

Instructional Unit Map

Course Title: Drama 1

Unit Title: Ensemble Building

Start Date: September 6th

Length of Unit: 1 month

NJSLS

1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition 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.

1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions

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

Cross Curricular Standards

1.1.12prof.Cr2a: Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.

1.1.12prof.Pr4a: Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.

1.1.12acc.Re8a: Analyze and discuss how the elements of dance, execution of dance movements and context contribute to artistic expression in a variety of genres, styles or cultural movement practices using genre specific terminology.

Essential Questions

1. What is the importance of teamwork in a drama class or theatrical production?
2. What are the various roles in a theatrical production?
3. What is the fundamental terminology utilized in a theatrical setting?
4. What are the responsibilities of an ensemble in a theatrical production?
5. How does blocking help communicate the story to the audience?
6. Where did theatre originate?
7. What is the significance of the role of the chorus?
8. How did Greek drama differ from modern drama?

Summative Assessments

1. Greek Theatre & Terminology assessment
2. Greek chorus performance and peer review

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content
- Theatre games
- Stage types
- Parts of a stage
- Stage directions

Instructional/Assessment Scaffolds

1. English Language Learners: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. Special Education Students: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. Struggling Learners: Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. Advanced Learners: Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Games and exercises
- Live scene work
- Performance rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers

Integration of Technology

- Google sites
- Google Slides

- Google Read & Write
- Youtube
- Super Teacher Tools - Jeopardy

Instructional Learning Plan

1. Learning Objectives:
 - Students will be able to understand the roles and responsibilities of each member in a theatrical production.
 - Students will learn the beginning of the theatre history timeline, beginning in ancient Greece, and their contributions to modern theatre.
 - Students will be able to demonstrate the importance of trust and human connection within an ensemble by performing a Greek chorus scene for their classmates.
2. Instructional Strategies/Student Activities:
 - Activity 1: Students will collaboratively create a “Group Expression” poster by highlighting words and phrases that resonate with them from the chapter reading of “Group Expression” from *Improvisation for the Theater* by Viola Spolin and writing them on the poster.
 - Activity 2: Students will work in pairs to complete two different trust exercises. For the scavenger hunt, one student will be blindfolded while their partner directs them to the hidden object. Students will then participate in a separate weight sharing trust exercise in different pairings.
 - Activity 3: Students will practice kinesthetic response by participating in various stages of a group listening exercise. For the first round, one student must remain still while every other student continues walking. For the second round, one student must continue walking while every other student must remain still. For the following rounds, the instructor will layer on speaking elements in order to practice the group decision of moving and speaking together.
3. Formative Assessments:
 - Notebook check on “Theatre Production Roles & Responsibilities” Powerpoint presentation notes.
 - Devised short scenes where members of each group are assigned a theatre production role to carry out their specific responsibilities.
 - Guided notes assignment on “Greek Theatre” Powerpoint presentation.
4. Resources:
 - Powerpoint presentations
 - Guided handouts
 - *Improvisation for the Theater* by Viola Spolin
 - Greek literature
 - Graphic organizers
5. Reflections:
 - Students will reflect on the chapter “Group Expression” from *Improvisation for the Theater* by Viola Spolin by completing a free write reflection assignment and participating in a group discussion.
 - Students will reflect on their experience completing the summative assessment Greek chorus performance, as well as their experience viewing their classmates' performance.

Instructional Unit Map

Course Title: Drama 1

Unit Title: Voice and Body

Start Date: October 10th

Length of Unit: 6 weeks

NJSLS

1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work

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

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

1.4.12acc.Re8c: Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.

Cross Curricular Standards

HS-LS1-2, HS-LS1-3: Compare and contrast the organs of the respiratory passageway from the nasal cavity to the alveoli. Discuss the structure and function of the lungs and the pleural coverings.

HS-LS-1-2: How are skeletal muscles named and how do the locations, shapes, and actions of these muscles coordinate the workings of both the skeletal and muscular systems.

Essential Questions

1. What are the principles of Public Speaking?
2. What makes a successful Public Speaking Presentation?
3. How do breathing techniques help with anxiety?
4. What are the parts of the voice?
5. What are the functions of the muscular system?
6. How does yoga benefit the muscular system?
7. What are voice and body warm-ups for performers?
8. How do actors act on impulses from the body?

Summative Assessments

1. Parts of the Voice Mid-Unit Benchmark
2. Poster Board Project (Parts of the voice, Muscular System OR Nervous System)

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content
- Theatre games
- Common everyday stretches
- Yoga poses
- Create warm-up routine

Instructional/Assessment Scaffolds

1. English Language Learners: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. Special Education Students: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. Struggling Learners: Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. Advanced Learners: Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Games and exercises
- Presentation practice
- Grading rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers

Integration of Technology

- Google sites
- Google Slides
- Google Read & Write
- Quizlet
- TED
- Kahoot

Instructional Learning Plan

1. Learning Objectives:

- Students will be able to prepare physical and vocal choices for performance by practicing concentrated exercises for various parts of the voice and body.
- Students will be able to implement diaphragmatic breathing into daily practices by utilizing breathing techniques as a warm-up for presentations and performances outside of the classroom.
- Students will be able to understand the anatomy and functions of the parts of the voice, muscular system and nervous system by creating diagrams and demonstrating functions in their own bodies.

2. Instructional Strategies/Student Activities:

- Activity 1: Students will complete a vocal exercises workshop in the auditorium. Each exercise will demonstrate one of the five principles of public speaking to increase student's understanding of what is happening in the voice and body when we implement these principles in our presentations and performances. Students will be asked to complete a handout which includes the principle of public speaking, the practice for that principle, and their personal reflection on the practice.
- Activity 2: Students will practice physical and vocal choices for specific characters by participating in multiple rounds of Crazy Musical Chairs. Each round a student is eliminated from the game, they will be read a note card which includes a line of text and how the student must perform it. (Example: "Well, better luck next time", like Eeyore from Winnie the Pooh.)
- Activity 3: Students will practice diaphragmatic breathing by participating in a guided sun salutation yoga sequence. Sun salutations challenge students to inhale/exhale in specific poses while also being mindful of the muscles being activated and stretched.

3. Formative Assessments:

- TEDTalk Analysis that includes a bullet point list of topics discussed in the presentation, students personal opinions on whether or not the presentation was engaging, and ratings of the speaker on the five principles of public speaking (1-5 scale).
- Focused Notes on "Movement Direction: Creating Character" video from National Theatre.
- Independent Research assignment on the benefits of yoga. Students must cite their two reliable resources and list three pieces of supporting evidence they found from each source.

Resources:

- Powerpoint presentations
- Guided handouts
- National Theatre
- TED
- Graphic organizers

Reflections:

- Students will reflect on their self control practice by completing a three minute timed free write. The self control practice required students to begin seated, stand up, turn to their elbow partner and shake their hand all in slow motion (as slow as they physically could).
- Students will reflect on their sun salutation practice by completing a three minute timed free write. The sun salutation practice required students to breathe diaphragmatically, control their inhalations/exhalations, and be mindful of the muscles being activated and stretched.

Instructional Unit Map

Course Title: Drama I

Unit Title: Character Development

Start Date: November 27th

Length of Unit: 1 month

NJSLS

1.4.12prof.Cr1c: Use script analysis to generate ideas about a character that is believable and authentic.

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

1.4.12adv.Pr5b: Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.

1.4.12acc.Re9a: Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work.

Cross Curricular Standards

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.

Essential Questions

1. What makes an active and dynamic character?
2. How do you determine a character's objective?
3. How does a character's expectations affect the actor's choices?
4. How are beats and transitions used in text marking and performance?
5. What is Laban Movement Analysis?
6. Why do actors use LMA when developing their characters?
7. What are available resources for finding monologues?
8. What does it mean to connect with your "other" in a monologue performance?

Summative Assessments

1. First Draft Monologue Performance
2. Final Monologue Performance

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content

- Theatre games
- Static/Dynamic characters
- Dialogue and monologues

Instructional/Assessment Scaffolds

1. **English Language Learners**: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. **Special Education Students**: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. **Struggling Learners**: Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. **Advanced Learners**: Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Live scene work
- First draft/final monologue performance
- Grading rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers

Integration of Technology

- Google sites
- Google Slides
- Google Read & Write
- Youtube
- Backstage
- Stage Agent

Instructional Learning Plan

1. Learning Objectives:
 - Students will be able to dissect a written character's wants, needs and expectations by analyzing monologues and interpreting the given circumstances.
 - Students will be able to apply effort actions from Laban Movement Analysis to their monologue performances by analyzing their character's personality as well as the tone of the text.

- Students will be able to critique their classmates' monologue performances by notetaking supporting evidence for categories such as character objective, tactics, effort action, etc.

2. Instructional Strategies/Student Activities:

- Activity 1: Students will work in pairs to complete a G.O.T.E for their character in *Rabbit Hole* by David Lindsay-Abaire. After completing the G.O.T.E, students will perform their scenes live for their classmates.
- Activity 2: Students will explore the Laban Movement Analysis effort actions by revisiting their scene work from *Rabbit Hole* by David Lindsay-Abaire. Students will trial and error multiple effort actions for their character until they settle on one that feels suitable.
- Activity 3: Students will practice performing their monologues by layering their objective work, effort action and beats and transitions one at a time. In the final round, students will attend to all of the monologue performance tools/strategies simultaneously.

3. Formative Assessments:

- G.O.T.E guided handout on a scene from the Nicholas Sparks film *The Notebook*. Students will complete the G.O.T.E for each character, Allie and Noah.
- Guided handout on Laban Movement Analysis and the eight effort actions.
- Text marking preparation for monologue performance. Students will text mark their beats, transitions, and operative words utilizing the correct symbols. 2

Resources:

- Powerpoint presentations
- Guided handouts
- Graphic organizers
- Youtube
- *Rabbit Hole* by David Lindsay-Abaire

Reflections:

- Students will reflect on their experience revisiting their scene work from *Rabbit Hole* by David Lindsay-Abaire by completing a written reflection about which effort actions did not work well for their character and which suited their character best.
- Students will reflect on their classmates' monologue performances by completing a “2 stars and a wish” while watching each performance.

Instructional Unit Map

Course Title: Drama 1

Unit Title: Improvisation

Start Date: January 2nd

Length of Unit: 6 weeks

NJSLS

1.4.12acc.Cr2b: Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work

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

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

1.4.12adv.Re7a: Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.

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.

Cross Curricular Standards

1.1.12prof.Pr4c: Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).

1.1.12prof.Re9a: Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Essential Questions

1. What elements make up improvisational theatre?
2. What are limitations when structuring an improvisation?
3. How do improvisers tailor performances to their audiences?
4. How do performers learn to follow their impulses?
5. Where did Commedia Dell'Arte originate?
6. Why did Commedia Dell'Arte actors improvise their work?
7. How can the hierarchy of stock characters be reflected in the body?
8. Will audiences always interpret improvisations the way the performers intend?

Summative Assessments

1. Commedia Dell'Arte Quiz
2. Final Improvisation Showcase

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content
- Theatre games
- Informal theatre critique
- Listening/responding
- Character development

Instructional/Assessment Scaffolds

1. **English Language Learners**: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. **Special Education Students**: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. **Struggling Learners**: Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. **Advanced Learners**: Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Games and exercises
- Verbal improvisations
- Movement improvisations
- Grading rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers

Integration of Technology

- Google sites
- Google Slides
- Google Read & Write
- Quizlet
- Youtube
- National Theatre
- Gimkit
- Bookcreator

Instructional Learning Plan

1. Learning Objectives:

- Students will be able to detach from preconceived ideas and expectations in performance by undergoing various improvisation games and exercises.
- Students will be able to foster their listening and responding skills by practicing being present with their scene partners and making spontaneous choices in performance.
- Students will be able to expand their character development techniques by exploring the quirks, gestures and movements of Commedia Dell'Arte Stock Characters.

2. Instructional Strategies/Student Activities:

- Activity 1: Students will explore the quirks, gestures and movements of Commedia Dell'Arte Stock Characters by participating in an improvisation exercise called "*A sea of...*". For this exercise, the teacher will call out the stock character name that each student on stage must portray as they move around the space and interact with one another. (Example: "A sea of Zanni's")
- Activity 2: Students will practice tailoring their improvisations to their audience by completing multiple rounds of the "*ABC Game*". For this exercise, students will work in small groups to improvise a scene/story for a specific audience (Example: an audience of preschoolers). Students will take turns in one sentence, and the beginning of each sentence must start with the next letter of the alphabet. The scene/story ends when the group has completed the entire alphabet.
- Activity 3: Students will experience improvisational scores and limitations by participating in an improvisation exercise called "*Sit, Stand, Lie down*". For this exercise, students will work in groups of three to improvise a short scene where someone must always be sitting, someone must always be standing, and someone must always be lying down.

3. Formative Assessments:

- Guided handout on the history of Commedia Dell'Arte
- Stock Characters Booklet (Bookcreator)
- Chapter synopsis of *Improvisation for the Theatre* by Viola Spolin

Resources:

- Powerpoint presentations
- Guided handouts
- Graphic organizers
- Youtube
- National Theatre
- *Improvisation for the Theatre* by Viola Spolin

Reflections:

- Students will reflect on their own experiences participating in improvisation games and exercises such as "*Yes, and*" and "*Point of View*" by completing a timed three-minute free-write assignment.
- Students will reflect on their experience as an audience member watching improvisation exercises such as "*Hitchhiker*" and "*Word at a Time Story*" by noting their observations during the performance and participating in a group discussion to follow.

Instructional Unit Map

Course Title: Drama 1

Unit Title: Script Analysis

Start Date: February 26th

Length of Unit: 7 weeks

NJSLS

1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.

1.4.12prof.Re7a: Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.

1.4.12prof.Re8a: Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context.

1.4.12prof.Re9c: Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.

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

Cross Curricular Standards

RL.IT.9–10.3. Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme.

W.IW.9–10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Essential Questions

1. What do readers of dramatic texts look for in script analysis?
2. What is the standard writing style of a full length dramatic material?
3. What contextual evidence helps readers uncover the world of the play?
4. How does a playwright's point of view influence what is heard and seen on stage?
5. How do given circumstances influence our understanding of written characters?
6. How can time period influence a scenic/set analysis?
7. Does the cultural background of a playwright influence dramatic materials?

Summative Assessments

1. Fences Quiz
2. Fences Script Analysis Booklet

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content
- Informal theatre critique
- Listening/responding
- Character development
- Exposure to dramatic writing

Instructional/Assessment Scaffolds

1. **English Language Learners:** Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. **Special Education Students:** Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. **Struggling Learners:** Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. **Advanced Learners:** Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Typed/Written Analysis
- Closed captioning
- Grading rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers

Integration of Technology

- Google sites
- Google Slides
- Google Read & Write
- Canva
- Youtube
- Gimkit
- Bookcreator

Instructional Learning Plan

1. Learning Objectives:

- Students will be able to analyze a full length play by categorizing contextual evidence into a character analysis, scenic/set analysis, and given circumstances/world of the play analysis.
- Students will be able to develop an individualized point of view for a full length play by using their personal reflections to understand which character's lens the story is being told through.
- Students will be able to understand how cultural background and time period influence the writing of dramatic materials by researching the full length play and playwright of *Fences*.

2. Instructional Strategies/Student Activities:

- Activity 1: Students will create a canva collage by gathering a variety of images that capture their version of the world of the play of *Fences* by August Wilson.
- Activity 2: Students will work in groups to create a short Google Slides presentation on either the playwright of *Fences* (August Wilson) or the time period in which the play was written and or set. Each group will then present their Google Slides to the class in order to take notes.
- Activity 3: Students will be asked to bring in one object from home that captures their developed point of view for the play *Fences*. Students will share their object with the class and briefly explain why they chose the object and which character's point of view the story is being told from.

3. Formative Assessments:

- *Fences* Character Analysis
- *Fences* Scenic/Set Analysis
- *Fences* Given Circumstances/World of the Play Analysis

Resources:

- Powerpoint presentations
- Guided handouts
- Graphic organizers
- Youtube
- Amazon Prime
- *Fences* by August Wilson

Reflections:

- Students will reflect on their understanding of act one of *Fences* by August Wilson by completing a timed free write reflection after concluding the class read aloud of the script.
- Students will reflect on the 2016 film adaptation of the play *Fences* by August Wilson by participating in a class discussion led by the teacher.

Instructional Unit Map

Course Title: Drama 1

Unit Title: Shakespeare Studies

Start Date: April 15th

Length of Unit: 6 weeks

NJSLS

1.4.12prof.Cr1c: Use script analysis to generate ideas about a character that is believable and authentic.

1.4.12acc.Pr5b: Identify how essential text information, research from various sources, and the director's concept influence character choices in a theatre work.

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

1.4.12adv.Re7a: Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.

1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.

1.4.12prof.Cn11a: Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.

Cross Curricular Standards

RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text.

RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Essential Questions

1. Why do we still learn about William Shakespeare's work today?
2. What are learning strategies for understanding Early Modern English writing?
3. What are common themes of William Shakespeare's written plays?
4. How can William Shakespeare's work be modernized for the stage/film?
5. What are similarities and differences between *Twelfth Night* and *She's The Man*?
6. What was the purpose of William Shakespeare's sonnets?
7. How did William Shakespeare format the style of writing for his sonnets?

Summative Assessments

1. *Twelfth Night/She's the Man* Literary Analysis Essay
2. Shakespeare Sonnet Performance

Unit Pre-assessment & Pre-requisite skills

- KWL Chart
- Draw on background knowledge related to topic and content
- Informal theatre critique
- Listening/responding
- Character development
- Exposure to Shakespearean Literature

Instructional/Assessment Scaffolds

1. English Language Learners: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, extended time on assignments, audio/visual media to improve comprehension.
2. Special Education Students: Modify in-class assignments, build background information, collaborative work, vocabulary/terminology activities, peer and instructor modeling, extended time on assignments, audio and visual media to improve comprehension, graphic organizers, parent/teacher communication, guided worksheets/notes, apply simplified language, modify curriculum content based on student's ability level, frequent questioning to keep students engaged.
3. Struggling Learners: Parent/teacher communication, small group work to help one another through tasks, break down directions to be smaller tasks, guided worksheets/notes, modeling, apply simplified language, visual demonstrations, frequently check for understanding, assist with organization of materials, hands on learning experiences, modify pace of instruction for processing time, re-teach/clarify material when needed, reading directions aloud, refocus and redirect.
4. Advanced Learners: Open ended questions, self-directed study, conversation and debate, advanced writing assignments, advanced reading and script analysis.

Differentiated Instructional Methods

- Typed/Written Analysis
- Closed captioning
- Grading rubrics
- Guided handouts
- Visual and audio aids
- Graphic organizers
- Modern english translations

Integration of Technology

- Google sites
- Google Slides
- Google Read & Write
- Purdue Online Writing Lab
- Internet Shakespeare Editions
- CrashCourse

Instructional Learning Plan

1. Learning Objectives:

- Students will be able to understand the language, message, and style of writing of William Shakespeare by analyzing resources such as comic books, Modern English translations, and film.
- Students will be able to compare and contrast William Shakespeare's *Twelfth Night* and 2006 film *She's the Man* by writing a literary analysis essay on how William Shakespeare's work remains prevalent to today's world.
- Students will be able to analyze and perform William Shakespeare's sonnets by applying what they have learned in previous units, such as Script Analysis and Character Development, to create an authentic and believable character.

2. Instructional Strategies/Student Activities:

- Activity 1: Students will complete a fill in the blank guided notes assignment while watching CrashCourse: Comedies, Romances and Shakespeare's Heroines.
- Activity 2: Students will work in small groups to analyze a comic book version of William Shakespeare's *Twelfth Night*. They will complete a short-response worksheet with questions geared towards the text as well as how the comic book images deepen readers' understanding.
- Activity 3: Students will watch the 2006 film *She's the Man* after reading William Shakespeare's *Twelfth Night*. They will draw comparisons between the two and investigate the differences in the modern film adaptation.

3. Formative Assessments:

- CrashCourse Guided Notes
- *Twelfth Night* Comic Book Analysis
- Literary Analysis Essay Rough Outline

Resources:

- Guided handouts
- Graphic organizers
- Youtube
- Amazon Prime
- *Twelfth Night* by William Shakespeare
- 2006 film *She's the Man*

Reflections:

- Students will reflect on the 2006 film *She's the Man* by participating in a class discussion led by the teacher.
- Students will reflect on their classmates' performances, as well as their own performance, of William Shakespeare's Sonnets by completing a "2 stars and a wish" reflection assignment.