

THEATRE EDUCATION: THE ANALYSIS OF STATE
STANDARDS AND CURRICULUM CONTENT FOR
THE INTRODUCTORY THEATRE HIGH SCHOOL
CLASSROOM

By

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Abstract: The 1990s saw considerable shifts in curricular development with more emphasis on educational psychology, grading scales, and learning styles; innovations to curricular formats; and the governmental standardization of state education (Wiles and Bondi 19). However, for subjects such as theatre, curriculum is not held accountable through standardized testing. Theatre is adaptive and therefore, offers many areas of study. There is very little, however, written about the effective teaching of theatre. This thesis studies the practices utilized in secondary education. This thesis analyzes the issues and possibilities of state standards, focusing on Massachusetts, Missouri, and Texas. Drawing upon recent research about theatre education, this thesis proposes six units of study for use in the secondary Introduction to Theatre classroom. This research based curriculum offers ideas and suggestions for Voice and Diction, Reading and Analysis, Acting, Shakespeare, Playwriting, and Production units. The suggested units propose a complete and comprehensive year-long study in theatre based on current state standards.

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CHAPTER I

INTRODUCTION

Changes in education are common. Old educational philosophies are integrated with new ideas and concepts on a fairly consistent basis. For instance in the 1970s, Piaget suggested four modes in which children develop, the sensorimotor, preoperational, concrete operational, and formal operational (DeHart, Sroufe and Cooper 159). These modes, which describe the development of logic and abstract thought in a human from infancy to adulthood, changed how teachers approached material. Piaget believed that children could not develop an appreciation for the abstract until the age of eleven. Curriculum planners began evaluating curricular content to determine what content might leave students confused in accordance to this belief.

The 1990s saw considerable shifts in curricular development with more emphasis on educational psychology, grading scales, learning styles; innovations to curricular formats, and the governmental standardization of state and area education (Wiles and Bondi, Curriculum Development: A Guide to Practice 19). However, there are some subjects, such as music, art, health, or home economics whose curricula are not usually held accountable through standardized testing. For some of these classrooms, curriculum

can fall short, and funding is overlooked in favor of spending money on subjects that are tested. Theatre is one such subject.

The 1980s and 1990s sparked an initiative focus on the curricular structure of subjects in which students are tested such as in math, reading, history and science. During this time, Howard Gardner introduced his theory of Multiple Intelligences. This theory highlighted the numerous ways in which a student may learn. Gardner argued that students learn through many different facets, utilizing individual strengths in numerous areas, and thus they cannot be tested in only one manner. This theory began to revolutionize the teaching styles of educators, diversifying curriculum to accommodate the strengths and learning styles of students (McFarlane). Conversely, during the 1990s education witnessed the decision to centralize the educational system by regulating areas of study through the use of standardized tests (DeBoer 418).

Simultaneously, there has been the advancement of technology. The introduction of classroom computers, smart boards, and Power Point impacted education. Curricula was revisited and reformatted to implement the learning styles of students and society's dependence on technology. As technology has moved into the schools, subjects in which standardized testing take place have been given priority in the integration of technology into curriculum. Within all areas of education, teachers have had to reorganize and restructure teaching techniques to accommodate learning curves in students. Teachers in the area of theatre have also had to accommodate their teaching styles to accommodate technological changes being made in curriculum. Many teachers however, have found that theatre is a subject in which limited funding is offered, especially in technology. With the multitude of added technologies in the classroom, teachers without such

technology are forced to adapt curriculum to encompass active learning. This reinforces techniques through physical work, adapting lessons to various learning techniques and styles.

In a curricular context, there are several theories about the forms of curriculum that are most conducive to the learning of students. For instance, the format that will be studied in this thesis is Understanding by Design (also UbD). This curricular format studies the development of curriculum from the final assessment, to the individual lesson plans (Wiggins and McTighe, Understanding by Design). There has also been much written about the most effective ways in which theatre is practiced. Theatre is adaptive and, therefore, offers many areas of study. There is very little, however, written about the effective teaching of theatre. Traditionally there has been a stigma placed on high school theatre education as a class in which students can get easy A's and little work is expected of students. Due to theatre not being a tested subject of study, many teachers take the perspective of "flying by the seat of their pants" when it comes to classroom curriculum. While some states do have requirements for theatre, there are some, like Oklahoma for instance, that do not have any state standards in place to which teachers to refer to in curriculum planning. Through the analysis of state standards, classroom content and curriculum formats, as well as an in depth study of the current literature about theatre education, this thesis will present a clear format for an introductory level, high school theatre curriculum.

Review of Literature

The evolution of the theatrical classroom is still relatively new (McGregor ix). Theatre education emerged as a standalone subject of study in the 1960s. McGregor stresses in her work that the reason theatre education is so fluid is because theatre encompasses a way of teaching and not “a set body of knowledge.” (McGregor ix). This means that as teaching styles change and evolve, so does the knowledge that is taught to the students. There is no consensus as to how theatre should be taught and in most cases teachers have had little inspiration in the form of written direction. However, in the last fifty years, several books and articles have been published about the changing environment of theatre education. This chapter discusses several of these changes and the theatrical and educational effects they could have on the classroom.

In the 1970s a series of books were released promoting recent changes in classroom development. Emphasizing the constant changes in the classroom, editor John Eggleston commissioned several educators to write about the evolving educational environments of different subjects of study. Lynn McGregor was asked to write the book *Developments in Drama Teaching*, which was released in 1976. The goal of this book was to introduce readers to the mainstream tactics used to teach drama in schools in the 1970s. McGregor stresses that while the strategies she writes about are considered mainstream, they are not the only formats used in schools. The broad nature of theatre offers endless teaching tactics for teachers to choose from when developing theatre programs. McGregor offers only a few throughout the 110 page book.

McGregor begins by assessing the state of theatre within schools in the 1970s. The 1975 survey indicated that a majority of educators teaching drama taught English or a related subject for most of the week. Out of 294 theatre programs surveyed in 1975, only 16 indicated teaching theatre for their entire teaching week. Schools also reported implementing the use of a semester rotation schedule with theatre, offering the course once a year for an hour per day. This method statistically shows theatre being taught for 8% of the time allotted in the teaching schedule (McGregor 6).

McGregor observed that many believed that educational drama consisted solely of directing a play in which students perform using a provided script—a belief that has persisted into the present. This form of teaching drama is typically utilized in education, whereas the teaching of theatrical techniques and production methods is rarely recognized by educators. Congruently, the teaching of drama is mainly aligned with student involvement in acting. McGregor offers the thought that most theatre programs focus on performance techniques as the sole teachings in a drama class. As a whole, this book focuses on theatre education as a performance oriented curriculum. The techniques used throughout the book introduce teachers to a variety of ways to use performance as a method of teaching. McGregor shares five different case studies, focusing on five different viewpoints in which theatre programs have been based.

The use of movement and mime are emphasized in the first case study. Describing a grammar school consisting of 750 boys, this program offers drama education through the teaching of physicality. Students worked on mime routines and the portrayal of physical objectives through scene work. This form of kinetic education allowed for student expression and growth as an actor. The teacher emphasized that the students were

already articulate and so the stress on physicality allowed students to become well-rounded as an actor. This format of curriculum is valuable in developing basic physical acting skills.

In the second case study, McGregor mentions a school which emphasizes high academic achievement. The program located in this school focused on the technique of the “teacher directed drama” (McGregor 43). Based on the environment of the school, the teacher took a very heavy participation approach. This approach included the teacher being highly involved as a director. This allowed control and clear direction in the classroom. The teacher guided students through group role-playing exercises that encouraged them to make lots of choices. While the teachers allowed students to choose the level of participation they took, this format allowed for guided creativity and learning through practice. Students that need to be active are allowed a safe atmosphere to participate, while more timid students are safe in the knowledge that the entire class is participating (McGregor 49).

The third case study allowed the teacher to use drama as an act of social development using imaginative involvement. This structure was implemented through the use of improvisation, teaching students the craft of communication and individual development. The class was combined with English, and the teacher used theatrical elements such as project design and journaling to allow students to express what they had learned. While not a formalized theatre environment, the teacher used these techniques to allow students to discover literary elements utilized in theatre, as a group. The improvisations used in this curriculum allowed students to work through real world

problems in a theatrical way, finding solutions to problems with peers or family members in a safe environment.

Theatre can be used to serve communities, and the teacher in the fourth case study utilizes it in just that way. The project that McGregor discusses allowed students to reach out to the community while learning about local history and development. This project utilized studies in mining and its dangers, introducing students to the social implications that it had on their community (McGregor 64). Students developed dramatic scenes about mining and its dangers, using events that previously learned in other classes. They researched and discussed the current issues surrounding mining, and how mining concepts would affect a performance. This exercise allowed students an introduction to dramaturgy and the elements involved in theatrical research.

The final case study approaches a theatrical program that is treated as preparation for the theatre world. The course was geared to accommodate a school in which attendance was varied depending on school involvement and lower level learning. The teacher placed an emphasis on theatre history, offering students an introduction to classic theatre literature. The class was also organized in such a manner that students improvised performances culminating in a final production to be rehearsed and performed at the end of the term (McGregor 73). The teacher was able to give each student equal importance in the production by assigning episodic scenes in which the students were to perform. This process introduced students to theatre in both literary and performative forms.

Shortly after Lynn McGregor's book was released, a book was published in England about a recent form of theatre education, Theatre in Education, or TIE. Theatre in Education is a program that develops productions that children can relate to, traveling

to schools in order to present participatory performances that can inspire conversations within the classroom. These experiences introduce students to social issues through the use of theatrical tactics. The book discusses the roles of students versus directors and pupils versus teachers. Although many may believe that theatre for high school students needs to be fun and entertaining, Gordon Vallins insists that theatre in education is much more. His book *Learning Through Theatre* offers a group of essays written by educational practitioners about the incorporation of theatre into education. The beginning of TIE can be traced back to the 1960s, when educational spending was at its height. Theatre became one of the newly introduced subjects to school curriculums. Vallins suggested that schools were spoiled in the 1960s and that the practice of theatre itself was not looked at as an important educational subject. The results of studying theatre were important however, causing schools to become more motivated to put a drama program into place. The established capacity for theatre to increase communication practices and abilities in students and the skill to convey emotion, intention, and thoughts can all be learned from theatrical techniques. This motivated many schools to birth programs (Vallins 14).

In this book, each essay focuses on a different aspect of theatre education, dissecting its impact on students and the validity it has to learning. In “TIE in Schools-A Consumer’s Viewpoint”, Kathy Joyce conveys the mood of schools when guest actors come for a visit. While not focused on permanent theatre programs, Joyce does talk about the validity of using theatre as an instigator for discussion in the classroom (Joyce 28). This educational tactic is vital so that students may have the opportunity to voice opinions and thoughts in a safe, motivational environment. Where a teacher might ask a

question and receive no answer, improvisation could be used as a way to discover an individual's opinion on a specific topic.

David Pammenter discusses the importance of TIE and its influence on social change. The goal of TIE is to implement theatrical techniques into educational settings. By utilizing educational techniques such as "learning on one's feet" students benefit from tactical, kinesthetic work. This form of learning has persisted throughout two decades as an important form of learning for students. A study done in 2010 by Hannu Tuisku showed that a majority of her students exhibited retention of concepts and were more capable of developing abstract thought after working with concepts in a practical hands-on environment (Tuisku). Pammenter reinforces the idea that "entertainment is not devoid of content and content relates to values and ideas" (42). With this thought, Pammenter informs readers that all people are able to observe, analyze and form notions about the world that surrounds them. He tends to align with Piaget on the idea that individuals form particular thoughts at different ages. Thus theatre teachers must be aware of the understanding of the audience when devising plays for children.

Gavin Bolton presents a model for theatre in schools in his essay "Drama in Education and TIE: a Comparison". The model presents a method of teaching where the teacher is actively involved in the production of a play by performing a role. Bolton suggests that this tactic allows teachers to guide students toward situation structure rather than sequence structure where students only wonder about what comes next in the story. This allows students to be able to truly experience the situations of theatre rather than the literary elements of the story (Bolton 72).

In the final essay, Wilks discusses the role theatre education plays in the development of abstract thought. Wilks suggests that theatre is a world of mystery and illusion, offering students an opportunity to explore truths through the performative study of human truth. If education is the study of the known world, absolutes, and tangible reality, then maybe theatre opens up the possibility to explore reality in a setting that is safe to do so. Wilks states that “performance engages the feelings of the child and seeks a committed response.” (Wilks 122). This quote suggests that performance provides a venue in which children are able to observe realistic situations in a neutral environment and create a deduction from the performance, thus encouraging critical thinking. While this book is not descriptive of a permanent theatre program within a school, the book does emphasize tactics that are applicable and accessible to the theatre classroom.

The scariest subject of study for a high school student could also be the scariest for the teacher as well, Shakespeare. In 1993, a large group of teachers gathered to discuss how to present the Shakespeare’s work in the classroom. This resulted in the publishing of a book, *Shakespeare Set Free* (1993), that utilized educational techniques to educate students about one of the most influential writers in theatre. The editor, Peggy O’Brien states within the book that teaching Shakespeare is essential to the proper teaching of theatre in the classroom. “Shakespeare is for all students: of all ability levels and reading levels, or every ethnic origin, in every kind of school.” (Teaching Shakespeare Institute xii). Shakespeare wrote his plays to be accessible to all social classes in his day. It is true, Shakespeare is intimidating. However, through the use of educational methods and a “dive in” approach, students can be introduced to a world of rich literature that they will be able to read and analyze for years to come.

The Teaching Shakespeare Institute developed hands on techniques for teachers to utilize in their classrooms. These approaches allowed for students to not just experience the words of Shakespeare but to put them to use through physical exercises putting action with words and, therefore, creating understanding of the language. The use of play maps for students to follow, allows for a student to have a basic understanding of the plot when reading the play, giving them a foundation to hold onto during areas with difficult language. Play Maps provide students with visual reminders of play plots presented in a unique form. Rather than giving students a hand out listing plot points, the paper creates a literal map through the story, providing pathways and showing moments in which story plots collide within the play. For plays like *A Midsummer Night's Dream* with four intertwining plot lines, these maps allow for students to see the plot in one streamlined picture (Teaching Shakespeare Institute 43).

Through physical exercises and visual forms of learning language, teachers have been able to assist students in crossing the barrier of Shakespeare. The book *Shakespeare Set Free* has several lesson options, offering ideas for teaching plot and language, making Shakespeare more accessible to high school students. In schools where students ask the question “are we going to get credit for this?” the concept of accessible work is vital to student understanding. Making students engage in the literature gives them a strong force and foundation to continue work in Shakespeare’s world. In the introduction O’Brien recounts that “The most significant work in the entire world goes on in the schools. Period.” (Teaching Shakespeare Institute xi). Students form opinions in school that lead them on a specific path for the rest of their lives. The work done in school will inform their perception forever. Shakespeare is accessible, and *Shakespeare Set Free* presents a

strong, clear curriculum that allows teachers to expose any student to the world of the bard. This type of exposure could set the course for a lifelong love affair with William Shakespeare.

As theatre has changed, so has education. In fact, even though the school day and the school year have not changed much in length, teachers are expected to use the time allotted to teach more and more of the concepts found pertinent for student understanding. The time allotted creates a very limited box for teachers. The issue occurs when lawmakers and committees begin to add more specific standards of learning that must be met. Teachers desperately attempt to teach as much content as they can, but soon, the box will overflow (Lazarus 4). In her book, *Signs of Change* (2004), Joan Lazarus discusses theatre teachers responses to the increasing demand for amplified content in the classroom.

When substantial change occurs, teachers react in one of three ways. The first way, teachers stick to what they know, hoping that change will not take place. The second reaction is to deny the existence of change, and the third option is for teachers to analyze their teaching methods and adapt them to make them new (Lazarus 2). Joan Lazarus discusses all of these issues within theatre education in her book *Signs of Change*. Lazarus interviewed 100 teachers across the United States, inquiring about their reaction to the fast paced changes happening in American education. The book examines the role of theatre education in a high school, discussing the part a teacher ought to take when creating a balanced program. Where several books written discuss theatre education in terms of theatre alone, Lazarus brings attention to the importance of including educational methods in theatre curriculum. Lazarus asks teachers how they plan their

curriculum. She found that the common structure was based on three characteristics, learner-centered classroom and production work, socially responsible practice, and comprehensive theatre education (Lazarus 9). These three characteristics describe the role theatre takes in education.

Learner-centered education is not education run by the students. It is not a cheap way to allow students to have all authority in a classroom. It is a chance for a teacher to guide and learn along with the students. Learner-centered teaching calls for students to have ownership over the outcome of their work. Teachers work as adults in the classroom, but are open to the ideas, opinions and thoughts of students. In learner-centered teaching, the students and the teacher take risks as a group, experiencing real life through learning situations. Students collaborate thoughts and opinions with the teacher and each other, creating projects and products. This form of working is incredibly conducive to theatre. Actors connect with characters through process, experiencing the work together, making choices, taking risks and giving feedback collaboratively. Feedback is vital and imperative to learner-centered teaching. Educators are responsible for assessing the abilities of their students through constant observation and constructive criticism. As Piaget suggested, students develop cognitively in phases. It is the responsibility of the teacher to assess the student's level of understanding and adapt the curriculum to accommodate learning styles.

Other educational philosophers such as Vygotsky, suggest that child development is affected by the culture in which the child is raised (DeHart, Sroufe and Cooper 16). This nurture vs. nature approach is part of the theory on which Joan Lazarus approaches her second characteristic of theatre education, socially responsible practice. Socially

responsible practice defines a classroom in which students are aware of the issues outside the classroom. Teachers create an atmosphere of safety in which students are able to discuss social issues and recognize their role (Lazarus 58). Theatre has always been recognized as a vessel for change. Lazarus indicates that teachers should not underestimate the experience of their students (Lazarus). Theatre is about putting experiences to work, and theatre can become a good place for students to discover emotions, thoughts and opinions on different issues in life. Due to varying life experiences, teachers need to be aware of the environment of their students in order to offer full and diverse learning experiences. Through careful attention to atmosphere, teachers are able to allow students to be vulnerable and to form appropriate relationships. By creating a safe environment in the theatrical classroom, students can open up and share with each other the realities of life (Lazarus 85). This allows art to form.

For many teachers, there is a misunderstanding that socially responsible theatre cannot hold both learner-centered techniques and still be relative to theatre. This is simply not the case. It is fully possible to encompass the many facets of theatre while including students in active learning in a space that is aware of its social surroundings. For instance, in the curriculum discussed in this thesis, students are presented with a project to collaboratively research and write a play based on a subject relevant to a child. This might be something as simple as eating vegetables, but it might also be a subject as serious as abuse. This project allows for students to take part in a discussion about something that is socially relevant, while actively writing a play, and learning the structure of playwriting. Students then mount the play, learning design techniques, taking part in performing and directing the production as a unit. These types of projects are what

Lazarus describes as comprehensive theatre education. This specific model for education proposes the collaboration of theatre programs, the work of students with other students, and the exposure to several areas of theatre.

Signs of Change offers teachers of theatre the ammunition needed in these changing times to defend the education of theatre. Learner-centered, socially responsible, and comprehensive curriculum developed around the study of theatre can open student minds to discussing the current events of the world in which they live. Comprehensive study allows a look at historical events, creating parallels to which students have a point of reference in discussion. Using teacher guided, learner-centered activities, offers students the chance to discover and experience the world they live in, offering a new outlook and possibility for self-discovery.

In her book *Temporary Stages* (2006), Jo Beth Gonzalez discusses a theatre education model that is aware of the society in which it is immersed. Deemed a Critically Conscious Production-Oriented Classroom, or CCPOC, Gonzalez suggests a classroom where the teacher is the guide but not the only authority. The model in which Gonzalez speaks is one in which original plays are encouraged. Students discuss culturally relevant topics, conduct research, write dialogue, design a show and experience the world of theatre while being guided through self-reflection. Teachers serve as mediators, acting as a form of authority but not the final authority. Gonzalez suggests that a teacher present their classroom as open, allowing other teachers, students, parents, and administrators access to the program at all times. She admits that chaos exists in education, but through chaos lies opportunity (Gonzalez 31).

One of the areas in which Gonzalez promotes educational change is in assessment. Gonzalez suggests the idea of reflective grading, which promotes the practice of self-reflection through writing exercises, journals, and surveys. Grades are based upon the reflection of the students. What is the student learning? What does their self reflection show they have absorbed? How is the student applying what they have learned to the world? This form of evaluation lifts the burden of traditional grading off of the student. Gonzalez suggests it even promotes participation and relaxation. Students able to relax are far more able to retain information and feel valuable in contribution (Gonzalez 34). In a study done in the Netherlands, researchers studied the retention of information in students when given the opportunity to reflect on work. The study deemed that given the circumstances of the reflection and the form it took, self-reflection could be quite valuable to information retention (Verpoorten, Westera and Specht 1039). These forms of reflection allow teachers to discover how students are collectively discovering information, if there are patterns, and find out the strength of communication within the class. Teachers should use these forms of reflection to inform the choices they make when guiding class discussions and projects.

While self-reflection allows students to express themselves through writing, giving both classmates and teacher perspective, Gonzalez suggests that democracy keeps the peace. Gonzalez describes a CCPOC classroom as one where the teacher and the student are on an equal level. Educational structure mandates that a teacher be authoritatively above the classroom but Gonzalez hypothesizes that equal authority within the classroom is actually a better tactic. This strategy for authority initiates self-expression among students, allows freedom within the creative process, promotes

collaboration within groups, and teaches students life skills (Gonzalez 63). Gonzalez does admit that the role of authoritative educator and democratic teacher offers a precarious situation that is sometimes difficult to navigate. Using democratic strategies in design allows for the teacher to relinquish full control but be a consultant and guide for students. As a theatre teacher, however, there is the role of director, which can be viewed as the ultimate decider of creative choices and in another light is a beacon of collaboration amongst a production team. These two roles are difficult for a teacher striving for a CCPOC environment to navigate.

The role of democratic mediator is especially important in a design class. Gonzalez suggests that a teacher stay out of the conversations about artistic choices, giving students the freedom to discuss, discover and learn together. By acting as a guide, a teacher fosters artistic growth and the breaking of binaries that have become so important to society. It is difficult for teachers to step into the background and allow for a group of students to struggle through a problem together. Gonzalez writes that it is within these moments that students learn the most about communication and collaborative work.

Jo Beth Gonzalez speaks strongly on the advantages of social change through theatre. This theme throughout her book highlights the areas in which a CCPOC classroom can generate thinking outside the box, spotlighting oppression and the ability to approach controversial topics. High school is vital to the development and growth of students. The lessons learned in high school affect the choices in which students make for years. Gonzalez has a goal of creating a sociological equal place for her students to engage in dialogue. This dialogue creates new understandings for students and opens

doors to places in which there is engagement between students and teachers, bringing forth enlightenment and learning for all parties involved.

As adaptive as theatre is, education can be just as changeable. From preliterate societies to now, education has always been adaptable to the culture. As education has adapted to the times, techniques have changed and evolved to accommodate the communication methods of the modern world. The works discussed in this section analyze some of the educational techniques vital to this curriculum's development.

Robert J. Marzano is a leading scholar bridging the gap between cognitive studies and instructional methods. In his book, *The Art and Science of Teaching*, Marzano discusses the individual responsibilities of teachers in the classroom and how they can best devise instruction. The book asks teachers the questions they may be asking themselves when developing a strong classroom environment. Marzano suggests that the average student encounters around 150 separate units of study within a single school year (Marzano 160). Marzano asks questions that guide teachers to successfully create units of study that create a cohesive flow with educational objectives.

Marzano's *The Art and Science of Teaching* offers a chapter devoted to the techniques a teacher can utilize to communicate high expectations with students. Marzano suggests that "If the teacher believes students can succeed, she tends to behave in ways that help them succeed." (Marzano 162). A teacher's expectations should be clearly determined and defined with students. Marzano discusses the research of Robert Rosenthal and how teachers tend to pay less attention to students that could be labeled as "lows". He suggests that while teachers can rarely change their perception of a student, they can change the physical behavior portrayed to students that they consider to be

“low” (Marzano 167). Marzano’s book is an effective model for the set up and flow of educational units. The advice this book gives on the flow and cohesiveness of units will inform the decisions made in the construction of the year’s instructional goal as a whole.

Marzano, Pickering, and Pollock also make several suggestions for curriculum in their book *Classroom Instruction That Works*. In the second edition of the 2001 book, they discuss nine instructional strategies that they researched in their first book. These strategies break down different activities within curriculum structure. In the second edition, Marzano, Pickering, Pollock highlight how strategies such as cooperative learning, organizers, nonlinguistic representations, and note taking among other strategies are designed to flow and work together to compliment the learning needs of students in the classroom. They stress that these are not new concepts they are a conglomerate of practices that have been devised, accomplished, and approved of through time (Marzano, Pickering and Pollock). In this thesis many of these techniques will be used to advise the direction that individual lessons take. The activities modeled throughout the book will be used in connection with theatrical concepts and theories to accommodate the diverse learning spectrum that is present within an introductory level classroom.

One of the other books referenced within this thesis that Marzano wrote in collaboration with Mark Haystead is *Making Standards Useful in the Classroom*. Haystead and Marzano discuss how state standards in different subjects are vague, and attempt to encompass more material than a teacher can feasibly cover within the course of one year (Marzano and Haystead). As a result, classrooms are becoming either too broad or chaotic as teachers attempt to make sense of standards and follow their guidelines in the curriculum development of their classrooms. Haystead and Marzano

suggest that teachers look to standards as an opportunity for creativity, rather than a set of convoluted procedures that teachers are chained to in the classroom. Haystead and Marzano propose that teachers can use standards as a jumping point, rewriting and formatting them to be better utilized within the classroom. Reformatting standards to be more action oriented allows for teachers to be able to translate standards and apply them to units and lessons within their classroom. By analyzing this text, teachers are able to decipher meaning and validity out of state standards. In the course of finding validity, educators will be able to sift through standards, identifying vital points that are critical within curriculum.

In the construction and organization of curriculum one of the most important resources a teacher has access to is state standards. For teachers that have classrooms in states without standards in theatre, they are offered a free slate in which to design and implement what they feel is important for a high school student to learn in theatre. For teachers in states with standards however, teachers are provided a framework in which to build a curriculum around. For the purpose of this thesis, three sets of state standards will be analyzed, Missouri, Texas and Massachusetts. These states have been chosen due to their location within the United States, national educational standing, and proximity to the theatrical community. In chapter two these state standards will be broken down, analyzed and compared in structure, content and class level. Throughout the curriculum, these standards will be used to validate the educational objectives chosen to implement in the classroom.

An innovative book that has been used written for curriculum development is *Understanding by Design* by Grant Wiggins and Jay McTighe. This book suggests that

teachers are like architects and must begin the curriculum design process from the end. What this means is that teachers must know what the desired end result is before they begin the process of determining teaching tactics. They suggest that a teacher begin with the state standards, working from there to determine assessment forms and then begin the process of designing lesson plans to enforce the concepts that will be assessed. Within the realm of this thesis, the curriculum will be developed following the path of Understanding by Design (also known as UbD and backwards design).

In terms of technological development in the classroom, theatre has been left in what many students believe are the dark ages. With funding for technology being allocated to tested subjects, theatre is often left to determine the best ways to teach without the benefit of technology. Jon Wiles and Joseph Bondi suggest in their book *Curriculum Development: A Guide to Practice*, that school systems are crippling classes with the use of technology. In the 21st Century, society is finding that people in general have developed a dependence on technology. With that in mind, it has become increasingly more difficult for teachers to educate a classroom filled with students that expect to be technologically entertained. In the rush to implement technology in the classroom, Wiles and Bondi suggest that teachers are failing to find successful ways to use the technology to teach, but are instead simply looking for the most flashy way to wow their students and grab their attention (Wiles and Bondi, *Curriculum Development: A Guide to Practice*). Meanwhile, theatre teachers struggle to entertain as well as educate their students without the benefit of technology. Wiles and Bondi offer up examples of basic teaching tools that can be used to diversify a curriculum plan. This thesis will discuss and utilize the activities that Wiles and Bondi suggest to create diverse lesson

plans that will utilize multiple learning tactics that are constantly changing to meet the attention span of the modern classroom.

Methodology

Using the Backwards Design process, or UbD, this thesis discusses the advantages to using this educational technique in the design of theatre curriculum. By using Backwards Design, the curriculum contains several approaches to the teaching of an Introduction to Theatre class. In the third chapter, a curriculum will be proposed which approaches the teaching of an introductory high school theatre class. This section will also discuss the various techniques used within this thesis to format and develop theatre curriculum. By following Backwards Design, this curriculum is able to follow the three levels in UbD which consist of: 1. Standards and desired results, 2. Evidence of learning, and 3. Curriculum and Instruction. By formulating curriculum from the macro to the micro levels this curriculum is able to focus on the different learning styles of students to approach various learning strengths and weaknesses.

Beginning with the first level of Backwards Design, this thesis discusses the standards of Massachusetts, Missouri, and Texas, which have been chosen based on location in the country, educational report cards, and high concentration of professional theatres. When analyzing state standards, three questions were asked: 1. According to the state standards, what is important for a student to know? 2. What will catch student attention and interest? 3. What tactics will best suit the teaching of the big ideas that are presented by state standards? Each state was analyzed to classify groupings in which

standards are based. By identifying groupings, this thesis identifies units of study that are pertinent to the theatre classroom. In addition to units of study, each state's standards are studied to determine interdisciplinary connections, relevance to social constructs, and diversity of learning techniques.

In level 2 of UbD, the teacher determines evaluation formats to be considered within curriculum. For the purpose of this thesis, several formats of evaluation were investigated. In accordance with Gonzalez's suggestions in her book, self-reflection is a tool utilized within the curriculum. Self-reflection offers teachers insight to the thought process of a student as they work. This intuitive look allows teachers to decipher how the student's thought process leads them to particular results. Within this thesis, self-reflection is paired with performance to allow teachers a formal and informal evaluation outlet. Informal evaluation forms were also chosen to allow a teacher the opportunity to monitor the collective retention of the class. Dividing students into discussion groups and observing each group individually reveals how they are responding to discussion questions and how they are reacting to the information that has been conveyed in lessons. This thesis discusses student evaluation on an individual level as well as a group level, implementing research group projects, monologues, design projects, and reading projects as tactics for evaluation. These forms of evaluation are conducive to the multiple intelligences proposed by Gardner. By evaluating students in oral, auditory, kinesthetic, and spatial forms, students are given the opportunity to practice their strengths in a positive environment.

The third level of Backwards Design embraces the micro level of the school day, the individual curriculum. Within this thesis, several tactics are discussed as tools for

planning a diverse and comprehensive curriculum. These tactics make it possible for a learner-centered classroom to form. Using the evaluation forms as foundations, this curriculum offers teachers the opportunity to present lessons that are clear and conducive to several learning types. For instance, the use of physical acting activities embraces Gardner's kinesthetic strength, whereas a lesson on design would be appropriate for a spatial thinker. Wiles and Bondi suggest the use of diverse teaching methods in order to 1) keep student attention and 2) accommodate the diversity in learning styles of the classroom (Wiles and Bondi, *Curriculum Development: A Guide to Practice* 178). It is important that students be presented with written, lecture, and hands on activities in order to facilitate retention of material. Teachers of theatre are aware that there are several levels of giftedness that a student may possess in the world of theatre. A student gifted in oral learning may bode well in activities that include the reading and performance of a scene, whereas a student that learns audibly may do well in the lecture setting. Luckily, the theatre provides the perfect venue for learning styles of all sorts. Many theatre teachers rely on acting games and performance to teach, but never acknowledge the versatility that theatre can provide for a teacher. Each individual lesson has its own set of objectives which are supported by the foundation laid by the state standards on the unit level.

The use of graphic organizers such as maps and charts, are helpful for students, giving them a place to visually work through literary issues, writing down thoughts in an organized and concise manner. While graphic organizers allow for students to recognize plot lines, physical exercises such as picture tableaux and line tosses, immerse students in the active side of theatre, allowing for students to connect concept to practice. Teachers

attempting to teach subjects such as Shakespeare suffer some of the same issues as Social Studies teachers in school. Introducing students to mass amounts of historical information that is unrelated to the modern world can overwhelm students. There is the concern that students approach such material as irrelevant to themselves, thus are able to disregard it. “Graphic organizers, or concept maps, help students sort, simplify, show relationships, make meaning, and manage data quickly and easily.” (Gallavan and Kottler 117). Using journals and class logs to allow students to write out their journey individually and as a class gives students permission to mentally sort through thoughts and find clear and repeatable definitions. This gives students a personal time to reflect back on the information they learned throughout the class period and what they will be adding on in the coming days.

Cooperative learning is a strong educational tactic used within this thesis. Group work is shown to be a valid curriculum method used in the classroom. Studies have shown that students participating in group work and cooperative learning have had higher capabilities for communication in future work (Tsay and Brady 79). In theatre, productions and performances rest on an individual’s abilities to work and communicate in a group environment. Teachers that incorporate group studies allow students to verbally work through situations. This guidance allows for a student to comprehend and understand different educational ideals completely so that they can also explain them verbally to peers. Theatrically this is a ground for brainstorming. Through group work students can discuss theatrical concepts and ideas, voicing opinions as well as analyzing ideas. These practices promote social skills as well as positive interdependence amongst group members (Marzano, Pickering, and Pollock 90).

By following both the UbD model, as well as Lazarus's suggestion for a socially responsible classroom, this thesis provides opportunities for students to become aware of the surrounding environment in which they live. Within the curriculum observations are discussed as a tactic for student involvement. Students are encouraged to be aware of their surroundings so that they are able to replicate or describe an individual's actions without the use of judgment. This practice allows students to become aware of their surroundings and the issues developing in the world. Another way in which this thesis encourages social responsibility is through the use of playwriting. By encouraging the class to research into issues that impact and surround other students, they are able to become more mindful of the consequences of social occurrences. This encourages conversation about and research into topics of interest within society, causing students to become attentive to participating in discussion about and surrounding specific topics of study.

The social constructs of education are vital to the cognitive development of students. Theatre plays a role socially by allowing students to express concerns, explore social stigmas, and evaluate societal responses in a performative manner. Within the curriculum presented in the thesis, readers will find projects and activities devoted to the study of the social environment of students. Gonzalez suggests that educators can mediate an environment that is free for students to think and collaborate with artistic freedom. This environment allows for students to understand the creative freedom that theatre offers. By remaining mediators, teachers create trust within their classrooms, allowing students to feel safe and open with opinions and ideas. Within the curriculum, students are challenged to create a play that is socially aware of the issues experienced by

elementary aged students. This project utilizes research based study to introduce students to the social implications various topics have on their community (McGregor 64).

Finally, the involvement in production work allows students to connect the concepts of study with the practical aspects of theatre. Physicality in the classroom is vital to theatre work. It is the physical action of working through techniques and experiencing exercises that allows students to understand the composition of theatre. The curriculum included in this thesis strives to be complementary to several school environments. In schools where high academic achievement is stressed, students find themselves working all day in chairs with very little time to experience and experiment (McGregor 38). Tactile work aids in information retention and true understanding. It is physical work that allows students to apply what they have learned in situations outside of the classroom. McGregor stresses that these are the best environments for physical acting work. Physical work and movement in high academic achievement areas allows students to take a break from sitting and move as children should. This environment is conducive to student learning and retention. This curriculum develops lessons that are learner-centered, geared to hands-on work that allows students to actively participate in projects that teach theatrical concepts.

Theatre however, is the conglomeration of several areas of work. By focusing a theatre class purely on performance, one is depriving students of a well-rounded experience in theatre. However, there is something to be said about students experiencing performance education through several different aspects of learning. Where many programs present performance as the foundation of a theatre class, this curriculum presents it as only one facet of theatre, utilizing it, not only in the teaching of

performance, but also as a tool to build teamwork. This creates an atmosphere that is very congruent with cooperative learning, in that a cast must act together in the knowledge that they can depend on one another and work together to present a cohesive piece of work. By engaging in the study of performance, students immerse themselves in the world of the character's truth, the world of the play. These truths could be emotional, or merely recognition of the reality of status amongst characters.

While performance is important and encompasses a large part of the course work, theatrical collaboration becomes a key theme throughout the units. Encompassing design, directing, acting, and research into a complete and unified curriculum, this thesis attempts to offer teachers ideas to create a strong foundation for theatrical technique. Using strategies offered throughout several of the books, students will be exposed to a diverse array of opportunity to learn the many facets of theatre. Throughout the curriculum students will be exposed to script writing using a socially relevant topic for children. This will cause students to become aware of the environment that is conscious and socially responsible. Creating a group production unit, students will be exposed to the benefits of group collaboration, creating a democratic and creative atmosphere. These books offer strong ideas about creating a unique and creative classroom environment, accommodating the many changes that have taken place and are yet to come within the educational environment.

CHAPTER II

ANALYSIS OF STATE STANDARDS

“In theory, clearly written standards provide a focus for curriculum, assessment and instruction.” (Wiggins and McTighe 60). This quote by Wiggins and McTighe describes the practical purposes behind theories. State standards often seem practical on paper, but the implementation of these ideals can present problems and concerns. Educational theorists have developed ways in which to unpack standards to decipher important content for classroom curriculum. Within this chapter, the state standards of Massachusetts, Missouri, and Texas will be assessed and categorized into groupings that present possible units of study for the theatre classroom.

When dissecting the standards of theatre education from around the country one must consider educational programs from different areas. The Midwest is a central location within the United States, and a crossroads for ideas from various areas of the country. As an intersection for the south and the Midwest, Missouri and Texas have been chosen, showing how programs in close proximity can affect the other. Massachusetts was chosen due to its distance from the other states but also its location in comparison to major theatrical centers within the United States. The National Educational report cards were also taken into consideration, showing strengths and weaknesses within the state’s

programs. While some states are considered higher in education in some ways, others were stronger in specific arenas. By studying these state's standards, this chapter shows the strengths and weaknesses presented by each state, but also works to prove how standards can be a strong foundation in the development of theatre curriculum.

Standards: The Problem

It was not until the late twentieth century that education evolved into the standards based system known today. Before standards, basic requirements were laid out within the schools by the state. Students were required to take specific course loads, earning credits for each class, and finally graduating with what was considered to be a well-rounded and complete education. The early 1990s saw some innovative changes in education. States began to recognize holes within curriculum and diversity within the learning patterns of students, and there was a shift towards high-stakes standardized testing and more uniformity within schools. At this point in time the question "what should students learn by the time they graduate?" was raised. Large numbers of educators formed groups, working together to create what is known today as national standards. This reform began in math, science, social studies, and English, but through the years has spread into most areas of education including the arts and physical education. Throughout this reform, states expanded on national standards, forming opinions about what they believed students should know upon graduating from high school (Wiles and Bondi, *Curriculum Development: A Guide to Practice* 304-306).

As education changed, many good things were put into place. Expanded consideration for diverse learning methods, preparations for the demands of the

workplace, and the adaptation of technology into the classroom were positive developments (Wiles and Bondi, Curriculum Development: A Guide to Practice 304). With the good, however, also came the bad. As standards became the norm within most states, many teachers began to struggle, finding difficulties in teaching each standard within their subject fields. Wiggins and McTighe discuss this issue in their book *Understanding by Design*. Wiggins and McTighe suggest that there are three core issues with state standards. First they present what they call the ‘overload problem’. This problem is caused by the number of standards listed within each subject area. There simply is not time to teach every concept a state presents in its standards. In fact, Marzano and Kendall researched the materials of over 160 state-level documents on subject area standards. At the end of their research, they determined that if a teacher were to spend 30 minutes focusing on each standard, the average student would need to spend an additional nine years in school (Wiggins and McTighe 61).

The second problem contains two parts and has been deemed the ‘Goldilocks problem’. This stems from the idea that some standards are simply too big and some are too small. For instance, a standard in Missouri for technical theatre states “Apply stagecraft skills safely” (Missouri Board of Education). This is a perfect example of a standard that is too big. A broad standard offers no expectations as to what is to be taught. Stagecraft is an area of theatre that can encompass set construction, prop development, and scene painting, among other things. What areas within stagecraft ought to be taught and to what proficiency? What kinds of safety skills should be taught? How should a teacher assess a student? What will be assessed? When presented with this information, teachers can be at a loss as to what exactly it is that they are to teach. The

other half of this problem occurs when a standard is too small. A very specific standard can box a teacher in, leaving very little room for creativity within the classroom.

Focusing in on small standards forces a teacher to focus on a single fact that could be considered redundant when required of all students to know (Wiggins and McTighe 61).

The final problem is one that persists throughout many fields of study and that is the problem that is brought on by very vague standards. Every field, but specifically theatre, is defined by the idea of individual interpretation. When a standard like Massachusetts's requires that students "Attend live performances of extended length and complexity, demonstrating an understanding of the protocols of audience behavior appropriate to the style of the performance" a teacher is left to decide what they feel is important within this standard. No two teachers will interpret it the same way. Some may look at it from a perspective that students should attend professional caliber performances in order to assess how a production is portrayed professionally or to learn audience behavior. Other teachers may stipulate that a performance can be anything from story time at the library to attending mass and assessing their artistic and performance validity. Some still may merely require students to identify and implement proper audience behavior at a performance. With that in mind it almost guarantees that no two students will receive the same level or form of education (Wiggins and McTighe 62).

With all of these major issues presented by the concept of standards-based education, what is the validity in standards? Is there a purpose? While many educational philosophers acknowledge the weaknesses within standards-based education they also support the ability of teachers to work through and use standards as a foundation of curriculum that will benefit their students. This chapter will examine the purposes of state

standards, as well as analyze the current theatre standards of Massachusetts, Missouri and Texas.

Standards: The Purpose

Despite the problems often associated with state standards, they do serve a purpose. Standards are described by many educational philosophers as the foundation upon which curriculum should be built. At their conception, standards were developed with one goal in mind, to offer a high quality, uniform education to students no matter what their demographic; racially, geographically, economically or culturally (Dutro and Valencia). With this goal in mind, teachers must now ask, how can standards be utilized to their fullest potential in the development of curriculum?

Marzano mentions in many of his books that standards are daunting. He recognizes that standards can be convoluted and difficult to decipher. However, he also states that standards present teachers with building blocks for curriculum (Marzano and Haystead 12). Marzano calls the process of working through standards and deciphering their use in the classroom ‘unpacking’. This process takes each standard that a state presents and breaks it down. Teachers are encouraged to team up and chip away at standards, removing content that is considered extraneous and leaving behind the crucial elements that are deemed vital for a student to learn throughout the course of their education (Marzano and Haystead 14).

Throughout this process of breaking down state standards, teachers are able to determine how standards are grouped in order to decipher what units of study are

important to the curriculum being taught. Marzano describes these groupings as measurement topics. With such major changes in education, this form of analysis supports the belief that teaching is becoming more of a science than an art (Marzano, Pickering, and Pollock 1). It is essential that teachers be able to analyze and categorize standards on a must teach basis so that teachers can organize standards into teachable units rather than philosophical goals. As standards are broken into defined groups these groupings take on the form of solid and defined units of study. Standards inform teachers of the goals that ought to be achieved by the end of the study within the classroom.

W. Popham suggests that teachers should face the daunting task of analyzing the large amount of existing standards using a basic three tiered ranking system. This system encourages teachers to ask themselves what is essential to teach within a unit, what is highly desirable, and what is desirable. This allows teachers to know how to prioritize their time within a unit (Popham 34). By categorizing standards according to what information is essential for students to know, teachers are able to prioritize the planning of classroom time. It is in this way that a teacher can effectively cover standards and determine what standards are necessary to assess.

Once standards have been categorized by importance, efficient unpacking must take place to ensure that teachers understand exactly what their students need to know. Within the Understanding by Design model of curriculum, unpacking standards is the first step in planning a goal based curriculum. Standards present teachers with the learning goals that will drive the course of their classroom curriculum. Teachers must simply determine how to unpack the standards and make them useful. Standards are not

for students, they are curricular guidelines to inform teachers what their students need to know (Wiggins and McTighe 59).

According to Wiggins and McTighe breaking down standards is as simple as analyzing sentence structure. The idea is to read a standard and break it up by nouns and adjectives as well as the verbs. The nouns and adjectives point to the big ideas of the standard, the important ideas that a student needs to know, and then the verb informs the teacher what the student should be able to do with that big idea. The verbs describe skills and tasks that a student should be able to accomplish at the end of a unit of study. Educators must use these standards to influence what grouped units of study need to be accomplished, what is important for students to understand, and what students must be able to do in the time they study. This practice, will allow for a complete and cohesive set of units within classroom curriculum. In the following sections, this chapter will analyze and unpack theatre standards for the states of Massachusetts, Missouri, and Texas.

State Standards: Massachusetts

When investigating the national report card for state education, Massachusetts is ranked number two, with an 84.2% rating, out of fifty states for scores on standardized testing in 2012 (State Report Cards). When looking at educational statistics, the state of Massachusetts is exemplary in the areas of School Accountability/Economy and Workforce, scoring a 100%. On the other hand they rate in the 60% or D range for Incentives and Allocation, as well as College Readiness. For the most part, however, the

state of Massachusetts has worked hard to maintain a high level of excellence in education.

The location and demographics of Massachusetts might contribute to the high level of education in the state. Massachusetts is home to institutions such as Harvard, Massachusetts Institute of Technology, Boston College, and Wellesley College, which are historically some of the highest ranking schools in the country. With such a rich abundance of quality schools it is little surprise that the state itself takes great pride in providing excellent education on the primary and secondary levels as well as in higher education. As far as theatre is concerned, Massachusetts is in one of the most premium geographical locations for the arts. New York City is in close proximity to the state, offering an abundance of creative outlets and opportunities for experience. The city of Boston also offers a strong artistic environment of its own with Boston Conservatory and Boston College's art programs.

Repertory theatre also thrives in Massachusetts. For instance, the Merrimack Repertory Theatre, in Lowell Massachusetts, strives to offer audiences a variety of contemporary plays that will offer students new theatrical experiences. The Wang Center for Performing Arts is home to traveling productions throughout the year, producing shows from several genres, opera, musical, and dance. Theatre is fairly accessible to the public within the Boston area through websites like www.bostontheatrescene.com, a website dedicated to the sharing of information about Boston theatre productions. Through theatre programs such as Boston Conservatory and Harvard's American Repertory Theatre, and the existence of repertory theatre companies throughout the state, Massachusetts has allowed for theatre to be quite accessible to the public. The high

regard for education and the rich artistic atmosphere of the region offer ample opportunity for theatre education to grow and prosper in the 9-12 educational realm.

The Massachusetts standards for theatre education were adopted in June of 1999 by the Massachusetts Department of Elementary and Secondary Education. The arts curriculum itself encompasses music, dance, visual art, and theatre. Each area of study is allocated its own set of standards which have been researched and developed for each individual area. The frameworks format is broken into two areas. The first contains a list of strands under which individual standards are identified.

Within each subject area there are what Massachusetts identifies as strands of study. The area of theatre contains two strands, “The Arts Disciplines: Students learn about and use the symbolic languages of theatre” and “Connections: History, Criticism, Purposes and Meanings in the Arts and Links to Other Disciplines: Students learn about the history and criticism of theatre, its role in the community, and its links to other disciplines.” (Arts Curriculum Framework Review Panel, 1998–1999 6-7). These strands are very broad ideas that consist of several components. Listed along with each strand are standards. These standards provide pieces of information as to what areas will be pertinent to cover within classroom curriculum.

The second portion of the frameworks contains information on each individual standard. Connected to each standard is a list of tasks and skills that a student will need to understand and accomplish in order to be proficient within each standard. The first strand for Massachusetts theatre education is labeled The Arts Disciplines. This refers to the general level of knowledge an individual must possess in order to competently understand and execute the craft of theatre. Massachusetts has broken down this strand

into five standards: 1. Acting, 2. Reading and Writing Scripts, 3. Directing, 4. Technical Theatre and 5. Critical Response (Arts Curriculum Framework Review Panel, 1998–1999 57). These five standards cover practical aspects that are vital to the production of a play or musical. Each standard is then broken down further, listing the exact tasks and skills a student should be able to accomplish competently at each grade level. Massachusetts has chosen to break the grade levels into four groups rather than dissecting each grade individually.

In the first group, which includes Kindergarten through Fourth grade, the listed tasks are limited, allowing for basic tasks that are common among many subjects in this age group. This might consist of working in a group, or being able to pretend to be someone else. Neither of these tasks are formal or structured but vital in allowing the imagination to thrive and teamwork to build. The next grade group is Fifth through Eighth grade. This group begins to study the deeper dimensions of theatre, structure, and literary techniques. Techniques such as literary analysis, public speaking, and spatial mathematical equations are all skills that are taught within other realms of study such as literature, speech, and math and are reinforced interdisciplinary through the study of theatre.

The main subject of study in this thesis however is the Ninth grade through Twelfth grade category. For the purpose of curriculum writing, Massachusetts divides this group into two sections, the basic level of knowledge and the extended study. By the end of the basic course of study, students should have experience each area of theatre on an introductory level, and be able to identify basic concepts about theatre. At the end of the standards for the Arts Disciplines strand, there is a glossary of terms students should

be able to recognize from the teaching done in the classroom (Arts Curriculum Framework Review Panel, 1998–1999 58).

The second strand is a teaching tool, meant to be used in conjunction with the first strand. The Connections strand is meant to help teachers work in an interdisciplinary format. By helping students create connections between the theatrical concepts they are learning and another area of study, students are able to find meaning and purpose to the work they do. This connection also may allow them to understand and decipher a problem, using knowledge from another subject.

The Massachusetts standards comment that “The history, criticism, and philosophy of the arts are taught most effectively at the PreK-12 level when they are integrated with studio work and performance.” (Arts Curriculum Framework Review Panel, 1998–1999 91) In other words, it is not enough to teach the concept, there must also be practice. Within this area of education, critical thinking becomes a valuable tool. Allowing students to form connections between concepts and practical work, individuals begin creating connections between concepts and outside areas of study as well. In theatre this may allow a student to identify how a scenic designer may relate to mathematical study or a historian to a dramaturg.

The state of Massachusetts expands their research within state standards by offering curriculum examples of interdisciplinary lessons for theatre and history, as well as theatre and language arts. This allows students to broaden imagination by developing ideas on where theatrical artists fit into the social realm. What professions would an artist be able to fit into? What kinds of comparisons are there between the past and the present? How does American theatre differ from that of other cultures? This type of thinking

allows students to find a place for theatre in the world, rather than an isolated subject of study (Arts Curriculum Framework Review Panel, 1998–1999 91-99).

When analyzing the tasks placed within each Massachusetts standard, a teacher will find a variety of forms in which they are written. True to most states, some of the standards are very vague, and some are specific. For instance, Massachusetts theatre standard 3.8 is, “stage informal presentations for a variety of audiences.” It is a classic example of what Wiggins and McTigue label the “Goldilocks Problem”, the standard is just too vague (Wiggins and McTighe, *Understanding by Design* 61). These forms of standards do allow teachers much creativity and freedom for development within their curriculum. They also create difficulty for teachers, causing misunderstanding as to how the standard is meant to be taught or what is to be taught. There is little to no direction for a teacher to follow.

The tasks listed underneath each standard do however, offer an abundance of opportunity for diverse teachings to come into play. Most students will fall into one of three categories, visual learner, kinesthetic learner, and the auditory learner (Sadker and Zittleman). These learning styles suggest the need for a diversity of activities, allowing for students to process information in an understandable form. Massachusetts suggests tasks that allow for diverse learning in the classroom, challenging students to perform and analyze, to discuss literature as well as read it. In his book, *The Art and Science of Teaching*, Marzano discusses how a student is exposed to as many as 150 educational units per year (Marzano 175). With exposure to so much information, it is important that teachers structure classroom units in an organized manner. This aids students as they learn to organize and compartmentalize information they obtain in different classrooms.

Massachusetts helps teachers in the unit structure process by breaking down their frameworks as they do. The first strand within theatre, The Arts Discipline, lists the elements that are crucial to the execution of the art form. The second strand, is made of concepts that are crucial to the understanding of theatre as an art form and the establishment of its place in society. By breaking down the first strand as they do, Massachusetts allows for teachers to have at least five units immediately built into their curriculum: acting, reading and writing scripts, directing, technical theatre, and critical response. Looking at these five standards, a teacher could develop units of study for the classroom around those five standards alone, taking a full year to completely teach everything listed.

It is also possible that a teacher might take a more interpretive approach to the standards, puzzling together tasks to create a larger picture in terms of the standards. This would allow for teachers to build together their own units, using the standards as a backbone. From the structure of the standards themselves, it is vital for teachers to at least include performance, analysis, and production into their curriculum. These areas provide the skeletal structures to theatre. From studying the second strand of standards it is important to also incorporate historical concepts into the curriculum, as well as a format that allows students to discover personal relevance in studying the art of theatre.

Massachusetts standards are not considered to be the most comprehensive in the nation. However, other areas of their education program make the state one of the educationally top states in the country. While the standards seem sub-par at a 78.6% rating, the standards provide teachers with a foundation upon which to build a complete and comprehensive curriculum for theatre. The standards present performance oriented

objectives, production goals, and give advice for implementing interdisciplinary studies. Overall the state of Massachusetts standards can be a source of study that allow teachers to create cohesive curriculum.

State Standards: Missouri

Missouri received a score of 72% on the national education report card, ranking the state as a whole at 41 out of 50 states. Individually, Missouri scored an 87% in economy and workforce but decreases in spending, receiving a 56%. While this score seems low on a generalized scale, in comparison to other states Missouri is still ranked higher in spending than 15 states. Interestingly however, Missouri's highest score is for that of standards. Missouri received a score of 100% in the area of standards, surpassing Massachusetts who received only a 78% (State Report Cards).

Beyond showing ability in the structure of standards, Missouri also is in a prime location for the arts. Located in the southern area of the Midwest, Missouri is home to both Kansas City and St. Louis, offering an abundance of the arts. Kansas City is home to University of Missouri-Kansas City. The University's conservatory offers a strong MFA Theatre program. Kansas City itself also offers theatrical opportunities such as The Kansas City Repertory, Starlight Theatre, and the Coterie theatre. The city also built the Kauffman Center for Performing Arts in 2011, offering a home for innovative performances such as the Kansas City Ballet, Kansas City Symphony, Kansas City Jazz Orchestra, as well as traveling shows and performances. St. Louis is also rich with

theatre, offering the area The Fabulous Fox Theatre as well as works from Stages St. Louis, the Black Repertory, and the St. Louis Repertory, as well as other venues.

With such a rich environment for theatre surrounding each side of the state, Missouri also is home to another form of performance. Branson, while stereotyped by society as a home for “redneck” music and overdramatic zeal, offers much for an eager audience member. Branson is home to several theatres and over one hundred shows. The theatres in Branson offer some of the most advanced theatrical technology to date and allow for audiences to experience shows with talent, lighting design, and set spectacle. With Kansas City, St. Louis, and Branson giving Missouri access to the arts, education is able to thrive and develop in the area of theatre.

Missouri State Board of Education revised the educational standards for theatre in November of 2006. Each area of study is allocated its own group of standards. Missouri chose to implement the term Grade Level Expectations, or GLE, as its standards format. Instead of grouping grades together, the state of Missouri approaches each Grade individually, only grouping together the high school level grades when listing tasks and standards (Missouri Board of Education). The format suggests that each grade incorporates another step or level in the building of knowledge in theatre. By allowing each grade to be kept singular in standards, Missouri allows for active learning to take place on each level, increasing the ability to retain information and grasp basic theatrical concepts (Bachelor, Vaughan, and Wall). Standards are broken down into three groups, Product and Performance; Elements and Principles; Artistic Perceptions; Interdisciplinary Connections; and Historical and Cultural Contexts.

Production and Performance help to develop the practical tasks a student must understand to properly function in the artistic realm of theatre. Missouri identifies script writing, acting, design and technical theatre, directing, audience etiquette, and performing as the elemental areas of theatre education within Production and Performance (Missouri Board of Education). The definition listed with Production and Performance is, “Develop and apply skills to communicate ideas through theatrical performances” (Missouri Board of Education 1). Within these elemental categories, each grade is listed along with the task that students ought to be proficient in performing at the end of the grade. There are two levels listed under grades nine through twelve, proficient and advanced. For the purpose of this thesis, the curriculum development focuses on the expectations placed on the proficient level of student. Proficient is the level characterized as the student attending an Introduction to Theatre class.

Elements and Principles can be described as the level of theatre in which practical actions are backed by theory and research. Defined as a form to “select and apply theatrical elements to communicate ideas through the creation of theatre,” this strand encompasses the physical structure of a play, as well as the flow of a story. It also involves the study of the parts of the stage, as well as basic responsibilities for a director. Elemental areas of study within this strand are script writing, acting, design and technical theatre, and directing (Missouri Board of Education 10). Formatted in the same structure as the Product and Performance, Elements and Principles identifies the concepts that students need to understand in order to appreciate the physical elements of a performance.

The third strand is Artistic Perceptions. This is defined as a way to “develop and apply skills to explain perceptions about and evaluations of theatre and theatrical performance” (Missouri Board of Education 11). These standards guide teachers in incorporating critical thinking and analysis into curriculum. By covering the elemental concepts of analysis and evaluation and personal preferences, teachers allow students to critique performances they see using the concepts learned in the previous strands. It also allows for students to identify the possibility of personal bias when critiquing the quality of a performance around them. This is important when asking students to identify strengths and weaknesses within a production. Breaking down the critical analysis of a play can prevent simplistic responses such as “I liked it, it was good.”

Interdisciplinary Connections break down the concepts of a subject and allow students to identify, analyze, and create connections with multiple topics, outside the realm of theatre. By incorporating Interdisciplinary Connections into curriculum, teachers allow students to “develop and apply skills necessary to make connections between theatre and other arts/non-arts disciplines” (Missouri Board of Education 13). In previous areas, students develop the physical concepts and identify the theoretical and analytical elements of theatre. In this strand, students and teachers are able to focus on growing the connection between theatre and the world it inhabits. This strand is broken down into Interrelationships of the Arts, Technology in the Arts, and Integration into Non-Arts Disciplines. This allows students to identify the role that theatre has in both the artistic world and the social world. Creating these connections gives a foundational grounding for students, a place to resort to when questioning the place theatre has in society. The

answers to these questions give students the opportunity to appreciate the role theatre plays in the development of culture.

The final strand in the Missouri GLEs for theatre is the Historical and Cultural Context strand. This strand involves the teaching of research, theatre in life, cultural diversity and heritage, and careers. This strand contains two definitions. The first is for students to “develop and apply skills necessary to understand the role of theatre in past and present cultures throughout the world” (Missouri Board of Education 16) and for students to “develop and apply skills necessary to understand cultural diversity and heritage as they relate to theatre” (Missouri Board of Education 18). This area expands student thought to encompass the international world as well as the social world of theatre. By allowing students to combine all of the strands, a teacher is able to create a complete, well balanced piece of work, filled with research and several viewpoints.

These strands form puzzle components that when pieced together, create a picture of theatre that teachers can present to students in a clear and understandable fashion. Missouri’s format for structuring the GLEs allow for teachers to start curriculum development using theatrical basics. By continuously building on tasks and incorporating new ideas, theatre teachers can create a unique, dynamic, and innovative set of lessons that generate interest and depth in the high school classroom.

When discussing the Missouri GLEs, teachers are faced with an overabundance of options. The format of the standards allows for a concise description of ideas and concepts, however the tasks listed for student accomplishment are vague. This presents teachers with an almost blank canvas when developing curriculum. When dissecting the standards within Missouri theatre, teachers are given an idea on how evaluation might

take place. When in the process of unpacking standards according to Understanding by Design, or UbD, finding the assessment forms is vital to the creation of a well-developed curriculum. Missouri GLEs have formatted the wording of their standards in such a way that teachers are able to find ideas for how an assessment could take place at the end of an educational unit.

When studying the expectations for the theatre classroom in Missouri, there are a few groupings of standards that suggest the use of particular units. For instance, the repeated mention of acting, directing, script writing, and technical theatre conveys that there is a place for all of these studies within theatre curriculum. By developing strands in artistic perception, interdisciplinary connections, and historical analysis, Missouri is also mandating the integration of more than just production work into curriculum. While Missouri may not be considered a strong educational state within the United States, it does succeed in the creation of excellent theatre standards that can inform a well-rounded curriculum.

State Standards: Texas

The largest state in the south, Texas offers a rich abundance of diversity. While ranked twelfth of fifty on a national scale for overall education, with an average grade of 79.2, Texas is also one of the most influential states educationally in America. This could be attributed to the fact that Texas education receives media attention due to its strict standardization of education. As a whole though, Texas earns its lowest rating in spending, receiving a 51.1 percent. Texas does however have high scores in a few other

areas such as Economy and Workforce, as well as Standards, earning 100 percent in both areas.

In 2009, the United States turned its attention to the state of Texas as controversy began over the changing of its textbooks. Texas is a state that historically mandated the use of universal textbooks within all of its schools. Home to over one thousand school districts, changing textbooks is a matter of great importance to the state ('Revisionaries' Tells Story Of Texas Textbook Battle). When Texas deliberates over a change, several publishing companies are involved in what could be for them a very lucrative contract. A contract with the state of Texas could mean several future contracts with other school districts that trust in the direction the state of Texas decides is best.

While the textbook controversy did not affect the theatre programs in Texas, it did show the impact that Texas has to draw the attention of a nation when making major educational decisions. Texas is one of the largest states in the union. It offers much diversity in its land. Home to some of the most innovative cities in theatre, Texas allows students to experience a wide variety of topics as well as have access to a major city from almost anywhere in the state. The city of Austin alone is home to some prestigious university theatre programs and was the work place for one of the most famous theatre historians, Oscar Brockett. Austin's theatre scene offers a wide array of theatre companies as well as performance art spaces, creating opportunities for audiences and performers alike to experience a wide range of theatrical formats. Theatre companies include the Austin Shakespeare Festival which offers classical theatre experiences, as well as The Rude Mechanicals, which encompasses more experimental forms of theatre. The city of Dallas is home to the Dallas Theater Center which offers everything from

Shakespeare to American classic theatre. In addition to their diverse performance season, the Dallas Theater Center offers an abundance of educational classes and opportunities for the local schools to get students involved in theatre programs year round (Dallas Theater Center). In addition to Dallas and Austin, the cities of Houston, Fort Worth, San Antonio and El Paso all offer diverse theatre experiences to the various areas of Texas.

In the educational realm, Texas is home to the largest high school theatre competition in the world. The University Interscholastic League, also known as UIL, hosts over three hundred contests that produce over one thousand plays each year. The contests narrow winners down to the state level where forty one act plays are judged and a winner is determined. Over two hundred college professors participate to adjudicate competitions (UIL Theatre). This opportunity to experience theatre allows students to produce a performance in a zone that will be appreciated and receive constructive criticism. These opportunities to watch and participate in theatre in Texas allows theatre programs to thrive and survive.

The Texas Education Agency has released several structural forms for theatre education. The Texas Essential Knowledge and Skills, or the TEKS, spells out the basic standards for each class level of theatre curriculum, allowing for a building of knowledge in each subject taught. Another format that Texas offers is a Theatre Curriculum Framework guide, which lays out a basic curriculum for high school educators, offering innovative ways to incorporate the TEKS to high school curriculum. The goal in creating the TEKS was to allow students to experience a broad range of exposure to several disciplines throughout their K-12 education. The TEKS offer an in depth look to how a teacher can aid in the development of theatre from an early part of a student's education.

Originally adopted in 1998, the Texas TEKS have been revisited and revised throughout the years. In June 2012 the first draft for revisions on the Fine Arts TEKS were proposed to the board of education. In September 2012 the state of Texas turned in the final recommendations for the Texas TEKS in theatre. The finalized version is set to debut in June of 2013, after final revisions and changes are made (Texas Essential Knowledge and Skills Review Committee).

The current version of the theatre TEKS was adopted in July of 2001. This version of the TEKS splits theatre curriculum into levels by grade. The high school curriculum is divided into four levels of development. Focusing on Level 1, which is the equivalent to an introductory level class, the TEKS are organized into four strands. Each strand focuses on a different discipline within teaching such as Perception, Creative Expression/Performance, Historical and Cultural Heritage, and Critical Evaluation. Theatre 1 is specifically designated in the standards as a pre-requisite for subsequent levels of theatre classes. This course offers a diverse learning experience that is expanded upon in further theatrical courses. The goal in creating the TEKS for a Theatre 1 course was to, “increase their understanding of heritage and traditions through historical and cultural studies in theatre. Student response and evaluation promote thinking and further discriminating judgment, developing students who are appreciative and evaluative consumers of live theatre, film, television, and other technologies” (Texas Education Agency C-23). This goal for diverse learning encourages teachers to combine the strands in each lesson plan that is developed, allowing students to experience a broad range of events throughout a class.

The first strand, Perception, encompasses the understanding of theoretical concepts. Teachers are encouraged to teach students why an actor must warm up and how the literary conventions within a play connect physical movements with emotion and explain why it is that way. Developing this form of understanding allows a student to have a perception of the difference between a character, and self. Connected to the strand of Perception are six tasks that a student should be able to accomplish when completed with the course. These tasks deal with the why and how of physical actions, connecting the action itself with a description of how it is accomplished and why it is practiced.

The second strand, Creative Expression/Performance, encourages the teaching of the physical actions that Perception explains. There are two sections for Creative Expression/Performance, one for the use of the body and voice in acting and the other encompassing the teaching of technical theatre. There are four tasks listed for the strand of acting. These tasks involve teaching students the proper use of their voice and body, how to determine the elements of a character, the use of improvisation, and acting concepts during performance.

The second section of this strand includes the teaching of the non-performance elements of theatre. Students are exposed to the director's viewpoint, the designers, and the technicians. Instead of focusing solely on acting, students discover the many facets of theatre and are able to make connections with the practice of theatre production to other disciplines. The Texas theatre framework encourages the use of this strand to be taught simultaneously with the Perceptions strand, allowing students to form connections between the theoretical ideals and the physical actions (Center for Educator Development in Fine Arts 29).

The third strand included in the TEKS is the Historical/Cultural Heritage. This strand includes two tasks that students should be able to accomplish. These two strands involve students being able to not only connect historical events with theatrical moments but also form connections between cultural fluctuations that involve theatrical influence. This allows students to form connections with history, culture, and modern society. It also allows for students to incorporate interpretation into pieces as they learn and work on them.

The final strand within Texas standards is the Response/Evaluation strand. This strand encompasses the study of structure and concepts throughout live theatre. By studying the concepts involved in live theatre, students are able to identify the variances between different performance forms. Four tasks are listed in connection with Response/Evaluation. These tasks center on the ability for students to use proper vocabulary when describing and evaluating theatrical performances. This strand also teaches students to identify the differences and connections between various artistic vocations.

These four strands combined form a strong basis for teachers as they develop curriculum. The downfall to these standards is that while the state of Texas strives for consistent curriculum across the board, the standards listed for Theatre 1 are very vague, thus opening the door for teachers to create their own curriculum. The plus is however that the standards open themselves up for interpretation. The unique element to Texas standards is that along with each set of standards the state of Texas has commissioned a source to develop a framework, which aids teachers in developing diverse curriculum. The commissioned organization for Fine Arts is the Center for Educator Development in

Fine Arts, or CEDFA. This group organized a framework that explains how teachers can develop theatre through the grades, developing the TEKS through every grade (Center for Educator Development in Fine Arts). Along each page are quotes from theatrical figures as well as definitions for theatrical terms that are important to teach in the classroom.

The framework for high school theatre describes a recommendation for a breakdown of theatre curriculum. The state of Texas requires that high school students acquire one credit in the Fine Arts category. This involves attending at least one yearlong course in band, choir, visual art, or theatre during their four years in high school (Center for Educator Development in Fine Arts 28). According to CEDFA, Theatre 1 is designated as a survey course, focusing on introducing every element of theatre (Center for Educator Development in Fine Arts 27). The framework is structured in such a way that it presents teachers with sample curriculum, offering teachers a way to organize curriculum so that each lesson includes elements from each strand of instruction.

From analyzing the TEKS, one could determine that there is no set format that Texas specifies for the teaching of theatre. From reading the TEKS it could also be determined, however, that there ought to be elements of acting, technical theatre, and criticism involved. This allows for the full use of the TEKS to be utilized during the development of a complete and well-rounded high school theatre curriculum.

State Standards: A Comparison

When setting out to compare the standards of Massachusetts, Missouri, and Texas, one must take into account that each state has its own strengths and weaknesses.

In Education Week's ranking of each state, Missouri and Texas were both given a grade of 100% for state standards, where Massachusetts received only a 78.6%. Overall however, Massachusetts is ranked number two in the country for education with a grade of 84.2% where Texas received a 79.2% and Missouri a 72.3% in 2012 (State Report Cards). While these difference could be viewed as major, their grading in standards proves that where one state lacks, another may excel.

When studying the formatting alone for Massachusetts, one finds that the grouping for theatre standards is by grading groups, beginning with K-4, 5-8 and finally the high school grades, separated by two levels, proficient and advanced. This grouping allows for the repetition of specific concepts throughout several levels. Repetition is cognitively connected to the concept of retention in students. Evans and Federmeier describe retention in being connected to specific parts of the mind. While reading or learning a subject, an individual's mind is bombarded with information that increases the more they read. Evans and Federmeir suggest that if phrases are repeated at intervals throughout text, an individual is more apt to retain that information after finishing their reading (Evans and Federmeier). This concept can be the same in education. By repeating actions at set intervals, say every year, a student begins to retain information from repetition and reinforcement.

Missouri and Texas take a different route that is considered to be quite effective as well. By isolating each grade into its own standard unit, teachers are able to build information on top of each other, slowly adding to what they taught the previous year. This uses each year as an individual building block, focusing on the basics. By the time

students get to high school they are able to take part in a survey course which covers several dimensions of what they have been learning for several years.

According to the standards, all three states agree that the use of critical thinking in the classroom is vital to the understanding and discovery of connections. While some question the ability to teach critical thinking skills to students, it is no doubt still important that critical thinking be involved in theatre curriculum (Mulnix 464). This allows for the involvement of history and criticism in theatre. The concept of finding connections between characters, time periods or finding patterns all belong under the labeling of critical thinking. This topic must be encouraged by urging students to find similarities, differences, patterns and meanings in the literature they read. All three sets of state standards specify that criticism and perception be a part of high school theatre curriculum.

A common connection between the three states also lies in the description of active learning within the standards. Each state dictates the teaching of acting and stage production within school curriculum. Although teaching the theories is beneficial, studies show that active participation and the practical use of theories taught helps retention in students. One study showed that integrating learning activities into lecture, allowed students hands on experience that aided in forming connections and allowing for the retention of information (Bachelor, Vaughan, and Wall 54). Another study shows that integrating activities that allow for self-evaluation and active learning increases energy in students, decreasing fatigue (Czabanowska, Moust, and Meijer).

Theatre is a wonderful medium to introduce these measures. An actor is constantly in a state of self-evaluation, judging the effectiveness of a performance, the

connection to emotion, and his or her ability to communicate. These communication measures are attached to their ability to identify the parts of the stage or effectively communicate with and integrate director prompts into a performance. Introducing students into this active environment introduces them to the theories of early theatre practitioners while also encouraging critical thinking and retention to take place. Through the activity of script writing, students are able to develop an outlet for creativity while developing an understanding of story structure, setting, character development, editing, proof reading, and finalizing work. Writing integrates interdisciplinary skills as well as stresses the elements of play structure that is so vital for student growth.

While state standards have been argued to be ineffective, standards do serve a purpose within the classroom. The use of state standards to develop curriculum, insures a balanced, well-rounded unit structure. Ideally, standards also offer teachers, offering suggestions and tasks that help accommodate learning styles, intelligences, and retention within students. These practices present teachers with an abundance of choices in how to develop a class that is engaging, deep, and expansive in the craft of theatre.

CHAPTER III

THEATRE CURRICULUM FOR THE INTRODUCTORY HIGH SCHOOL CLASSROOM

This curriculum has been designed to fulfill state standards and insure a diverse high school student experience in the classroom. It is divided into six units, Voice and Body, Reading Analysis, Acting, Shakespeare, Playwriting, and Production. Each unit is broken down into daily lesson plans that include activities to promote information retention, teaching content, and allow students to take part in active learning. Historical concepts have influenced theatre and are distributed throughout each unit, allowing students to be exposed to history, theatrical concepts, and practice simultaneously. This allows students to form connections, developing respect for the information they are learning, as well as develop an outlook that allows for them to see the many connections that theatre has with modern society.

Throughout the following curriculum, several learning and communication styles are employed. Student communication and retention tends to be higher when drama has been introduced into the school (Tuisku). Many of these techniques used in the following curriculum were formalized by Gardner in his Multiple Intellegences theory in the 1980s,

as well as Robert Marzano in several of his writings about classroom management and development. By using educational techniques and incorporating literature on high school theatre education, this curriculum strives to provide students with a complete introduction to theatrical practice.

The curriculum mentions several resources that while not used as student texts, are encouraged for teachers to use as resources during the curriculum development process. Books like Brockett's *History of Theatre* are primarily used with college level students. Many teachers of theatre arts pull from resources like Brockett's to produce accessible information for high schools students. Another such resource would be J. Michael Gillette's book, *Theatrical Design and Production*. This book gives a basic overview and introduction to the design and technical aspects of theatre productions. The book gives teachers the basic concepts that are important to discuss within the theatre classroom when discussing the design process and the technical process in theatre. This resource can be invaluable to teachers when they are developing lessons about design and technology.

Another valuable resource for teachers is the book *Orientation to the Theater* by Theodore W. Hatlen. This book breaks down and analyzes the concepts introduced by Aristotle in a conceivable way. In education, students are required to study the structure of a story. In many English classes this calls for the study of exposition, climax and resolution. Many state standards explicitly require theatre students to study and learn the same concepts of Aristotelian analysis. Hatlen discusses several of the most famous genres of theatre, breaking down the Aristotelian concepts and utilizing them alongside

each genre. Although not utilized within this curriculum, another resource valuable to the study play analysis is Robert Ball's book *Backwards and Forwards*.

In the first unit of curriculum, students study actors' tools through the unit Voice and Body. This unit encompasses activities connected with physical movement and its connections to performance. Students learn to portray emotions through physical action and perform dialogue using proper diction. At the end of the unit, students combine voice and body to present contentless scenes, displaying how physical and vocal differences can change the tone and objective of a scene. The techniques learned in this unit directly feed into the following unit where students cultivate the tools for Reading and Analysis. In this unit, students develop methods in which to decipher story structure of a play. In groups, students will study the structure, history, characterization, and the context of plays. By the end of this unit students will be able to identify the components of the Freytag structure and characterizations within a play's structure.

The third unit, Acting, allows students to further the techniques learned in the first two units by creating characters and storylines through monologues and duets. By continuing observation exercises and character development, students are encouraged to study the portrayal of human truths through playing characters. The unit concludes with a partnered scene study where the student is challenged to incorporate the previously learned reading analysis with physical action from the first two units of the class. After this students are introduced to reading and analysis of heightened language through the Shakespeare unit. Students are introduced to poetic concepts and structures, reading and interpreting Shakespeare's language through hands-on experience. At the end, students

are challenged to translate scenes into modern language, encouraging critical thinking and understanding of the literature.

The final two units complement one another through student perception and work. In the fifth unit, students are given the task of writing a children's play. Students are encouraged to be observant of current topics that affect children and through those observations research and develop forms in which to present a play that children are able to process. Through this cooperative work, students become familiar with story structure, research methods, and current topics. In the final unit students are challenged to produce the play they have written. Dispersed throughout the rehearsal process, students are introduced to the basic concepts of design, learning about historical concepts as well as practical theatre methods concurrently. Through this work, students become familiar with the practical application of theatrical concepts and develop a knowledge base about the variety of career fields that theatre offers.

As a whole this curriculum offers students the opportunity to experience the many fields of theatre. By pairing educational techniques with theatrical ones, this curriculum creates the opportunity for students to have a fully immersive experience with theatre. As students play theatre games and design sets, they develop techniques that can be utilized within other modes of study. While students may not continue beyond the Introductory classroom, this curriculum allows for students to practice concepts that have the possibility of use in theatrical study, or other areas of work.

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Actor’s Toolbox (1)

Grade Level: 9-12

Objective: At the end of this lesson students will be able to identify the essential tools vital to an actor’s performance.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Exercise: Class Discussion<ol style="list-style-type: none">a. What tools are in the actor’s toolbox? Guide the discussion to talk about how an actor uses their face, voice and body to portray characters on the stage and screen.b. What can actors do to keep their tools in working condition? 2. Main Activity: Neutral/Warm-up<ol style="list-style-type: none">a. Explain the term neutral to students and have them align with feet parallel, spine straight, etc. For point of reference, teacher can refer to a neutron in science.b. Lead students in basic physical warm-ups that an actor might use. Discuss with them why warming up is important to actors.	<ol style="list-style-type: none">1. Opening Exercise:<ol style="list-style-type: none">a. White board or chalkboard to write answers. 2. Main Activity:<ol style="list-style-type: none">a. No materials needed. b. Warm ups might include back roll, neck, sternum, pelvis, knee, ankle, and wrist isolations. Remind students to breathe through their nose and

<p>3. Closing Activity: Journals. Introduce students to the concept of journals. Periodically they will be told to write in them, given a prompt. Today's, what tool do they feel is the most important to an actor.</p>	<p>out through their mouth.</p> <p>3. Closing Activity: Journals (provided by students or scratch paper that goes into folder)</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Trust (2)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to portray trust in fellow classmates.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Class Discussion: What is an observation? Talk about how an observation is not a judgment. Encourage students to make observations in the coming weeks and they will be discussed in class.2. Main Activity: Trust Trust Walk: Split the students into pairs. Partner one is the leader and partner two has their eyes closed. The first partner will take ten minutes to guide their blinded partner around the building. Instruct leaders to use as little speech as possible when guiding. At the end of the ten minutes partners switch and take another ten minutes to guide	<ol style="list-style-type: none">1. Opening Activity: no materials needed.2. Main Activity: while there aren't any materials necessary for this activity, it may be prudent to alert administration and other teachers about the activity. It would also be necessary for the teacher to be out in the hallway along with the students supervising.

<p>their other partner around.</p> <p>3. Closing Activity: Discussion/Journal: Ask students to discuss what they observed in themselves and their surroundings while they walked. How did they feel? Journal how they felt during the activity.</p> <p>4. Assignment: Walk exercise: Tell the students to take the next few days to people watch. Have them choose a walk that they find interesting and try to recreate it. They will show their walks to the class during the fifth lesson.</p>	<p>3. Closing Activity: Journal or scratch paper for folder.</p> <p>4. Assignment: This exercise trains students to observe their surroundings. Observation is an important skill that an actor can utilize.</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Trust (3)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to display trust in fellow classmates.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-Up: Lead students in same warm-ups as the first lesson (refer to the Main Activity section of the first lesson).2. Main Activities: Trust<ol style="list-style-type: none">a. Weeble wobble: split the class into two to three groups depending on size. One student will stand in the center and cross their arms over their chest. The center student becomes a weeble wobble and the students in the center will gently steer the center student around.b. Pair Stories: Pair up the class. Instruct students to think of a story from their life that includes a very distinct emotion. Instruct the pairs to observe the other as they tell their story. As the story is	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities: Trust is an essential element to working within theatre. In order to work with fellow actors an individual needs to trust that fellow actors will be able to support them on the stage.

<p>being told the partner should pay close attention to the vocal inflection, body movements and facial expressions their partner is making. As a class have some of the students retell their partner's stories, recreating the actions and voices their partner used.</p> <p>3. Closing Activity: Journal: What observations were made about the person you were paired with?</p> <p>4. Assignment: Remind students that their observed walks are due during the fifth lesson.</p>	<p>3. Closing Activity:</p> <p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-What is acting? (4)

Grade Level: 9-12

Objective: By the end of this lesson, students will be able to explore the concept of observation and reaction.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations: Discuss observations that students have made in their day to day life. What conclusions do they come to through these observations?2. Main Activities: Acting Games<ol style="list-style-type: none">a. Zip Zap Zop: class in circle, starting with one student the phrase “zip, zap, zop” is passed around the circle. Occasionally a student may determine to redirect the phrase or pass it across the circle using the phrases “boing” and “bang”.b. Complete the Image: Students stay in the circle and two students jump into the middle. They create a stage picture. Students take turns tagging one of the individuals out of the picture	<ol style="list-style-type: none">1. Opening Activity: Be sure to encourage students to be specific. Observations shouldn’t be judgments.2. Main Activities:<ol style="list-style-type: none">a. Although a game, the purpose is to create clear communication within the group as well as fine tune the reactions of students within the group. How fast and fluid can the movement get?b. This exercise encourages students to evaluate a scene quickly, observing a picture and drawing a conclusion. It also encourages students to think outside the box and create something new from the

<p>and creating a new scene based on the position of the second person in the center of the circle (Boal 130).</p> <p>c. French Telephone: Students stand in a circle and observe the person two from their right. They then begin to imitate the actions of that person but at an exaggerated level. This continues for an extended amount of time (Boal 134).</p> <p>3. Closing Activity: Discussion: Ask students if they could describe acting in two words, what would those words be and why?</p> <p>4. Assignment: Remind students that their observed walks are due during the fifth lesson.</p>	<p>given circumstances.</p> <p>c. This exercise, devised by Augusto Boal, encourages students to carefully observe their surroundings and construct an exaggerated recreation.</p> <p>3. Closing Activity: Students should be encouraged to use the knowledge learned from the activities so far.</p> <p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Observation (5)

Grade Level: 9-12

Objective: By the end of this lesson students should be able to hypothesize a theatrical character, based off of the physical features portrayed by fellow students.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity: Walk Presentation: Students are to present their chosen walks to the class. Begin by having the student walk as themselves. When cued, they should transition into their observed walk. Have the student reveal the answers to the questions at the end of the exercise.3. Closing Activity: Discussion: Why is observation so important to theatre?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: As students are walking as the class the following questions:<ol style="list-style-type: none">a. What gender is the person they are imitating?b. What age are they?3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Centers (6)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify the various character centers of the body.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<p>1. Opening Activity: Warm-up: Sixteen Walks: Instruct students to begin walking around the room. As they walk, instruct them to construct the following walking styles: -Stride, slink, stroll, march, pace, promenade, saunter, tramp, stalk, parade, stomp, skip, tiptoe, run, jog and sidle (Cohen 140).</p> <p>2. Main Activities: Commedia Dell'arte: Show power-point or handout describing different characters and their physical stances. How do they walk or move? -Encourage students to try walking like the character forms discussed in the power point.</p> <p>3. Closing Activity: Discussion</p>	<p>1. Opening Activity: Sixteen Walks: As the students are walking, remind them to have a goal in mind. Why are they walking?</p> <p>2. Main Activities: Be sure to mention to students that these characters are prevalent throughout history but were firmly defined in Commedia dell'arte.</p> <p>3. Closing Activity:</p>

<ul style="list-style-type: none">a. What did each walk make you think of?b. Why would an actor want to think about a character's walk?c. What can an audience deduce from a character's walk or appearance?d. What was the difference between the two exercises?e. What characters might be the equivalent to these characters today? <p>4. Assignment: Assign students the two minutes alone exercise from</p>	<p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Emotion (7)

Grade Level: 9-12

Objective: In this lesson students will be able to identify individual perceptions of emotion and response.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations Discussion2. Main Activities:<ol style="list-style-type: none">a. Individual Images: “Group stand in a circle facing out. Leader says a word or a theme and counts down from 3-1 at which time the participants turn and face into the circle presenting a frozen image of that word.” (Boal)b. Changing Emotion: This game requires students each receiving a scenario. They are to handle an object portraying a distinct emotion and then switch the emotion and undo what they have done portraying the new emotion (2009 Broadway Teachers Workshop).	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities:<ol style="list-style-type: none">a. Individual Images:b. Changing Emotion:

<p>3. Closing Activity: Journal</p> <p>4. Assignment: Remind students that the 2 minute alone exercise is due during lessons 9 and 10.</p>	<p>3. Closing Activity: Journal</p> <p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Transitions (8)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to execute emotional and physical transitions in performance.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activities:<ol style="list-style-type: none">a. Object Transformation: Class stands in circle, begin by creating a distinct object with hands, show this object and how to use it till class can guess what it is. Pass object to the right, student will use the object for a moment and then morph it into different object.b. Boal's Ball: "Choose a ball; play with it making sure your entire body is involved." (Boal). Practice with the ball while walking around the room. Periodically find a partner and switch balls with them (Boal).3. Closing Activity: Journal	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities:<ol style="list-style-type: none">a. This is a good opportunity to explain what a gesture sequence is and how it correlates with theatre.3. Closing Activity:

4. Assignment: Reminder that two minute alone exercise is due the next class period.	4. Assignment:
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Presentation (9)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to compare the perceptions and realities of everyday actions.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations Discussion2. Main Activity: 2 Minutes Alone Exercise: Students present two minutes from their everyday life to the class. This could be brushing their teeth, studying, making a snack, workout warm-up or any other appropriate display if time.3. Closing Activity: Journal: Take 10 minutes for students to write down observations they made in their own performance, as well as their classmates. Ask the question "I remember when".	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Presentation (10)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to compare the perceptions and realities of everyday actions.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none"><li data-bbox="380 1003 792 1037">1. Opening Activity: Warm-up<li data-bbox="380 1075 846 1360">2. Main Activity: 2 Minutes Alone Exercise: Students present two minutes from their everyday life to the class. This could be brushing their teeth, studying, making a snack, workout warm-up or any other appropriate display if time.<li data-bbox="380 1402 846 1608">3. Closing Activity: Journal: Take 10 minutes for students to write down observations they made in their own performance, as well as their classmates. Ask the question "I remember when".	<ol style="list-style-type: none"><li data-bbox="927 1003 1206 1037">1. Opening Activity:<li data-bbox="927 1075 1166 1108">2. Main Activity:<li data-bbox="927 1402 1195 1436">3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Diction Intro. (11)

Grade Level: 9-12

Objective: By the end of this lesson students will understand the basic terminology of vocal diction.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-ups 2. Main Activities: Diction Mad-lib: Students are handed a diction vocabulary list with definitions. They are also handed the Tips for the Stage: a Diction Mad-lib worksheet. Using the definitions students must identify which words are appropriate within the blanks on the page. It could be done individually or in groups of 2-3. Then as a class go through and see what conclusions students came to and what are the correct terms? 3. Closing Activity: Tongue Twisters: Hand each student an	<ol style="list-style-type: none">1. Opening Activity: In addition to warming up the body this week, add vocal exercises to allow students to physically and vocally loosen before class. 2. Main Activities:<ol style="list-style-type: none">a. This activity is an example of a Modified Cloze Procedure. The purpose is to allow students to individually read, analyze and deduce a conclusion. 3. Closing Activity:

<p>individual tongue twister. Each student is to take that tongue twister and study it. Encourage students to practice their tongue twister in pairs. While reading with each other students should pay attention to the qualities that were just discussed.</p>	
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Diction (12)

Grade Level: 9-12

Objective: By the end of the this lesson students will be able to identify vocal connections with emotion.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<p>1. Opening Activity: Observation Discussion</p> <p>2. Main Activities: Subtextual Intention: Divide class into pairs and determine which partner is A and which is B. A partners will receive a slip of paper with the phrase “If music be the food of love, play on, Give me excess of it; that surfeiting, The appetite may sicken, and so die.” B partners will receive the phrase Each partner will then pick a subtextual intention from a pile. In their pair, they must create a scene, objective, reason for that line to be stated using the subtextual intention they drew. After each performance the class will determine what intention they used.</p>	<p>1. Opening Activity: During this discussion, encourage students to also take note of the vocal observations they make.</p> <p>2. Main Activities:</p> <p>a. In this activity the vocal choices a student makes should convey the emotion and intention of the scene. Students should be able to categorize observations made throughout presentations to determine what the student is trying to convey.</p>

<p>3. Assignment: Students will be assigned a partner and a contentless scene. They are to use the script to create a scenario using their voices and bodies to convey the objective they are trying to achieve. This will be the final project for the unit, due at the end of the next week. Use the rest of class time to begin planning.</p>	<p>3. Assignment: A contentless scene is an activity that could be effectively used to help students connect the physical aspects to acting with the vocal. It allows students to see the power of vocal changes and physical changes in intention. The lines within the scenes are the same, the scenarios are completely different.</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Diction (13)

Grade Level: 9-12

Objective: At the end of this lesson students will be able to detect changes in inflection and tone in spoken phrases.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activities:<ol style="list-style-type: none">a. Sound jungle: encourage students to find their own space in the room and sit down. Students can either lie down or sit with their eyes closed. Proceed to instruct students to collaboratively recreate different environments purely using their voices.<ol style="list-style-type: none">i. Jungleii. Mountainsideiii. Beachiv. Farmb. Phrase Tennis: Have students pair up with their contentless scene partner. Determine who is A or B. Sitting across from each other have partner A look away from their partner and relax for a moment with their eyes closed. Partner A turns to look back at B and makes a short observation of the first thing they	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities:<ol style="list-style-type: none">a. This activity allows students to begin to detect how sound alone can set the tone of a specific environment.b. This activity requires students to listen closely to their partners, determining the technical changes that take place that may change the entire meaning of the phrase.

<p>notice. B repeats the phrase using the exact intonation they heard their partner use. The phrase is repeated by each for a 2-3 minute time period. Partners should truly listen to hear how their partner is saying the phrase and do their best to repeat it exactly as they hear it.</p> <p>3. Closing Activity: Discussion/Journal</p> <ul style="list-style-type: none">a. Discuss how the changes in vocal inflection may change the way someone hears a message.b. Journal about the observations students made that day throughout the class.	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Diction (14)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to perform sound poems using clear and concise diction.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations discussion.2. Main Activities:<ol style="list-style-type: none">a. Diction Bingo. Students write vocabulary words on their Diction Bingo playboard. When the definition of a word is read, they cover the space with a piece of paper. Once 3 of their spaces have been covered they yell Bingo!b. Sound Poems: Pass each student a sound poem. Inform them that they will perform the poems in class the next day. When reading the poem students will need to determine what they want to convey through the poem and the inflection to be used. They need to keep in mind that these poems need to be	<ol style="list-style-type: none">1. Opening Activity2. Main Activities:<ol style="list-style-type: none">a. This game is a good way to discuss and further remind students about the importance of these vocabulary words. What are they and how can they be used? Also might be prudent to inform that a quiz is coming soon.b. Be sure to inform students that this form of performance was developed at the beginning of the 20th century during the Futurist and Dadaist movements. The purpose was to “compress into a moment or two the essence of a dramatic situation.” (Brockett and Hildy 427).

<p>performed utilizing the ideas and concepts discussed in the vocabulary.</p> <p>3. Closing Activity: Work on Sound Poems.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice-Diction (15)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to perform sound poems using clear and concise diction.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Vocal Warm-up2. Main Activities:<ol style="list-style-type: none">a. The Machine of Rhythms: A student begins a movement and action that depicts a part of a machine. One by one students begin to add elements to this machine, creating a large working object that is cohesive and functional (Boal 90).b. Sound Poem Presentation3. Closing Activity: With time left after sound poem presentations allow pairs to meet and work on contentless scene.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Body and Voice-(16)

Grade Level: 9-12

Objective: Students will be able to identify the components of diction and story processes.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activities:<ol style="list-style-type: none">a. Diction Quizb. Partner Stories: Divide students into pairs. Determine A and B. begin by having A tell a story about a time in their life when they lied or were lied to. B then repeats the story omitting any characteristics they didn't feel pertinent. A will then consider the revisions and retell the story while B adds physical action.3. Closing Activity: Journal/Free write	<ol style="list-style-type: none">1. Opening Activity:2. Main Activities:<ol style="list-style-type: none">a. Diction Quizb. Partner Stories: This activity, developed by Joan Lipkin, encourages students to think about process or creating a story orally and connecting words with action (Lipkin).3. Closing Activity

Content Area: Introduction to Theatre

Unit/Lesson: Voice and Body (17)

Grade Level: 9-12

Objective: Students will be able to effectively construct a performance using both body and voice to convey intention.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Observation discussion.2. Main Activity: Contentless Scene Preparation: Students will have the hour to work with partner and prepare for performance.	<ol style="list-style-type: none">1. Opening Activity2. Main Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice (18)

Grade Level: 9-12

Objective: Students will be able to recognize the importance of given circumstances to performance.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<p>1. Opening Activity: Warm-up</p> <p>2. Main Activities:</p> <p>a. Symphony of Sound: students are encouraged to sit in a circle and listen to their surroundings focusing on one sound at a time. After a certain amount of time students begin to improvise sounds to add to what they heard in the environment.</p> <p>b. Orchestra and Conductor: Students split into groups of 6-8. One is identified as the conductor. Each student invents a sound that the conductor listens to. Using the sounds of the players, the conductor composes a musical piece of sound.</p> <p>3. Closing Activity: Journal: How does listening to surroundings contribute to performing?</p>	<p>1. Opening Activity:</p> <p>2. Main Activities:</p> <p>a. Symphony of Sound: This exercise allows students to clear their minds of mental “noise” and focus on the details of their surroundings. These observation help to identify given circumstances to add to performances (Jesse 39).</p> <p>b. Devised by Boal, this exercise can be used to introduce the idea of structure. Musical pieces are composed of a beginning, middle and a finale (Boal 96).</p> <p>3. Closing Activity: This prompt allows students to</p>

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice- (19)

Grade Level: 9-12

Objective: Students will be able to convey intention through physical action and words by performing contentless scenes.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: 10 minute scene preparation.2. Main Activity: Contentless Scene: Students perform contentless scenes.3. Closing Activity: Discussion: Ask the students to recount memorable moments of the scenes using the phrase “I remember when...”	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: This discussion allows for students to reflect on moments in the scenes. These observations point out choices the students made that conveyed clear intention.

Content Area: Introduction to Theatre

Unit/Lesson: Body & Voice- (20)

Grade Level: 9-12

Objective: Students will be able to convey intention through physical action and words by performing contentless scenes.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 3.7, 3.8, 5.12, 5.13, 5.14, 5.15, 5.16, 6.6, 8.6, 8.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-B-1, HC2-A-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.C, 3.C, 3.E, 3.F, 5.A, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: 10 minute scene preparation.2. Main Activity: Contentless Scene: Students perform contentless scenes.3. Closing Activity: Discussion: Ask the students to recount memorable moments of the scenes using the phrase "I remember when..."	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: This discussion allows for students to reflect on moments in the scenes. These observations point out choices the students made that conveyed clear intention.

Content Area: Introduction to Theatre

Unit/Lesson: Reading and Analysis (1)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to produce short scenes using three basic story elements.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Discussion<ol style="list-style-type: none">a. What makes a good story?b. Are there specific elements of a story you like?c. What does a story need to be complete? 2. Main Activity: Three picture tableau<ol style="list-style-type: none">a. Break class into groups of three.b. Instruct students to think of a story from their life with a distinct beginning, middle, and end.c. Student is to create three pictures, one picture for each portion of the story.d. Groups present picture stories to class, ask students how clear the story was and if they were able to say what it was through the pictures.e. Ask students to recreate scenes again adding dialogue.	<ol style="list-style-type: none">1. Opening Activity: This discussion allows students to share what they feel is important in a story while identifying vital plot elements such as exposition, inciting incident, climax, and denouncement. 2. Main Activity: In the opening activity students have the opportunity to talk about and learn the basic aspects of a story's plot. In this activity, students use a more tactile approach in practicing the elements from above. This kinesthetic approach fosters learning for students more apt to bodily learning (DeHart, Sroufe and Cooper).

<p>f. Groups present scenes again.</p> <p>3. Closing Activity: Journal: What did you learn from the activity about story structure?</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (2)

Grade Level: 9-12

Objective: Students will be able to identify elements of story structure within the children stories.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Discussion: What must a story have to make it interesting? 2. Main Activities:<ol style="list-style-type: none">a. Read <i>Jack and the Beanstalk</i> (Kellogg), <i>The Emperor's New Clothes</i> (Anderson), or <i>The Velveteen Rabbit</i> (Williams).b. Freytag Pyramid: Pass out a handout with the Freytag pyramid. Talk about exposition, inciting incident, rising action, climax, falling action, resolution and denouncement. Students should discuss the elements of the handout using the chosen story as a model.c. Character center walks: Have students continue to walk around the room. Begin by having students walk normally. Then have them	<ol style="list-style-type: none">1. Opening Activity: Try to steer the conversation to lead students to identify conflict as an essential element in story development. There must be something at stake. 2. Main Activity:<ol style="list-style-type: none">a. Using a story that students are already familiar with allows for them to listen to details within the story that might serve to justify story structure.b. Using literary elements such as the Freytag pyramid helps to promote interdisciplinary teaching. The Freytag pyramid serves as a literary element taught in English literature classes. The pyramid itself can serve as a learning tool for both linguistic learners and spatial learners. The auditory structure of the story and the visualization of the pyramid promotes retention (DeHart, Sroufe and Cooper).

<p>follow these instructions:</p> <ul style="list-style-type: none">i. Let your head lead your walk.ii. Let your chest lead your walk.iii. Let your pelvis lead your walk.iv. Let your toes lead your walk. <p>3. Closing Activity: Journal.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (3)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify archetypes by analyzing character traits.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<p>1. Opening Activity: Character Center Walks: Character center walks: Have students walk around the room. Begin by having students walk normally. Then have them follow these instructions:</p> <ol style="list-style-type: none">a. Let your head lead your walk.b. Let your chest lead your walk.c. Let your pelvis lead your walk.d. Let your toes lead your walk. <p>2. Main Activity:</p> <ol style="list-style-type: none">a. Stereotypes: Pass out cards with stereotypes written on them. Each student performs how they feel that character would walk.b. Discussion:<ol style="list-style-type: none">i. What might the relationships be between these characters?ii. How would they relate to each other?iii. What would happen to relationships if the	<p>1. Opening Activity: Character Center Walks: This activity is a good time to begin describing archetypes with students. Inform them that they were commonly used in commedia dell'arte.</p> <ol style="list-style-type: none">a. Ask students what memories or ideas are conjured with each walk.b. What might the characteristics be of a person that walks that way? <p>2. Main Activity:</p> <ol style="list-style-type: none">a. Studying the relationships between characters allows students to study the dynamic of scenes. How do characteristics change the course of a scene? Reminding students that many of these stereotypes are closely related to the types learned in commedia dell'arte.

<p style="text-align: center;">cheerleader teamed up with the nerd?</p> <p>3. Closing Activity: Introduce the <i>Love Doctor</i>: Read short synopsis on <i>Love Doctor</i> along with fact sheet on historical context and playwright.</p> <p>a. What does the title <i>Love Doctor</i>, make you think the play is about?</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Reading and Analysis (4)

Grade Level: 9-12

Objective: By the end of this lesson, students will be able to use plot points to create a hypothesis of how the plot continues.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Pass out Freytag Pyramid, character plot and Love Doctor Script.2. Main Activity: <i>Love Doctor</i>: Assign students with roles to read. Begin reading through the play as a class.<ol style="list-style-type: none">a. Students should be reminded to take notes on the characters and try to classify which commedia dell'arte character they fit with.b. Periodically stop to discuss characters, plot.3. Closing Activity: End each class period by asking what has happened in the plot to that point. What has been discovered about the characters?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: As students read through play, they should be notating plot changes and character changes on their hand out. This note taking allows for them to track where they are and hypothesize where the plot is going.3. Closing Activity: This discussion allows students to share their hypothesis with their peers and guess what they think they is going to happen next.

Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis: (5-6)

Grade Level: 9-12

Objective: By the end of this lesson, students will be able to use plot points to create a hypothesis of how the plot continues.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Instruct students to gather in a circle with their scripts and plot/character handouts. Briefly ask students to recount what has happened up to this point in the script.2. Main Activity: <i>Love Doctor</i>: As a class, continue reading <i>Love Doctor</i>. Be sure to continue to stop periodically and discuss plot and character development.3. Closing Activity: Discuss plot.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (7)

Grade Level: 9-12

Objective: By the end of these lessons, students will be able to categorize plot points of a play into the Freytag structure.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Instruct students to sit in circle as before.2. Main Activity:<ol style="list-style-type: none">a. Finish reading <i>Love Doctor</i>.b. Discuss plot points for the play. Where in the plot do students think the exposition, inciting incident, climax, resolution and denouncement took place?<ol style="list-style-type: none">I. How did the characters affect the plot?II. Does the setting of the play tell us anything about the play?III. What would we do if this play was set today?IV. What themes did you notice throughout the play?3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (8)

Grade Level: 9-12

Objective: Students will use Freytag to identify plot structure in their play. They will also be able to categorize character traits, patterns and themes.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<p>1. Opening Activity: As students walk into the room, hand each a card with a name of a play on it. Instruct students to join other students with the same play name, these will be their groups for the dramaturgy project.</p> <p style="padding-left: 40px;">What does the title tell you about the play's plot?</p> <p>2. Main Activity: Dramaturgy Project</p> <p>a. The plays assigned are:</p> <ul style="list-style-type: none">i. <i>Raisin in the Sun</i>ii. <i>All My Sons</i>iii. <i>Monkey's Paw</i>iv. <i>Arsenic and Old Lace</i>v. <i>The Glass Menagerie</i>vi. <i>Flowers for Algernon</i> <p>b. Groups will read their play and discern responsibility for presenting the following to the class:</p> <ul style="list-style-type: none">i. Play historyii. Playwright Biographyiii. Play Synopsis/Freytagiv. Play meanings/themes	<p>1. Opening Activity:</p> <p>2. Main Activity:</p> <p>a. Throughout the reading, periodically stop students and tell them to take a minute to discuss what has occurred and move on. Students are to keep track of plot and characters in the same fashion that they did during the class reading of <i>Love Doctor</i>.</p> <p>b. Students should continuously be asking each other:</p> <ul style="list-style-type: none">i. How is history affecting the story?ii. How are the Characters affecting the story?iii. Are there any themes

<p>3. Closing Activity: Group Discussion: Students take the final 5 minutes to recap what has occurred. Based on what has occurred so far hypothesize what will happen next.</p>	<p>that can be connected to the play?</p> <p>c. Point out to the class the guiding use of the Oral Retelling poster if they need help for discussion direction.</p> <p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (9-12)

Grade Level: 9-12

Objective: Students will use Freytag to identify plot structure in their play. They will also be able to categorize character traits, patterns and themes.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Students recount what has happened so far in the reading. What will happen next?2. Main Activity: Groups continue reading their plays, keeping in mind the areas of study that they need to focus on analyzing.3. Closing Activity: Students discuss what has happened and hypothesize what they believe will happen. -Was their previous hypothesis correct?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. Continue to periodically stop the groups and encourage them to discuss the plot, characters and themes that are persisting throughout the play.3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Reading & Analysis (13-17)

Grade Level: 9-12

Objective: Students will be able to construct a group presentation explaining, plot structure, character traits, themes, and history of assigned play.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Distribute handout for group project to class.2. Main Activity:<ol style="list-style-type: none">a. Students are to begin working on researching and structuring their group presentations. Presentation should consist of:<ol style="list-style-type: none">i. Title: What was group's initial response to the play's title and what significance does it play in the plot?ii. Playwright: biography, professional credits, awards.iii. Plot structure of the play. What was the history of the play? Is the time the play is set in important? Why? Characters and their involvement.iv. Themes/Images: What themes were prevalent throughout the play? Were there any important topics? How did the theme impact the story? Were there any	<ol style="list-style-type: none">1. Opening Activity: For this portion it is alright to be in the classroom.2. Main Activity: To aid in the research, class should be held in the library or computer lab. This allows students to access computers and the books and databases available through the school. Be sure to know procedure for signing out computer labs and work rooms.

<p>images that were mentioned throughout the storyline? What information would help to understand the play?</p> <p>b. Be sure to remind students to always cite their sources.</p> <p>3. Closing Activity: Groups should meet before class ends to discuss where they are at and work together to combine information about presentation structure.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Reading and Analysis (18-20)

Grade Level: 9-12

Objective: By the end of these lessons, students will be able to present a report on the reading and analysis of a play.

Standards:

Massachusetts: 2.11, 2.12, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 6.5, 6.6, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, IC2-A-2, HC-A-1, HC-B-1, HC2-A-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.D, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Procedures:	Materials Needed/Notes:
<ol style="list-style-type: none">1. Opening Activity: Students have five minutes to prepare to present or discuss what will be needed to present.2. Main Activity: Students will present projects.<ol style="list-style-type: none">a. Each project ought to be 10-15 minutes in length.b. There will be a time for questions at the end. Students may ask questions for clarification and the teacher may ask questions to find depth in student knowledge.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (1)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify the traits of effective acting.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: DVDs, TV, journal

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: What is acting?<ol style="list-style-type: none">a. Watch Meryl Streep interview from <i>Doubt</i> (Shanley).b. Discuss clip and ask students to brainstorm.2. Main Activity: Watch clip from <i>Wit</i> (Edson and Thompson).<ol style="list-style-type: none">a. Was it good?b. What made that clip good?3. Closing Activity: Journal entry: Who is your favorite actor/actress and what makes them good?	<ol style="list-style-type: none">1. Opening Activity: This clip can be found within the special features of the <i>Doubt</i> DVD. The clip is from an interview between John Patrick Shanley and Meryl Streep.2. Main Activity: The scene from the movie is the DNR scene between Vivian Bearing and Susie. The famous popsicle scene.3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (2)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to classify the physical and mental traits that make up a character.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Handouts

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Ask the class to answer this question: How should an actor prepare to play a character? (Use example from the set of Marathon Man)2. Main Activity:<ol style="list-style-type: none">a. Have the class divide into groups of four to five.b. Each group will be given a list of character traits and be asked to answer the following questions:<ol style="list-style-type: none">i. Out of these traits which ones relate to human characteristics and how?ii. Choose three characteristics that seem to be the most important characteristics. Out of those three which is the most important?c. After 5-10 minutes of discussion each team will write their top three on the board putting a check	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:

<p>by a trait if it is already listed.</p> <ul style="list-style-type: none">d. After all of the traits are on the board we will go through them as a class to see why these traits are listed and discuss which one is the most important (choices).e. Why is the character trait of wants so vital to a character and their storyline? <p>3. Closing Activity: The final discussion will be about why it's important to relate human and character traits on stage. This will be done in their groups.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Acting (3)

Grade Level: 9-12

Objective: Students will be able to categorize techniques used in a proper audition versus an improper audition.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Television, Computer, Internet, VCR/DVD Player

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity:<ol style="list-style-type: none">a. Discuss what makes a good audition.b. Play clips from American Idol Auditions pausing frequently to discuss what about presence, dress, audition choice make for a good or bad impression.c. Why is a good audition important?3. Closing Activity: Discussion: Why are monologues important to an actor?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (4)

Grade Level: 9-12

Objective: At the end of this lesson students will be able to identify the important qualities of a monologue.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Computer lab, internet, scripts, anthologies.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations2. Main Activity:<ol style="list-style-type: none">a. Discuss the important aspects students should look for in a monologue.<ol style="list-style-type: none">i. Ageii. Genderiii. 1 minuteiv. Comedic/Dramaticv. From a play, not a movie.b. Allow students to look through scripts and databases for a monologue.3. Closing Activity: Journal: What type of monologue would be good to perform?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: 3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (5)

Grade Level: 9-12

Objective: At the end of this lesson students will be able to identify the important qualities of a monologue.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Computer lab, internet, scripts, anthologies.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity:<ol style="list-style-type: none">a. Discuss the important aspects students should look for in a monologue.<ol style="list-style-type: none">i. Ageii. Genderiii. 1 minuteiv. Comedic/Dramaticv. From a play, not a movie.b. Allow students to look through scripts and databases for a monologue.3. Closing Activity: Assignment: Read through the monologue and ask yourself the following questions:<ol style="list-style-type: none">a. What is your goal or objective in the monologue.b. Who are you speaking to?c. What is your obstacle?d. How are you trying to achieve your goal?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: This activity, while not a written assignment introduces the concepts that will be discussed further using the GOTE activity (Cohen 63).

e. What do you expect to result from the monologue?	
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Content Area: Introduction to Theatre

Unit/Lesson: Acting (6)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to describe the traits of their character.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: GOTE handouts, student monologues

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity:<ol style="list-style-type: none">a. Have students form a circle.b. Allow 2 students to volunteer to read their monologues.c. After students share ask them:<ol style="list-style-type: none">i. What is your Goal?ii. Who or what is your Other?iii. What are your Tactics?iv. What are your Expectations?v. Assignment: GOTE Worksheet: Allow students time to work on GOTE worksheet individually (Cohen 64).3. Closing Activity: Have students work in pairs and share what they've written about their characters.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: These questions allow for students to approach their character as a human within a story rather than a one dimensional performance. Cohen describes GOTE as "the key to putting yourself into the role and approaching the character with the full resources of your acting instrument..." (Cohen 64).3. Closing Activity: The GOTE activity allows for students to have a point of reference for their character while working on monologues in class.

Content Area: Introduction to Theatre

Unit/Lesson: Acting (7)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to separate a monologue into beats.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Monologue copies, Song handout

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations2. Main Activity: Moment Analysis (Lazarus 47).<ol style="list-style-type: none">a. Pass out the song <i>Somewhere Over the Rainbow</i>. Individually have students split the song lyrics into moments using parentheses.b. Compare student moments as a class.c. Break class into pairs. Have pairs discuss the moments using four questions:<ol style="list-style-type: none">i. What is the situation?ii. Is this something the character is experiencing internally or externally?iii. Is this a real or imagined moment?iv. What is the time frame?3. Closing Activity: Assignment:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Students need to begin breaking down their own monologue into beats/moments.	
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Content Area: Introduction to Theatre

Unit/Lesson: Acting (8)

Grade Level: 9-12

Objective: Students should be able to present peers with constructive criticism on monologues.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity: Students present Monologues for critique. By this point students should:<ol style="list-style-type: none">a. Have determined GOTE for their monologue.b. Broken their monologue into beats.3. Closing Activity: Journal: What advice have you seen or heard today that could apply to personal monologue?4. Assignment: Students should have monologue memorized by Friday.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:4. Assignment:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (9)

Grade Level: 9-12

Objective: Students should be able to identify the beats and meanings within their monologue.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Observations2. Main Activity:<ol style="list-style-type: none">a. Pair students up.b. Interview each other, asking the questions presented in the Beats exercise from earlier in the week.c. Students should dissect monologue using the exercise from two days before.3. Closing Activity: Journal: What discoveries have made about your character's story?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. Allowing students to work together in group settings to discuss character traits promotes kinesthetic collaborative learning.3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (10)

Grade Level: 9-12

Objective: Students should be able to present peers with constructive criticism on monologues.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity: Students present Monologues for critique. By this point students should:<ol style="list-style-type: none">a. Have monologues memorized.b. Be able to identify character's Goal, Other, Tactic, and Expectation.3. Closing Activity: Journal: What discoveries have you made from critiques?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (11)

Grade Level: 9-12

Objective: Students will be able to slate and present monologue.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity:<ol style="list-style-type: none">a. Instruct students about how to slate before an audition.b. Draw numbers for performance order.c. Allow students to perform in order.3. Closing Activity: Give feedback after performances are done.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (12-13)

Grade Level: 9-12

Objective: Students will be able to present a formal monologue performance to an audience.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<p>1. Opening Activity: Full Warm-up</p> <p>2. Main Activity:</p> <ul style="list-style-type: none">a. Create an order for performance.b. Students should perform monologues being able to portray:<ul style="list-style-type: none">i. Introduce Monologue through slating.ii. Character Goals, Others, Tactics, Expectations. <p>3. Closing Activity: Students fill out a self-evaluation form at the end of the 2nd performance day.</p>	<p>1. Opening Activity: Whereas on other days a partial warm-up is alright, on a performance day it is important that students have a full physical and vocal warm-up.</p> <p>2. Main Activity:</p> <p>3. Closing Activity: Self-evaluation give students the freedom to be reflective on their performance as well as offer their own strengths and weaknesses. It offers the teacher insight into process as well as what the students learned from the project.</p>

Content Area: Introduction to Theatre

Unit/Lesson: Acting (14)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify the basic skills needed to work with partners onstage.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<p>1. Opening Activity:</p> <ul style="list-style-type: none">a. Observationsb. Yes &:<ul style="list-style-type: none">i. Students stand facing a partner (this is something that can be done with a group of three if needed).ii. Students tell a story one sentence at a time, accepting whatever their partner gives them.iii. It could help to use the prompt to start: Sally woke up this morning. <p>2. Main Activity: Acting with the “Other” (Cohen 30): Switch partners, partners look at each other, figuring out how to cause reactions from their partner.</p>	<p>1. Opening Activity:</p> <ul style="list-style-type: none">a. Observationsb. Yes &: This activity allows for students to understand the concept of reading their partner and accepting what they are given. This not only helps with communication but story structure. Students are challenged to develop a story with a beginning, middle and end. <p>2. Main Activity: This activity allows for students to interact with each other, paying close attention to how their partner reacts to different situations. Cohen describes that “the more fully you contact your acting partner, the</p>

<p>3. Closing Activity: Journal: How does knowing your partner help with scene work?</p>	<p>more fully you will be acting.” (Cohen 31)</p> <p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Acting (15)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to locate a scene that allows for both characters to have full involvement.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Scripts, internet

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Discussion: Why is it important to get to know the people you work with onstage?2. Main Activity:<ol style="list-style-type: none">a. Discuss that a good scene includes (Izzo 115):<ol style="list-style-type: none">i. Conflictii. Relationship: Whoiii. Whereiv. Whenb. Partners search for scenes from plays.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting

Grade Level: 9-12 (16)

Objective: By the end of this lesson students will understand basic stage blocking.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Mark the classroom to show where the audience would be, upstage and downstage.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity:<ol style="list-style-type: none">a. Ask groups of students to form what they believe would be a pretty stage picture.b. Have the groups decide a way to articulate the picture on paper. 2. Main Activity:<ol style="list-style-type: none">a. Explain how the terms upstage and downstage evolved. Explain stage right and left and how it is different from house right and house left. Go over the basic stage areas used; upstage right, upstage center, upstage left, center stage right, center stage left, and center, downstage right, downstage center, downstage left.b. Establish areas of the classroom as upstage and downstage. Call out different areas of the stage and have the students move to that area. Once the students	<ol style="list-style-type: none">1. Opening Activity: The lesson, adapted by Allison E. allows for students to kinesthetically learn about stage directions. 2. Main Activity:

<p>seem to have an understanding of the areas of the stage, incorporate the "acting positions" into the activity. For example, say USL, full front.</p> <p>3. Closing Activity: Have students write in scene scripts what they believe could be good blocking.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Acting (17)

Grade Level: 9-12

Objective: By the end of this lesson, students will be able to utilize basic blocking techniques in their partner scene.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Scripts, handouts, signs

Procedures:	Notes:
<ol style="list-style-type: none"><li data-bbox="337 1022 841 1119">1. Opening Activity: Review techniques learned the lesson before.<li data-bbox="337 1203 841 1526">2. Main Activity: Continue by explaining how full front, full back, profile, one quarter and three quarter are used to expand on the position of the actor. Explain the abbreviations for the terms; USL, USR, etc. Explain how these are used in a prompt book or when writing blocking down.<li data-bbox="337 1568 841 1778">3. Closing Activity: Students write what they believe would be good stage positions. Over the next few days students will have the opportunity to try the blocking and change it as they see fit.	<ol style="list-style-type: none"><li data-bbox="928 1022 1416 1119">1. Opening Activity: This allows for students to verbally recall what was covered the lesson before.<li data-bbox="928 1161 1416 1266">2. Main Activity: Using handouts, have students practice as they did the day before.<li data-bbox="928 1526 1416 1707">3. Closing Activity: Students are given the opportunity to practice techniques taught but also visually see them practiced and written down.

Content Area: Introduction to Theatre

Unit/Lesson: Acting (18-20)

Grade Level: 9-12

Objective: After this lesson students will be able to perform and critique scenes in front of peers.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Handouts, scripts

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Character analysis Chart<ol style="list-style-type: none">a. What are the facts, what lines support those facts?b. What are their personality traits? What lines/actions support those traits?2. Main Activity: Students perform scenes for class using blocking and critique. By this point students should be able to:<ol style="list-style-type: none">a. Identify GOTE for character.b. Perform the scene with blocking.c. Identify character relationship and conflict.3. Closing Activity: Journal: Students can write about what they have experienced or free write.4. Assignment: Lines need to be memorized by lesson 21.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. Peer critiques allow for students to have impact on each other's performances. These impacts further endorse observation.3. Closing Activity:4. Assignment:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (21-23)

Grade Level: 9-12

Objective: After this lesson students will be able to perform and critique scenes in front of peers.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Warm-up2. Main Activity: Students perform scenes for class using blocking and critique. By this point students should be able to:<ol style="list-style-type: none">a. Identify GOTE for character.b. Perform the scene with blocking.c. Identify character relationship and conflict.d. Scene should be memorized.e. Use props throughout scenework.3. Closing Activity:<ol style="list-style-type: none">a. Journal: free write	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Acting (24-25)

Grade Level: 9-12

Objective: Students will be able to perform scenes for an audience utilizing blocking and character techniques.

Standards:

Massachusetts: 3: 1.14, 1.15, 1.16, 1.17, 2.11, 3.7, 3.8, 4.12, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 8.6, 8.7, 10.1

Missouri: PP-B-1, PP-B-2, PP-B-3, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-D-2, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.F, 2.A, 2.B, 2.C, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity:<ol style="list-style-type: none">a. Full warm-upb. Zip, Zap, Zop2. Main Activity: Students will perform their scenes for the class audience.3. Closing Activity: Journal and Self-Evaluation	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare: A Day With the Bard (1)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to create a linear timeline of Shakespeare’s life and work.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Shakespeare quotes, terms, laminated poster board or paper, Shakespeare Encyclopedia, reference books, Shakespearean lexicons

Procedures:	Notes:
4. Opening Activity: a. Before class begins, hang quotes from different Shakespearean plays around the classroom. b. After the bell, read quotes aloud and lead group discussion: i. Are the quotes or terms recognizable? Where are the quotes from? ii. Are these quotes and terms still used in today’s vocabulary? 5. Main Activities: a. Break up the class into groups to compile a timeline of information about the Bard. Ask the students to answer the following questions: i. Where/when was he born? ii. What were his most famous plays? iii. What were his	1. Opening Activity: 2. Main Activities:

<p>achievements?</p> <ul style="list-style-type: none">iv. When were his most famous written?v. What were important events in his life? <p>b. Come together as a class and compile a timeline of his life on the board, sharing what the class found.</p> <p>6. Closing Activity: Close the class by asking the students to record 5 facts they found interesting or 5 facts that they learned that day in their journals.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare: The History Around the Bard (2)

Grade Level: 9-12

Objective: This lesson will allow students to connect the past with Shakespeare as a person.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Notes, projector

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Open the class with a discussion about what students think life was like back in Shakespeare's day.<ol style="list-style-type: none">a. Who was on the throne?b. Would they enjoy the patriarchal society?c. Can they guess what women might have worn?d. What percentage was in the court and what was common among the people?2. Main Activity:<ol style="list-style-type: none">a. Pass out the note sheets to the students.b. Go through the lecture on Shakespearean history.3. Closing Activity: As a closing activity ask students to write a journal entry comparing modern times with Shakespeare's.<ul style="list-style-type: none">-Are there any social norms, traditions or	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

events that remind students of something more recent?	
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Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare: Misconshrewed Terminology (3)

Grade Level: 9-12

Objective: This lesson will introduce students to the terminology and sentence structure of Shakespeare's verse.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Slips of paper with words/phrases, slips of paper with definitions, Ordering Shakespeare Around handout (Handout Attached)

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity:<ol style="list-style-type: none">a. Hand students a phrase, term, or definition corresponding to a moment in <i>Taming of the Shrew</i>. Allow them a moment to read it.b. Ask students to see if they can pair the phrases and words with definitions.2. Main Activity:<ol style="list-style-type: none">a. Group students up into groups of 4.b. Pass out the 'Ordering Shakespeare Around' handout to each group and 4 pieces of computer paper. Explain the activity. (Handout Attached)c. Each group writes one word from their sentence on the piece of computer paper and presents the sentence to the class changing the word order.3. Closing Activity: Ask the students	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

<p>to write a paragraph in their journal about an activity they do everyday (such as brushing their teeth). Encourage them to switch the word order of some of the sentences to make them sound heightened.</p>	
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Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare: Image or Fact (4)

Grade Level: 9-12

Objective: This lesson will allow students to illustrate what is image and what is fact within Shakespeare's verse.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Each student needs a copy of *Taming of the Shrew*, Petruchio's speech form 4.1 and Katherine's speech from 5.2 of *The Taming of the Shrew* on a slide or overhead.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Pass out handout with the two monologues.2. Main Activity:<ol style="list-style-type: none">a. Have students read the passage aloud 2-3 times. Then have the all your students pair up. One student silently pantomimes the actions indicated in the piece while the other student reads the passage aloud, (e.g., gossiping in sands, laughing, grow big-bellied, etc.) Switch and repeat.b. Put the passages on an overhead projector, and ask students to eliminate all the imagery from the passage including descriptive words and phrases. Pare the passage down to the facts, just the facts.c. Read aloud what remains.d. Compare to the original. How has the meaning changed? What	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:

<p>important details about their friendship are missing? All of the mental pictures are removed-how does this affect the meaning? What phrases from the original should be returned for clarity? How does the new version sound to your ear? How has the rhythm changed?</p> <p>e. Using the overhead, ask volunteers to substitute synonyms for some of the excised words or phrases: for example, "the beach" for "Neptune's yellow sands," "goods" for "merchandise," "human being" for "mortal." Add these back into the speech. What effect does this have on clarity? On the listener? On the reader?</p> <p>3. Closing Activity: Conclude the class by reading the original passages aloud with their original partners.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Drama

Unit/Lesson: Shakespeare: Immerse in Verse (5)

Grade Level: 9-12

Objective: This lesson will allow students to gain hands on experience on Shakespeare's verse.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Verse Workshop (handout attached), youtube, tv/dvd access

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Open the class by discussing the importance of the tools they have cultivated so far in verse.2. Main Activity:<ol style="list-style-type: none">a. Have students circle chairs up.b. Pass out the verse workshop packets.c. Work through the workshop as a class.3. Closing Activity: As a closing activity, watch the trailer of <i>Ten Things I Hate About You</i>.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: The trailer for <i>Ten Things I Hate About You</i> can be found on Youtube.

Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare: Reading the Text (6)

Grade Level: 9-12

Objective: These lessons allow students to dissect the story of *Taming of the Shrew*.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Copies of *Taming of the Shrew* scripts for each student, lexicons

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Begin each class with a brief discussion on the plot of the play and movie from the day before. Ask students to identify a few similarities and differences between the movie and play.2. Main Activity:<ol style="list-style-type: none">a. Circle the chairs and read 15 pages of the script aloud, stopping to explain plot, decipher language and answer questions.b. Watch 10 minutes of the movie.3. Closing Activity: Allow students five to ten minutes to compare similarities and differences between the play and movie in journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare (7)

Grade Level: 9-12

Objective: This activity allows students to utilize the tools they have cultivated throughout the unit to decipher Shakespeare’s verse.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Copies of *Taming of the Shrew* scripts for each student, lexicons, reference books, encyclopedias.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Begin the class with a brief discussion about the synopsis of the play and the advantages of modernized adaptations.2. Main Activity:<ol style="list-style-type: none">a. Split the class into 5 groups and assign an Act from <i>Taming of the Shrew</i>.b. Inform students that they will have the opportunity to either rewrite a scene from their assigned act or perform a scene as written with full production.<ol style="list-style-type: none">i. If scene is rewritten, group must decide what era the scene will be written in and justify the production decisions accordingly.ii. If not rewritten, scene will be performed in original text, using acting	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:

<p>techniques talked about at the beginning of the unit.</p> <p>iii. Allow students to begin work in groups.</p> <p>3. Closing Activity:</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare:

Grade Level: 9-12

Objective: By the end of this lesson students will be able to translate Shakespearean text into modern vernacular.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Copies of *Taming of the Shrew* scripts for each student, lexicons

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Allow five minutes for questions and answers.2. Main Activity:<ol style="list-style-type: none">a. Split students into their groups.b. Allow students to work on project, practicing.3. Closing Activity: Clean up classroom and allow time for final questions.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Shakespeare

Grade Level: 9-12

Objective: These lessons allow students to dissect the story of *Taming of the Shrew*.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.7, 3.8, 4.12, 4.13, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.7, 8.6, 8.7, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-B-4, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-D-3, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.C, 1.E, 1.F, 2.B, 2.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C

Materials: Copies of *Taming of the Shrew* scripts for each student, lexicons

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Allow students five-10 minutes for group work and prep.2. Main Activity: Group Presentations3. Closing Activity: Discuss presentations and how they enjoyed the unit.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (1)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify essential components to the setting of a play.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: notecards, handout

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Brainstorm: What does a playwright need to consider when writing a play? 2. Main Activity:<ol style="list-style-type: none">a. <i>A Play in a Day</i> activity (Atman 31).b. Pass out notecards to students. Read each item one at a time from the setting portion of the handout. Collect and portion each element into piles. Draw one card for each pile. That card will represent that element in the “play’s” setting. 3. Closing Activity: Look at all the elements for play setting and as a class discuss what the play’s setting would be and how that would affect	<ol style="list-style-type: none">1. Opening Activity: 2. Main Activity: This activity promotes, class collaboration as well as cognitive connections between phrases and their theatrical definitions. This activity targets both of Gardner’s interpersonal and intrapersonal intelligences. Intrapersonal relationships strengthen by allowing students to identify personal instincts when hearing plot elements. Interpersonal relationships are strengthened when collaboration on plot setting take place. 3. Closing Activity:

<p>plot lines, play genre, mood, and tone.</p> <p>4. Assignment: Inform students to be thinking about topics that would be important and relevant for children to learn. Ideas will be discussed in class two days from now.</p>	<p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (2)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to develop play characters using the traits suggested in the activity.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Review plot elements from day before. How can a play's setting affect a story?2. Main Activity:<ol style="list-style-type: none">a. <i>A Play in a Day</i> activity Part 2 (Atman 31).b. Pass out notecards to students. Read each item one at a time from the character portion of the handout. Collect and portion each element into piles. Draw one card for each pile. That card will represent that element in a character's development.3. Closing Activity: Split the class into groups of 4. As a group, using the elements discussed over the course of 2 days, class must develop a storyline using the freytag pyramid for a play.4. Assignment: Inform students to be thinking about topics that would be	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:4. Assignment:

important and relevant for children to learn. Ideas will be discussed in class one day from now.	
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Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (3)

Grade Level: 9-12

Objective: Students will be able to identify strengths within a play's structure through the inspiration of a picture.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: picture and envelopes

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Have students share stories developed from previous lessons.2. Main Activity: Picture activity: Split class into groups of 3-4. Hand each group a picture in an envelope. Students will write a 2-3 minute scene using picture as inspiration. Students need to keep in mind the play development elements from previous lessons.3. Closing Activity: One or two groups can share story with class.<ol style="list-style-type: none">a. Is the scene developed?b. Did the scene and the picture make sense together?c. How did the scene incorporate the picture?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (4)

Grade Level: 9-12

Objective: Students will be able to identify topics that are relevant to elementary school children.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Journal: How do current events affect theatre?2. Main Activity: Brainstorm ideas of topics that are relevant to young children. This could be as serious as drugs to eating one's vegetables.<ol style="list-style-type: none">a. Why is the topic important?b. Is it possible to write a play about?c. What lesson could children learn from a play about this topic?3. Closing Activity: Students vote on three topics that they would enjoy writing about.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: It is important that this vote is as unbiased as possible. Three choices allows the teacher to see what the top choices are and then decide which would be the best suited topic to work on.

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (5)

Grade Level: 9-12

Objective: Students will be able to locate information about current topics that are prevalent in elementary school students lives.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Computers, internet

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will either meet in the computer lab or will meet briefly in the classroom.2. Main Activity:<ol style="list-style-type: none">a. Research: Students are to research facts, cases, ideas, concepts, and basic structure of topic chosen for writing.b. Students should write down or print out what they find interesting in order to discuss it in following classes.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity: Be sure to check and sign up for use of a computer lab.2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (6-10)

Grade Level: 9-12

Objective: By the end of the day students will be able to identify the components of story structure using the Freytag pyramid as visual aid.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Lay out facts from previous day's research.2. Main Activity: Present freytag pyramid to students (best on a board). Discuss plot points and story structure.<ol style="list-style-type: none">a. Plot pointsb. Plot elements (beginning lessons)c. Charactersd. Character traitse. Conflict3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. It might become important to point out that at times it is best to start with either the climax of a story or the resolution to the story and add detail from there ending with the beginning (Lipkin). -Ask the students: how do the characters change throughout the course of the play?3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (11-12)

Grade Level: 9-12

Objective: Students will be able to create portions of a script that are cohesive with the storyline.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Plot freytag pyramid

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Present students with freytag pyramid of chosen storyline. Divide class and story into three portions.2. Main Activity:<ol style="list-style-type: none">a. Students divide into their groups.b. Students need to identify:<ol style="list-style-type: none">i. Characters within their portion of the script.ii. Plot points needing to be covered.c. Begin writing dialogue for the script.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: Periodically stop the groups and have them discuss where they are at within the dialogue.3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (13)

Grade Level: 9-12

Objective: By the end of this lesson, students will be able to create a script using an image as inspiration.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: As students enter the room, hand students an envelope with a number on it. Write the following instructions on the board:<ol style="list-style-type: none">a. DO NOT OPEN THE ENVELOPEb. Find students with the same number as you.2. Main Activity: Image Inspiration<ol style="list-style-type: none">a. Instruct students to open envelopes within their group and take a look at the picture.b. Groups have 20-30 minutes to create a 3 minute story and script using the image as inspiration. Stories must contain:<ol style="list-style-type: none">i. A central conflictii. Exposition, Climax, and Denouncement.3. Closing Activity: Groups present their pieces to the class. Class should be able to identify:<ol style="list-style-type: none">a. Central conflict	<ol style="list-style-type: none">1. Opening Activity: Each envelope needs to contain a picture of some kind. Find photos that are abstract and could inspire any number of stories. Artwork will also work. Students within a number group should all have the same photo.2. Main Activity:3. Closing Activity:

<p>b. Exposition, Climax and Denouncement</p> <p>4. Assignment: Students are to go home and find images that remind them of their play's storyline. Bring next class.</p>	<p>4. Assignment:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (14)

Grade Level: 9-12

Objective: Students will be able to begin the revision process on writing so far.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students need to circle up the chairs and bring scripts.2. Main Activity:<ol style="list-style-type: none">a. Each group presents text they have written. As a class discuss:<ol style="list-style-type: none">i. Textual flow, paceii. Adherence to the storyline.iii. Strengths and Weaknessesb. As a class discuss the state of the play. Ask:<ol style="list-style-type: none">i. Is the structure complete?ii. Are there any plot points missing?iii. What is working, what is not?iv. Should anything be changed?3. Closing Activity: Determine what aspects of the play need to be changed.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. Through this exercise, students are able to reflect on peer work and analyze it. Students are encouraged to present constructive advice that challenges groups with workable objectives.b. This portion of the class facilitates discussions about how and where the script should be changed. This encourages democratic choices grounded by the students.3. Closing Activity: Have a student act as secretary and take notes throughout the class discussion.

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (15)

Grade Level: 9-12

Objective: Within the context of this lesson, students will be able to implement changes to group portions of the script.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none"><li data-bbox="334 980 824 1119">1. Opening Activity: Encourage secretary from the day before to share notes from class discussion the day before.<li data-bbox="334 1199 824 1337">2. Main Activity: Split the class into their writing groups in order to implement changes made from the day before.<li data-bbox="334 1377 602 1413">3. Closing Activity:	<ol style="list-style-type: none"><li data-bbox="922 980 1393 1152">1. Opening Activity: This job encourages not only individual student responsibility but records accountability for the class as a whole.<li data-bbox="922 1199 1154 1234">2. Main Activity:<li data-bbox="922 1346 1187 1381">3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (16)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to track the editing progress made with their script.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Regroup. Students will split into writing groups and discuss progress made so far and what needs to happen next with script.2. Main Activity: Students should continue to write assigned script portions. At this point in the writing process students should be asking:<ol style="list-style-type: none">a. Is this script active?b. Does it follow the flow of the story?c. Is there any extraneous material?d. Does the dialogue flow?e. What can be cut?f. If cut, does it disrupt the story?3. Closing Activity: Journal. Free write, allow students to write for at least 10 minutes.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: Free writing allows for a time of self-reflection and expression. By allowing students to free write, educators give students permission to write their most vulnerable thoughts which creates the opportunity for creativity.

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (17)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to identify a conclusion to the group writing process.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Zip Zap Zop2. Main Activity: Students will continue to write portion of script. At this point in time students should be able to:<ol style="list-style-type: none">a. Find a conclusion to their portion of the script.b. Identify the strengths and weaknesses.c. Collectively agree on the final result.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity: This activity placed in this specific setting allows for students to work cohesively as a group but also relax.2. Main Activity:3. Closing Activity:

song scenes to the rest of the class.	3. Closing Activity:
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Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (19)

Grade Level: 9-12

Objective: Students will be able to identify the strengths and weaknesses within the script.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students need to circle up the chairs and bring scripts.2. Main Activity:<ol style="list-style-type: none">a. Each group presents text they have written. As a class discuss:<ol style="list-style-type: none">i. Textual flow, paceii. Adherence to the storyline.iii. Strengths and Weaknessesb. As a class discuss the state of the play. Ask:<ol style="list-style-type: none">i. Is the structure complete?ii. Are there any plot points missing?iii. What is working, what is not?iv. Should anything be changed?3. Closing Activity: Determine what aspects of the play need to be changed.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. Through this exercise, students are able to reflect on peer work and analyze it. Students are encouraged to present constructive advice that challenges groups with workable objectives.b. This portion of the class facilitates discussions about how and where the script should be changed. This encourages democratic choices grounded by the students.3. Closing Activity: Have a student act as secretary and take notes throughout the class discussion.

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (20)

Grade Level: 9-12

Objective: Students will be able to collaboratively edit and change script as plot issues arise.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Secretary from the day before shares notes on what needs to be changed within the play.2. Main Activity: As a class read through the script and make changes to areas that need changing.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (21)

Grade Level: 9-12

Objective: Students will be able to conduct a table reading of the script in order to analyze final edits.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Instruct students to gather in a circle with edited script.2. Main Activity: Students will conduct table read. Scripts will be distributed and read around the circle. As script is being read students will take notes about:<ol style="list-style-type: none">a. Flow of dialogueb. Final editsc. Last minute changes that need to be made.3. Closing Activity: Journal. Students should spend 10 minutes writing their personal reflection about the play at this point.<ol style="list-style-type: none">a. Will it be affective?b. Is it still appropriate?c. How will it be received?d. Write three ideas for transitions between script portions.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (22)

Grade Level: 9-12

Objective: Students will be able to create transitions that will allow the script to flow.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Discussion. Is editing relevant in today's society?2. Main Activity: As a class analyze the scripts from the different groups and create transition possibilities that will allow the script to flow from one subject to the next.3. Closing Activity: Free write	<ol style="list-style-type: none">1. Opening Activity: With the strong societal emphasis on social networks, immediate updates and blogs, is editing still pertinent to human communication?2. Main Activity: Considering that the script is being written in groups, how does each section need to change to allow for smooth transitions between each portion of the story. Transitions are vital to storytelling. By creating strong transitions, students are able to create a strong and cohesive script.3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Playwriting (23-25)

Grade Level: 9-12

Objective: By the end of this lesson students will be able to edit and complete the writing process of a strong and cohesive script.

Standards:

Massachusetts: 1.14, 1.15, 1.17, 2.12, 2.11, 3.7, 3.8, 4.12, 5.13, 5.14, 5.15, 5.15, 6.5, 7.5, 7.6, 7.7, 8.6, 8.7, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-1, PP-E-1, PP-F-1, EP-A-1, AP-A-1, AP-B-1, IC-A-1, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.E, 1.F, 2.B, 2.D, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students gather in a circle with scripts and notebooks.2. Main Activity: Read through script and identify areas that still need to be edited. At this point in the process the students should be able to have created a script with:<ol style="list-style-type: none">a. A strong linear storyline.b. A plot with exposition, a climax, and a denouncement.c. Character relationships.d. Clear transitions.3. Closing Activity: As a final activity for the unit students will fill out both a group reflection form and a self-reflection form.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity: These forms allow for students to reflect on the working process of the project, sharing strengths and weaknesses they identify in the project, group and within themselves. This allows for the teacher to review the work done within each group and identify work ethic and participation among students.

Content Area: Introduction to Theatre

Unit/Lesson: Production (1)

Grade Level: 9-12

Objective: Students will be able to identify the production functions required in theatre.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Ask students: In order to perform the play we just wrote, what do we need?2. Main Activity: As a class students should read and audition for the roles they want to play within the written story.3. Closing Activity: Each student will submit a cast list of who they believe should play each role along with reasons why. Students should make sure that they cast themselves but also write in a job	<ol style="list-style-type: none">1. Opening Activity: This discussion should bring about answers such as, lights, a director, costumes, hair and makeup, sound, PR. Ask the questions:<ol style="list-style-type: none">a. If lights/costumes/hair/sound were NOT part of a show, would the show be complete?b. Is there any one part of production that is any more or less important than another?2. Main Activity:3. Closing Activity: Stress to the students that their casting choices should be based purely on the auditions within the class. By forcing students to include the reasons why they make casting choices, students

they'd be interested in learning outside of performance.	are unable to arbitrarily cast a show.
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Content Area: Introduction to Theatre

Unit/Lesson: Production (2)

Grade Level: 9-12

Objective: Students will understand the basic role of the director/stage manager.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<p>1. Opening Activity: On a scrap of paper each student should draw a picture of what they think would make a pretty stage picture, using three people.</p> <p>2. Main Activity: Stage Pictures: Divide the class into groups of 4. Each student will stage their picture using the people in their group. Ask the class:</p> <ul style="list-style-type: none">a. What kind of mood is in this scene?b. Which character is the focus?c. If the picture was changed slightly would the tone of the picture be changed?d. How could the focus be changed within the picture?e. Is there a message within the picture? <p>3. Closing Activity: Discussion. Ask</p>	<p>1. Opening Activity: Stress to the students that stick figures are alright.</p> <p>2. Main Activity: This activity forces students to critically look at pictures on stage, determining how focus is made or changed.</p> <p>3. Closing Activity:</p>

students:

- a. How do exercises like this one affect a director?
- b. What does a director have to think about when looking at a play?

Content Area: Introduction to Theatre

Unit/Lesson: Production (3)

Grade Level: 9-12

Objective: Students will begin the rehearsal process for written play.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will form a circle with their scripts. Roles and jobs will be distributed by the teacher.2. Main Activity: Students will begin a read through of play. Those assigned minor roles and production jobs need to take notes on each character.3. Closing Activity: After read through, students discuss how they imagine the characters to be portrayed. These notes will be important to designers as they gather props and look at costume possibilities.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (4)

Grade Level: 9-12

Objective: Students will be able to identify blocking shorthand as well as justify movements as characters.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Journal. Free writing2. Main Activity:<ol style="list-style-type: none">a. Have students share stage pictures they did not get to the class before.b. Ask for volunteers. Assign a student an action. Inform them that they need to, without words, justify the action in their performance.3. Closing Activity: Why does a director need to justify an action?	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:<ol style="list-style-type: none">a. It is important that students have the opportunity to share their work within the context of class in order to receive feedback from their peers.b. Ask students what their objective was in performing that action. In some cases teacher may have to give the student an objective. Ask: what are you trying to convey to the audience?3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (5)

Grade Level: 9-12

Objective: Students will be able to conduct a blocking rehearsal.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Zip Zap Zop2. Main Activity: Students begin the blocking process. As a class determine the necessary set up of the playing space. How should the set be configured? What makes the most sense.3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: Encourage students that as a unit they must think like a director. This will allow for the characters to be portrayed the way they need to be. The teacher should interject on an as needed basis. This allows for the class to have full artistic freedom and input within the production process. Teacher should ask questions like:<ol style="list-style-type: none">a. What makes sense?b. What is achievable in this space?c. How is this choice justified?3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (6)

Grade Level: 9-12

Objective:

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: As students arrive in the classroom, they ought to set the floor plan out for rehearsal.2. Main Activity: Continue blocking of the play.3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

<p>Noh character. It is their job to design a makeup look that they feel would match the description of that Noh character.</p>	
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Content Area: Introduction to Theatre

Unit/Lesson: Production (8)

Grade Level: 9-12

Objective: Students will be able to arrange a floor plan and block a scene.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: As students arrive in the classroom, they ought to set the floor plan out for rehearsal.2. Main Activity: Continue blocking of the play.3. Closing Activity: Journal.4. Reminder: Advise students to not waste time in class to do make up the next day.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (9)

Grade Level: 9-12

Objective: Students will be able to apply makeup using techniques covered in class.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will gather makeup supplies together.2. Main Activity: Two students within each group will apply make-up to the third, following the design created the class period before.3. Closing Activity: Each group will present work to the class. Class will discern which Noh character the makeup is inspired by.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (10)

Grade Level: 9-12

Objective: Students will be able to arrange a floor plan and block a scene.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<p>5. Opening Activity: As students arrive in the classroom, they ought to set the floor plan out for rehearsal.</p> <p>6. Main Activity: Continue blocking of the play.</p> <p>7. Closing Activity: Journal.</p> <p>8. Reminder: Advise students to not waste time in class to do make up the next day.</p>	<p>4. Opening Activity:</p> <p>5. Main Activity:</p> <p>6. Closing Activity:</p>

Content Area: Introduction to Theatre

Unit/Lesson: Production (11)

Grade Level: 9-12

Objective: Students will be able to conduct a production meeting within the classroom.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Freeze. Students will form a circle and two students will form a stage picture. One student will go in and tap someone out to take their place, creating a new picture.2. Main Activity: Discuss the blocking up to this point. What kinds of costumes need to be developed? What kinds of props are needed?3. Closing Activity: Journal.4. Reminder: Alert students that lines need to be memorized by the next week.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (12)

Grade Level: 9-12

Objective: Students will understand the basic elements of costumes.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: Magazines, computer paper, glue, scissors, fabric swatches, paint samples.

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Hand each student a character analysis sheet. They can fill out the sheet based on their character from the current play or a character from another play altogether.2. Main Activity: Costume Collage. Allow students to create a collage of pictures that could inspire costume ideas about the character they just analyzed. Collage should include:<ol style="list-style-type: none">a. Color samplesb. Fabric ideasc. Patternsd. Silhouettes3. Closing Activity: Allow students to present collages to the class. Ask them to explain each choice and why they made the choice they did.4. Reminder: Students need to bring a	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity: This activity encourages students to think about the character as a whole and not just as a physical being.3. Closing Activity:

clean, empty milk jug and some newspapers into class in two class periods.	
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Content Area: Introduction to Theatre

Unit/Lesson: Production (13)

Grade Level: 9-12

Objective: Students will be able to arrange a floor plan and block a scene.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: As students arrive in the classroom, they ought to set the floor plan out for rehearsal.2. Main Activity: Continue blocking of the play.3. Closing Activity: Journal.4. Reminder: Advise students to not waste time in class to do make up the next day.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (14)

Grade Level: 9-12

Objective: Students will be able to create masks in the Greek fashion.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials: milk jugs, paper strips, glue, water, plastic sheets (for protection), buckets/bowls

Procedures:	Notes:
<ol style="list-style-type: none"><li data-bbox="334 1108 834 1356">1. Opening Activity: Students will be handed a sheet of paper containing Greek masks on it (Brockett and Hildy). They need to draw their own mask. Several forms of theatre used masks but the Greek era is perhaps the most famous.<li data-bbox="334 1436 834 1612">2. Main Activity: Using the milk jug, students will need to be able to cut and design their own Greek mask. Using the paint to design the look and emotion of the mask.<li data-bbox="334 1654 834 1759">3. Closing Activity: Present the masks to the class and place them on display within the classroom.	<ol style="list-style-type: none"><li data-bbox="919 1108 1419 1247">1. Opening Activity: For this activity, it might be advantageous to contact the art teacher to see if they may be able to assist.<li data-bbox="919 1398 1159 1432">2. Main Activity:<li data-bbox="919 1583 1192 1617">3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (15)

Grade Level: 9-12

Objective: Students will be able to arrange a floor plan and block a scene.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: As students arrive in the classroom, they ought to set the floor plan out for rehearsal.2. Main Activity: Continue blocking of the play.3. Closing Activity: Journal.4. Reminder: Advise students to not waste time in class to do make up the next day.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (16)

Grade Level: 9-12

Objective: Students will be able to conduct a rehearsal that is memorized.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students form a circle of chairs.2. Main Activity: With a student on book, class goes through a line run of the play. Students should be memorized.3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (17)

Grade Level: 9-12

Objective: Students will be able to apply the concepts of design to set construction.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Hand each student a piece of paper. On the page, instruct students to draw their room of looked at from above. 2. Main Activity:<ol style="list-style-type: none">a. Ask for volunteers to draw their room on the board. Ask:<ol style="list-style-type: none">i. If this room were a play set, which wall would make the most sense to remove?ii. What about this room would need to change to help an audience?b. Ask the volunteers to identify specific items and colors within the room.<ol style="list-style-type: none">i. What about those items and colors are important to a designer?ii. What do we learn about the person from the items	<ol style="list-style-type: none">1. Opening Activity: 2. Main Activity:

<p>and colors in their room?</p> <p>3. Closing Activity: Other than audience view what does a designer need to consider.</p>	<p>3. Closing Activity:</p>
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Content Area: Introduction to Theatre

Unit/Lesson: Production (18)

Grade Level: 9-12

Objective: Students will be able to complete a run of the entire show.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students create the floor plan within the classroom for workspace.2. Main Activity: Run the show, start to finish. Students should be able to:<ol style="list-style-type: none">a. Create a character in search of an objective.b. Have lines memorized.c. Remember blocking.3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (19)

Grade Level: 9-12

Objective: Students will be able to locate set pieces to create a full size set.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Divide students into two groups.<ol style="list-style-type: none">a. First group will devise and locate set pieces.b. Second group will locate props.2. Main Activity: Students will locate and create sets using materials in the school. Testing the set to determine that everything fits the needs of the performance.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (20)

Grade Level: 9-12

Objective: Students will be able to complete a run of the entire show.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students create the floor plan within the classroom for workspace.2. Main Activity: Run the show, start to finish. Students should be able to:<ol style="list-style-type: none">d. Create a character in search of an objective.e. Have lines memorized.f. Remember blocking.3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (21)

Grade Level: 9-12

Objective: Students will be able to complete a run through of the show.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will be able to set up and create the set for rehearsal.2. Main Activity: Students will perform a full run through of the show. Students will be able to:<ol style="list-style-type: none">a. Have lines memorizedb. Present a clear character in pursuit of an objective.c. Utilize the propsd. Use the set3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (22)

Grade Level: 9-12

Objective: Students will be able to incorporate costumes into performance.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Class will create list of costume items needed for performance.2. Main Activity: Students will collectively locate costumes for performance.3. Closing Activity:	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (23)

Grade Level: 9-12

Objective: Students will be able to complete a run through of the show.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will be able to set up and create the set for rehearsal.2. Main Activity: Students will perform a full run through of the show. Students will be able to:<ol style="list-style-type: none">a. Have lines memorizedb. Present a clear character in pursuit of an objective.c. Utilize the propsd. Use the sete. Utilize Costumes3. Closing Activity: Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (24)

Grade Level: 9-12

Objective: Students will be able to create a poster for advertisement.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Why is advertising important?2. Main Activity: Divide the class into groups of 3. Each group design a poster that would capture a person's attention. The poster should include:<ol style="list-style-type: none">a. The title of the show.b. An important image from the show.c. Performance information.d. Catch phrase or slogan from show.3. Closing Activity: Groups present posters to the class. Groups should be able to justify the choices they made for their posters.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Content Area: Introduction to Theatre

Unit/Lesson: Production (25)

Grade Level: 9-12

Objective: Students will be able to complete a run through of the show.

Standards:

Massachusetts: 1.14, 1.15, 1.16, 1.17, 2.11, 2.12, 2.13, 3.8, 4.11, 4.12, 4.13, 4.14, 5.12, 5.13, 5.14, 5.15, 5.16, 6.5, 6.6, 7.5, 7.6, 7.7, 8.6, 8.7, 9.5, 9.6, 9.7, 10.1

Missouri: PP-A-1, PP-B-A, PP-B-2, PP-B-3, PP-B-4, PP-C-1, PP-C-2, PP-D-1, PP-D-2, PP-E-1, PP-F-1, EP-A-1, EP-B-1, EP-C-1, EP-C-2, EP-D-1, EP-D-2, AP-A-1, AP-B-1, IC-A-1, IC-B-1, IC-A-2, IC-A-3, IC-A-4, IC-A-5, IC-A-6, IC-A-7, IC2-A-3, IC2-A-4, IC2-A-5, HC-A-1, HC-B-1, HC2-A-1, HC2-B-1

Texas: 1.A, 1.B, 1.C, 1.D, 1.E, 1.F, 2.A, 2.B, 2.C, 2.D, 3.A, 3.B, 3.C, 3.D, 3.E, 3.F, 4.A, 4.B, 5.A, 5.B, 5.C, 5.D

Materials:

Procedures:	Notes:
<ol style="list-style-type: none">1. Opening Activity: Students will be able to set up and create the set for final dress rehearsal.2. Main Activity: Students will perform a full run through of the show. Students will be able to:<ol style="list-style-type: none">a. Have lines memorizedb. Present a clear character in pursuit of an objective.c. Utilize the propsd. Use the set3. Closing Activity: Give final notes to the cast about performance. Journal.	<ol style="list-style-type: none">1. Opening Activity:2. Main Activity:3. Closing Activity:

Conclusion

While areas of secondary theatre education have been sparsely discussed in formal research, the resources that are available offer invaluable suggestions for classroom teachers. These practices, when utilized, allow teachers to format sound and comprehensive units of study that challenge and educate students. By analyzing and unpacking state standards, teachers identify curricular roadmaps that guide in the construction of lesson plans and units of study. Through an analysis of state standards and the incorporation of best practices for secondary theatre education, teachers may build solid foundations for their classroom curricula.

This thesis utilizes state standards as a foundation for a research based curriculum for the first-year high school theatre class. This curriculum provides teachers the opportunity to offer students a complete theatrical experience, learning about several areas of theatre. Teachers are able to present students with a multifaceted curriculum that is accommodating to multiple learning styles. This curriculum is also devised in such a way that teachers can change and adapt it according to available classroom technology, theatrical facilities, and other individual characteristics of their schools.

Structure is vital to the successful execution of education. While many judge theatre to be a force of rebellion against structural norms, there are practices, patterns and techniques that practitioners develop through strenuous training and study. By using the structural form of Backwards Design, this thesis advocates a strong comprehensive introduction to the study of theatre. While some might insist that this curriculum's inclusion of multiple areas of theatre does not provide enough depth, theatre is an inherently collaborative art. It is the argument of this thesis that these types of

introductory classes should provide exposure to performative, visual, and literary aspects of theatre, and allow students to collaboratively combine them. By presenting a well-rounded curriculum that showcases the talents of both performers and non-performers, teachers can inspire generations of students to study and appreciate the art form that is theatre.

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VITA

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Master of Arts

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Biographical:

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Completed the requirements for the Bachelor of Arts in Theatre/Speech Education at Evangel University, Springfield, Missouri in 2011.

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Certified Teacher in 9-12 Speech/Theatre for the state of Missouri.

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