of the Oppressed	Role of the Theatre for Social Change Theatre of the Oppressed Image Theatre Forum Theatre Role of the Joker Legislative Theatre	Character creation Perspective Taking Active participation Nimbleness and flexibility Improvisation	<p>1.4.12prof2.Cr2a: Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.</p> <p>1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.</p> <p>1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for 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.Re7a: Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.</p> <p>1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.</p> <p>1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.</p> <p>1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.</p> <p>1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.</p> <p>1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.</p>

				<p>1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.</p> <p>1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.</p> <p>1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.</p>
<b>Overview</b>	Concepts/Themes	Knowledge	Skills	Standards
<b>Unit 2</b>	Devising Original Work	<p>Script Format</p> <p>Story structure</p> <p>Rehearsal and revision</p> <p>Response and Critique</p> <p>Collaboration</p>	<p>Choosing themes/issues for original work</p> <p>Determining scenarios to present chosen issue</p> <p>Improvising issue from different perspectives</p> <p>Character Creation</p> <p>Determining purpose of the piece (effect on audience)</p> <p>Writing in collaboration</p> <p>Rehearsing and sharing for feedback</p> <p>Putting Feedback into revision process</p> <p>Preparing for presentation</p> <p>Post presentation discussion and “unpacking”</p>	<p>1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.</p> <p>1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.</p> <p>1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.</p> <p>1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.</p> <p>1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.</p> <p>1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in 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.Re7a: Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.</p>

				<p>1.4.12prof.Re7b: Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.</p> <p>1.4.12prof.Re9a: Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.</p> <p>1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.</p> <p>1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.</p> <p>1.4.12acc.Re8b: Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.</p> <p>1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.</p> <p>1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.</p> <p>1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.</p> <p>1.4.12acc.Cn10a: Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.</p>
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**Suggested  
Open  
Education  
al  
Resources**

Inclusion Guidelines:

[https://www.nationalartsstandards.org/sites/default/files/Theater\\_resources/Theatre%20Inclusion%20Guidelines.pdf](https://www.nationalartsstandards.org/sites/default/files/Theater_resources/Theatre%20Inclusion%20Guidelines.pdf)

Theatre Standards Glossary:

<https://www.nationalartsstandards.org/sites/default/files/NCCAS%20GLOSSARY%20for%20Theatre%20Standards%201%20column.pdf>

Educational Theatre Association (EdTA):

<https://schooltheatre.org/learn/>

American Alliance for Theatre in Education (AATE):

<http://www.aatestandards.org/>

High School Theatre MOdel Cornerstone Assessment (Proficient):

<https://www.nationalartsstandards.org/sites/default/files/Theatre%20MCA/Theatre%20MCA/Theatre%20HS%20Proficient%205-15-14.pdf>

National Core Arts Standards Resources Page:

<https://www.nationalartsstandards.org/content/resources>

100 Essential Theatre of the Oppressed Resources:

<https://theatrelinks.com/theatre-of-the-oppressed/#overview-of-theatre-of-the-oppressed>

Learn for Justice:

<https://www.learningforjustice.org/>



## Montclair Public Schools Instructional Unit

<b>Content:</b>	THEATRE			<b>Grade:</b>	10-12
<b>Marking Period</b>	1 or 3	<b>Unit Title:</b>	Theatre of the Oppressed: concepts and applications	<b>Pacing:</b>	10 Weeks

### Overview

#### **Big Ideas:**

- All students can generate and conceptualize artistic ideas and work.
- All students can organize and develop artistic ideas and work.
- All students can refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.
- All students can synthesize and relate knowledge and personal experiences to make art.
- Students can relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

#### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- What happens when theatre artists and audiences share creative experiences?
- How do theatre artists comprehend the essence of drama processes and theatre experiences?
- How can the same work of art communicate different messages to different people?
- How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

#### **Enduring Understandings:**

- Theatre artists rely on intuition, curiosity and critical inquiry
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists reflect to understand the impact of drama processes and theatre experiences.
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.

NJSLS

Standards	Sample Student Learning Objectives	Critical Knowledge and Skills	Depth of Knowledge
1.4.12prof2.Cr2a:	<p>SWBAT recognize the function of drama and theatre in reflecting social and cultural aspects of human experience.</p> <p>SWBAT explain the place Augusto Boal and Theater of the Oppressed has in the history of theater for social change</p>	<p>Theater for Social Change - role of theater outside of entertainment</p> <p>Avant Garde theater practitioners, specifically Augusto Boal</p> <p>Theater of the Oppressed</p>	<p>Level 1 Level 2</p>
<p>1.4.12acc.Cr1a:</p> <p>1.4.12acc.Cr1c:</p>	<p>SWBAT broaden their understanding and application of tableau as a way to investigate perspective taking</p> <p>SWBAT articulate the value of using single images as an entry point to potentially difficult topics</p>	<p>Image Theater</p> <ul style="list-style-type: none"> <li>- tableau</li> <li>- images of oppression - roles of oppressor, oppressed and bystander</li> <li>- chance to change the outcome by changing the image</li> <li>- changing one’s role from oppressor to oppressed changes one’s empathy and understanding</li> </ul>	<p>Level 2 Level 3</p>
<p>1.4.12acc.Cr2a:</p> <p>1.4.12acc.Cr2b:</p>	<p>SWBAT articulate what Forum Theater is and how it differs from regular theatrical performances</p> <p>SWBAT apply the concept of Forum Theater to issues faced by young people today</p> <p>SWBAT create and participate in Forum Theatre and analyze how the active involvement of the audience alters the understanding and outcomes of the piece</p>	<p>Forum Theater and the Role of the Joker</p> <ul style="list-style-type: none"> <li>- role of the audience “spect actors”</li> <li>- role of the Joker</li> <li>- choosing issues unique to the students</li> <li>- improvising then scripting scenes</li> <li>- presenting in Forum format with spect actor intervention</li> <li>- reflection and critique</li> </ul>	<p>Level 2 Level 3 Level 4</p>

<p>1.4.12acc.Re7a: 1.4.12adv.Re7b:</p>	<p>SWBAT articulate what Legislative Theatre is and how it differs from other theatrical performances</p> <p>SWBAT to apply the idea of Legislative Theatre to current events</p> <p>SWBAT think critically about the use of Legislative Theatre in the current climate</p>	<p><b>Legislative Theater</b></p> <ul style="list-style-type: none"> <li>- uses in the past</li> <li>- potential uses currently</li> <li>- potential pitfalls</li> </ul>	<p>Level 1 Level 2 Level 3</p>
<p>1.4.12prof.Re8c: 1.4.12acc.Re8b: 1.4.12acc.Re8c: 1.4.12adv.Re8c:</p>	<p>SWBAT articulate what Invisible Theatre is and how it differs from other theatrical performances and how it connects to other ToP formats</p> <p>SWBAT to apply the idea of Invisible Theatre to current events</p> <p>SWBAT brainstorm potential uses for Invisible Theatre in their lives and extrapolate potential outcomes</p>	<p><b>Invisible Theater</b></p> <ul style="list-style-type: none"> <li>- uses in the past</li> <li>- potential uses currently</li> <li>- potential pitfalls</li> <li>- connection to other ToP formats</li> </ul>	<p>Level 1 Level 2 Level 3</p>

**Instructional Plan**

**Formative Assessment Plan**

*Rehearsal and “workshopping” of original “works in progress”*  
*Presentation of “works in progress”*  
*Participation in group ensemble work*  
*Participation in group discussion*  
*Journal Entries*  
*Quizzes*

**Texts**

*Excerpts from Augusto Boal’s:  
Theatre of the Oppressed*

**Summative Assessment Plan**

*Final presentations of Forum Theatre pieces*  
*Participation in other groups’ Forum Theatre pieces*  
*Final written reflection*

**Supplementary Resources**

Instructional Best Practices and Exemplars

*This is a place to capture standards integration and instructional best practices.*

DIFFERENTIATION

Special Education	ELL	Intervention	Acceleration
<ul style="list-style-type: none"> <li>● Modify and accommodate as listed in student’s IEP or 504 plan</li> <li>● Prioritize instruction</li> <li>● Teach thoroughly</li> <li>● Utilize wait-time</li> <li>● Ensure directions are clear and concise</li> <li>● Utilize probing and clarifying questions</li> <li>● Ask higher order questions equitably</li> <li>● Support instruction with scaffolding</li> <li>● Model (provide step by step instructions) use of learning strategies</li> <li>● Provide extended time for practice and review of learning strategies</li> <li>● Identify, categorize, and teach words critical to understanding instructional texts</li> <li>● Utilize multiple approaches to monitor student understanding</li> <li>● Create rubrics to develop assessments</li> <li>● Vary assessments</li> <li>● Provide individual help to all students</li> <li>● Create opportunities for/Monitor peer collaboration</li> <li>● Monitor student progress frequently</li> </ul>	<ul style="list-style-type: none"> <li>● Get to know student</li> <li>● Set high expectations</li> <li>● Learn/Utilize/Display some words in student’s heritage language</li> <li>● Allow electronic translator</li> <li>● Reword, repeat, and clarify directions</li> <li>● Determine student knowledge and level of understanding</li> <li>● Research instruction that best matches student need</li> <li>● Utilize ongoing informal assessments</li> <li>● Refer to NJDOE resources</li> <li>● <a href="#">Refer to NJDOE resources</a></li> <li>● <a href="#">NJDOE ELL Support Descriptions</a></li> </ul> <p><b>*Review Special Education list for additional recommendations.*</b></p>	<ul style="list-style-type: none"> <li>● Tiered Interventions following RtI framework</li> <li>● RtI Intervention Bank</li> </ul>	<ul style="list-style-type: none"> <li>● Follow district G&amp;T <a href="#">Plan</a> for identified students</li> <li>● Process should be modified: higher order thinking skills, open-ended thinking, discovery</li> <li>● Utilize project-based learning for greater depth of knowledge</li> <li>● Utilize exploratory connections to higher grade concepts</li> <li>● Contents should be modified: abstraction, complexity, variety, organization</li> <li>● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations</li> <li>● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied</li> </ul>

- Utilize flexible/cooperative grouping based on instructional goals
- Prioritize and chunk lengthy assignments
- Utilize assistive technology, when appropriate
- Provide ongoing, effective, specific feedback
- Model/Utilize graphic organizers
- Provide leveled reading materials
- Utilize visual aids and props (flashcards, pictures, symbols) when possible
- Utilize a multi-sensory approach to new topics
- NJDOE Resources

**CROSS CURRICULAR RESOURCES**

The Amistad Commission’s Virtual Curriculum: <http://www.njamistadcurriculum.net/>

NJ Commission on Holocaust Education: <https://www.nj.gov/education/holocaust/>

NJSLS Diversity, Equity and Inclusion Educational Resources: <https://www.nj.gov/education/standards/dei/samples/index.shtml>

**ALIGNMENT TO 21<sup>ST</sup> CENTURY SKILLS AND TECHNOLOGY**

**21<sup>st</sup> Century/ Interdisciplinary Themes:** Bold all that apply

**Global Awareness**  
 Financial, Economic, Business and Entrepreneurial Literacy  
**Civic Literacy**  
 Health Literacy  
 Environmental Literacy

**21<sup>st</sup> Century Skills:** Bold all that apply

**Creativity & Innovation**  
**Critical Thinking & Problem Solving**  
**Communication & Collaboration**  
 Media Literacy  
 Information Literacy  
 Information, Communication & Technology

**Technology Infusion**

<https://docs.google.com/document/d/1-5eI3ajDd9j0WIJGA2gdtKQ8jwwwuOCP98vx5zzJI6s/edit?usp=sharing>

select from the list above/copy and paste

Smart Board Applications

enVision applications

**Evidence of Student Learning**

- Common benchmark
- Evaluation rubrics
- Self-reflections
- Student Performances
- Running records
- Students' published pieces
- Quizzes

## Montclair Public Schools Instructional Unit

<b>Content:</b>	Theatre		<b>Grade:</b>	10-12	
<b>Marking Period</b>	1 or 3	<b>Unit Title:</b>	Devising Original Theatre	<b>Pacing:</b>	10 Weeks

### Overview

#### **Big Ideas:**

- All students can generate and conceptualize artistic ideas and work
- All students can organize and develop artistic ideas and work
- All students can refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.
- All students can convey meaning through the presentation of artistic work.
- All students can synthesize and relate knowledge and personal experiences to make art.
- All students can relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

#### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- How do theatre artists fully prepare a performance or design?
- How can the same work of art communicate different messages to different people?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

#### **Enduring Understandings:**

- Theatre artists rely on intuition, curiosity and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists make choices to convey meaning
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- Theatre artists allow awareness of interrelationships between self and others to inform their work
- As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze ways the world may be understood.

**NJSLS**

Standards	Sample Student Learning Objectives	Critical Knowledge and Skills	Depth of Knowledge
<p>1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.</p>	<p>SWBAT utilize proper script structure in original dramatic writing</p> <p>SWBAT apply an understanding of plot structure and character to original dramatic writing</p>	<p>Script Format Story structure Character Creation</p>	<p>Level 1 Level 2</p>
<p>1.4.12acc.Cr1c: Use personal experiences and knowledge to develop a character that is believable and authentic.</p>	<p>SWBAT connect personal experience to original dramatic work</p> <p>SWBAT extend personal experience to determine topics of value to their peers when using subject of original dramatic work</p> <p>SWBAT use improvisation skills to create an outline of a dramatic writing</p>	<p>Collaboration</p> <p>Choosing themes/issues for original work</p> <p>Determining scenarios to present chosen issue</p> <p>Improvisation skills</p> <p>Perspective taking</p>	<p>Level 2 Level 3</p>
<p>1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.</p> <p>1.4.12adv.Cr2b: Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.</p>	<p>SWBAT work collaboratively for the good of the work while writing an original script based on an issue of their group's choosing</p> <p>SWBAT take small group improvisations on chosen topic to select plot points and determine desired outcomes of dramatic writing</p> <p>SWBAT take small group improvisations and discussions to write a full script</p>	<p>Determining purpose of the piece (effect on audience)</p> <p>Writing in collaboration</p> <p>Preparing for presentation</p>	<p>Level 2 Level 3 Level 4</p>



<p>1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions.</p> <p>1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.</p> <p>1.4.12acc.Pr5a: Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.</p>	<p>SWBAT use their knowledge of theatrical conventions to determine their approach to their chosen subject</p> <p>SWBAT use acting and rehearsal techniques to refine their original dramatic writing</p> <p>SWBAT use an understanding of proper feedback and critique to assist peers in refining and revising their original dramatic work</p> <p>SWBAT use peer feedback received to revise their original dramatic work</p>	<p>Rehearsal techniques</p> <p>Acting techniques</p> <p>Rehearsing and sharing for feedback</p> <p>Putting Feedback into revision process</p> <p>Writing in collaboration</p> <p>Preparing for presentation</p> <p>Response and Critique</p>	<p>Level 3</p> <p>Level 4</p>
<p>1.4.12prof.Pr6a: Perform devised or scripted theatre work for a specific audience.</p>	<p>SWBAT performance technique to present their original work to their peers</p> <p>SWBAT reflect on whether their original dramatic piece had the group’s desired effect on their audience based on audience response and post-performance “talkback”</p> <p>SWBAT reflect on the experience in its entirety</p>	<p>Performance technique</p> <p>Reflection and response</p> <p>Post presentation discussion and “unpacking”</p>	<p>Level 3</p> <p>Level 4</p>

**Instructional Plan**

**Formative Assessment Plan**

*Teacher observations*  
*Student participation in full class and small group activities*  
*Student presentations of “works in progress”*  
*Completed Peer Feedback sheets*  
*Completed Journal entries*

**Summative Assessment Plan**

*Student presentations of final, original dramatic pieces*  
*Student verbal and written reflections*

<b>Texts</b>	<b>Supplementary Resources</b>
<b>Instructional Best Practices and Exemplars</b>	
<p><i>This is a place to capture standards integration and instructional best practices.</i></p>	

<b>DIFFERENTIATION</b>			
<b>Special Education</b>	<b>ELL</b>	<b>Intervention</b>	<b>Acceleration</b>
<ul style="list-style-type: none"> <li>● Modify and accommodate as listed in student’s IEP or 504 plan</li> <li>● Prioritize instruction</li> <li>● Teach thoroughly</li> <li>● Utilize wait-time</li> <li>● Ensure directions are clear and concise</li> <li>● Utilize probing and clarifying questions</li> <li>● Ask higher order questions equitably</li> <li>● Support instruction with scaffolding</li> <li>● Model (provide step by step instructions) use of learning strategies</li> <li>● Provide extended time for practice and review of learning strategies</li> <li>● Identify, categorize, and teach words critical to understanding instructional texts</li> <li>● Utilize multiple approaches to monitor student understanding</li> <li>● Create rubrics to develop assessments</li> <li>● Vary assessments</li> <li>● Assign peer assisted reading</li> </ul>	<ul style="list-style-type: none"> <li>● Get to know student</li> <li>● Set high expectations</li> <li>● Learn/Utilize/Display some words in student’s heritage language</li> <li>● Allow electronic translator</li> <li>● Reword, repeat, and clarify directions</li> <li>● Determine student knowledge and level of understanding</li> <li>● Research instruction that best matches student need</li> <li>● Utilize ongoing informal assessments</li> <li>● Refer to NJDOE resources</li> <li>● <a href="#">Refer to NJDOE resources</a></li> <li>● <a href="#">NJDOE ELL Support Descriptions</a></li> </ul> <p><b>*Review Special Education list for additional recommendations.*</b></p>	<ul style="list-style-type: none"> <li>● Tiered Interventions following RtI framework</li> <li>● RtI Intervention Bank NJDOE resources</li> </ul>	<ul style="list-style-type: none"> <li>● Follow district G&amp;T <a href="#">Plan</a> for identified students</li> <li>● Process should be modified: higher order thinking skills, open-ended thinking, discovery</li> <li>● Utilize project-based learning for greater depth of knowledge</li> <li>● Utilize exploratory connections to higher grade concepts</li> <li>● Contents should be modified: abstraction, complexity, variety, organization</li> <li>● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations</li> <li>● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied</li> </ul>

<ul style="list-style-type: none"> <li>● Assign peer tutoring</li> <li>● Provide individual help to all students</li> <li>● Create opportunities for/Monitor peer collaboration</li> <li>● Monitor student progress frequently</li> <li>● Utilize flexible/cooperative grouping based on instructional goals</li> <li>● Create lesson reminder sheets</li> <li>● Prioritize and chunk lengthy assignments</li> <li>● Utilize assistive technology, when appropriate</li> <li>● Provide ongoing, effective, specific feedback</li> <li>● Model/Utilize graphic organizers</li> <li>● Provide leveled reading materials</li> <li>● Utilize visual aids and props (flashcards, pictures, symbols) when possible</li> <li>● Utilize a multi-sensory approach to new topics</li> <li>● NJDOE Resources</li> </ul>			
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**CROSS CURRICULAR RESOURCES**

The Amistad Commission’s Virtual Curriculum: <http://www.njamistadcurriculum.net/>

NJ Commission on Holocaust Education <https://www.nj.gov/education/holocaust/>

NJSLS Diversity, Equity and Inclusion Educational Resources: <https://www.nj.gov/education/standards/dei/samples/index.shtml>

**ALIGNMENT TO 21<sup>st</sup> CENTURY SKILLS AND TECHNOLOGY**

<b>21<sup>st</sup> Century/ Interdisciplinary Themes: Bold all that apply</b>	<b>21<sup>st</sup> Century Skills: Bold all that apply</b>
Global Awareness Financial, Economic, Business and Entrepreneurial Literacy Civic Literacy Health Literacy Environmental Literacy	Creativity & Innovation Critical Thinking & Problem Solving Communication & Collaboration Media Literacy Information Literacy

### Technology Infusion

<https://docs.google.com/document/d/1-5eI3ajDd9j0WIJGA2gdtKQ8jwwwuOCP98vx5zzJI6s/edit?usp=sharing>

select from the list above/copy and paste

Smart Board Applications

enVision applications

### Evidence of Student Learning

- Common benchmark
- DRA continuum
- Guided reading observational records
- Evaluation rubrics
- Self-reflections
- Teacher-student conferences
- Running records
- Students' published pieces
- Unit tests
- Quizzes