

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

"I think there is no world without theatre." - Edward Bond

Humanities Department

Dr. Amelia Wright

Curriculum Committee

Cara Canfield

Curriculum Developed:

June 24, 2019

Date of Board Approval:

August 20, 2019

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Table of Contents

Section	
Mission Statement.....	3
Affirmative Action Statement.....	3
Educational Goals	4
Introduction.....	5
Curriculum Pacing Chart	6
Unit I: Directing.....	7
Unit II: Experimental Acting	11
Unit III: Mounting a Production	16
Unit IV: Playwriting	20

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Introduction

Theater Arts II is offered as a semester course. The curriculum is designed to extend and develop students' knowledge of theater through the study of experimental theater, directing, design, playwriting, and production. Students will creatively engage with established and original theatrical art. Students will also participate in a range of production roles including acting, directing, set design, costume design, make-up design, lighting design, and critique. The focus of the Theater Arts II course is to further cultivate theatrical knowledge and skills in a collaborative environment for students who wish to pursue theater as a career and/or artistic outlet, and for students who wish to more fully appreciate theater as an audience member.

Pre-requisite – Theatre Arts I

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum
Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
4 weeks	I	Directing
4 weeks	II	Experimental Acting
4 weeks	III	Mounting a Production: Theatre Jobs
6 weeks	IV	Playwrighting

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit I: Directing

TRANSFER: Students will develop their leadership skills in order to guide a group toward a common goal and shared theatrical vision.		
STANDARDS / GOALS: New Jersey Visual & Performing Arts Standards 1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances. 1.1.12.C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques. 1.1.8.C.4 Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company. 1.3.8.C.1 Create a method for defining and articulating character objectives,	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Because plays are simply words with given circumstances, directors can use their imagination, past experiences, and interpretations of the material to create a vision for the production	<ul style="list-style-type: none"> How does interpretation affect one's vision?
	Productions are the result of working and reworking a vision with the influence of the director and actors through the rehearsal process.	<ul style="list-style-type: none"> How do productions evolve?
	The director's art is seen in his or her responsibility to develop a concept that can be conveyed to the designers, technicians, and actors.	<ul style="list-style-type: none"> Why is a director considered an artist?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	The director has specific responsibilities in the production process including aiding in the casting of a show, developing a ground plan, and organizing and executing the rehearsal process.	Identify the responsibilities of directors.

Randolph Township Schools Randolph High School Theatre Arts II Curriculum

Unit I: Directing

<p>intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.</p> <p>1.3.12.C.1 Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.</p>	<p>Directors' ground plans allow them to conduct efficient rehearsal processes.</p> <p>Directors manipulate an audience's attention by placing actors strategically on stage.</p>	<p>Read a script and develop a ground plan to be used for staging scenes during rehearsals.</p> <p>Establish boundaries for a set and define acting areas within those boundaries.</p> <p>Evaluate options and place scenery, furniture, and props where actors can move around them in interesting paths and still be seen, making sure that they will not interfere with exits and entrances.</p> <p>Analyze stage pictures to determine the effect of the directing on the audience's interpretation of the moment.</p> <p>Create tableaux based on knowledge of fairy tales that elicit appropriate emotional reactions.</p>
---	--	--

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit I: Directing

	<p>Blocking symbols such as the symbols to enter, cross, and look at each other are used in a promptbook.</p> <p>Directors prepare for and conduct rehearsals by researching the play being produced and making choices about the directorial concept that will help actors ultimately mount a production.</p> <p>VOCABULARY: Blocking, denouement, exposition, ground plan, inciting incident, level, plane, strike, understudy</p> <p>KEY TERMS: stage (verb), direct emphasis, duo emphasis, secondary emphasis, diversified emphasis, diagonal, triangle, cast by type, color-blind casting,</p>	<p>Identify blocking symbols and then create a promptbook using a page from a sample script.</p> <p>Generate blocking based on a promptbook without director instructions.</p> <p>Analyze a scene and determine a directorial concept.</p> <p>Revise scenes written in Theater Arts I, then conduct rehearsals, give blocking to actors, and give director's notes.</p> <p>Communicate ideas to actors effectively and appropriately.</p>
--	--	---

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit I: Directing

	director's notes, nontraditional casting, pacing, pre-blocking	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Creating a viable promptbook that can be understood by actors. • Demonstrating the responsibilities of a director while conducting a rehearsal. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will practice their knowledge of stage positions by creating tableaux of major plot moments of children's stories such as "Sleeping Beauty," "Little Red Riding Hood," or "Hansel and Gretel." • Students will create directorial concepts by blocking scenes using three-line plays. • Students will revise scenes written in Theater Arts I, then conduct rehearsals, give blocking to actors, and give director's notes. 		
SUGGESTED TIME ALLOTMENT	4 weeks	
SUPPLEMENTAL UNIT RESOURCES	Abel, Lisa. <i>Theater Art in Action:</i> The Ensemble Ethic. p. 162-184.	

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit II: Experimental Acting

TRANSFER: Students will use their knowledge of comedy to handle social-emotional and academic pressures in a positive way.		
STANDARDS / GOALS: New Jersey Visual & Performing Arts Standards 1.1.2.C.3 Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling. 1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations. 1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Physical comedy is universally understood because it is not restricted by language.	<ul style="list-style-type: none"> Why is physical comedy universally understood?
	Comedy gives the audience permission to laugh at mishap or tragedy because it makes a situation silly through exaggeration.	<ul style="list-style-type: none"> How does comedy help us through difficult situations?
	The art of puppetry is one of the oldest theatrical forms and can be found across many cultures.	<ul style="list-style-type: none"> How can puppetry promote cultural awareness?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	Commedia dell'arte is the root of modern clowning.	Identify the facets of commedia dell'arte that influence modern clowning.

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit II: Experimental Acting

<p>1.1.8.C.3 Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.</p> <p>1.1.5.C.4 Explain the function of sensory recall and apply it to character development.</p> <p>1.3.12.C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>	<p>A clown routine has a basic five-step structure consisting of the entry, greeting/meeting, conflict, resolution, and exit.</p> <p>A clown utilizes the six essential ingredients of clowning (mimicry, discovery, trickery, stupidity, slapstick, falls, surprise).</p> <p>Clown scenes often use tragedy as the basis for their comedy.</p>	<p>Compare and contrast modern clowns to the commedia dell'arte characters.</p> <p>Identify and then replicate the structure of a basic clown routine</p> <p>Create a modern clown with clown walk and persona using props and costumes.</p> <p>Identify the six essential ingredients of clowning.</p> <p>Collaborate with peers to stage a clown routine based on a conflict.</p> <p>Discuss various tragic situations and brainstorm comedic possibilities for a clown performance.</p> <p>Extend a brainstorming possibility into a fully executed clown performance.</p>
--	---	---

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit II: Experimental Acting

	<p>Puppet construction varies by culture; puppets are used in different ways for various purposes by these cultures.</p> <p>Puppets can be used to communicate an idea, an emotion, or a message.</p> <p>Movement can be used to help a puppet convey an idea.</p> <p>All facets of a fully developed character such as posture, voice, and believability can be conveyed through a puppet.</p>	<p>Create scenes in which the clowns involved are from differing statuses such as boss-employee or parent-child.</p> <p>Identify puppets by origin.</p> <p>Compare and contrast various puppet construction techniques and details.</p> <p>Replicate a puppet based on a specific culture's specifications.</p> <p>Communicate through a puppet by manipulating voice.</p> <p>Experiment with puppet manipulation to add appropriate physical nuances to a puppet performance.</p> <p>Assume a fully developed character and execute it using a puppet.</p>
--	---	---

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit II: Experimental Acting

	<p>VOCABULARY: Animatronics, automata, banruku, claymation, computer animation and motion capture, giant puppets, marionette, movie creature FX, rod puppets, shadow puppets</p> <p>KEY TERMS: Object manipulation, stop motion</p>	<p>Write a puppet story; perform your story for the class.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performing a morning wake-up routine as their clown persona demonstrating the six essential elements of clowning. • Creating a puppet out of a variety of objects. • Collaboratively writing a puppet story; performing student-created story for the class. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will explore their clown walk by playing games such as Rope Pull where students pantomime a tug-of-war with varying strengths. • Students will create original sock puppets based on archetypes and engage in both scripted and improvised scenes with peers. • Students will extend a brainstorming possibility into a fully executed clown performance. 		
SUGGESTED TIME ALLOTMENT	4 weeks	

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit II: Experimental Acting

SUPPLEMENTAL UNIT RESOURCES	<p>YouTube The Three Stooges. https://www.youtube.com/watch?v=wru7XVriBdQ&feature=fvst; YouTube – Mr. Bean. https://www.youtube.com/watch?v=veZOrXVHf7U; YouTube – The Marx Brothers. https://www.youtube.com/watch?v=p0Gwe5gKgjo; The History of Clowns. http://www.clownbluey.co.uk/clown-blueyclowns-history.html; Clown Types. http://www.allaboutclowns.com/types.html;; https://kristybuddeneducation.com/2013/09/16/drama-education-culture-and-puppetry/;; http://sagecraft.com/puppetry/definitions/index.html; YouTube – Jim Henson, https://www.youtube.com/watch?v=WQyWTivri1g.</p>
------------------------------------	--

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit III: Mounting a Production

TRANSFER: Students will be able to collaborate in order to achieve a larger goal, while maintaining an atmosphere of mutual respect		
STANDARDS / GOALS: New Jersey Visual & Performing Arts Standards 1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions. 1.1.2.C.2 Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.). 1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances. 1.1.5.C.3 Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created. 1.1.8.C.4 Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Productions are the result of many artists' visions being sculpted into one.	<ul style="list-style-type: none"> Why is theater a collaborative art form?
	Through sets, costumes, lights, props, and make-up, a production builds upon a director's vision and creates a fictional world that is believable for an audience.	<ul style="list-style-type: none"> Why is theater an illusion?
	Though the setting of a play mostly determines production choices, designers must also consider the budget, as well as personal strengths and weaknesses, when making design decisions.	<ul style="list-style-type: none"> How are designers' choices influenced?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	The production concept is formulated at the first production meeting; this meeting will address the script and the production vision.	Conduct a production meeting where production roles (producer, director, design team) are determined.

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit III: Mounting a Production

<p>necessary job skills of the front and back-of-house members of a theatre company.</p> <p>1.1.12.C.2 Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.</p> <p>1.1.12.C.3 Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.</p>	<p>The design team should work in tandem with the director to provide setting and concept appropriate sets, costumes, make-up, and lighting.</p> <p>There are various types of designers (set, lighting, sound, makeup, and costume) and their responsibilities vary.</p> <p>Set design should be most heavily influenced by setting and space confines.</p> <p>Sound affects the audience's emotional reaction to a production; therefore, sound choices should be made with the mood of the scene in mind.</p> <p>Costumes and make-up must be setting-appropriate and will require research.</p>	<p>Design plots for the set, lighting, costume, and make-up design that is reflective of the production concept.</p> <p>Identify production designers and their roles.</p> <p>Compare and contrast setting design for a play by stage type.</p> <p>Identify sounds that are appropriate for the mood of a scene.</p> <p>Create a desired effect in a performance by combining sound and movement.</p> <p>Perform movement with sound.</p> <p>Create an illustrated resource of makeup and hairstyles for a given production.</p>
		<p>Identify and evaluate illustrations of facial shapes, skin tones, facial features, hair colors, and</p>

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit III: Mounting a Production

	<p>Lighting creates the mood of the production and helps draw the eye of audience around the production space.</p> <p>VOCABULARY: batten, cue, drop or backdrop, flat, platform, prop or property, set, stage crew, throw, set designer, shifting crew, prop master, lighting, lighting designer, sound, sound designer, costume, costume designer, makeup, makeup designer, scene shop, straight makeup, character makeup, scale</p> <p>KEY TERMS: plot analysis, theme analysis, the business of the play, promotion, permissions</p>	<p>hair styles for men and women for a given setting.</p> <p>Research appropriate costuming choices for a production.</p> <p>Analyze a script and generate a costume plot for a given production.</p> <p>Identify the various types of lights and their uses.</p> <p>View and analyze the use of lights in a theatrical production.</p>
--	---	---

ASSESSMENT EVIDENCE: Students will show their learning by:

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit III: Mounting a Production

- Assuming and executing a key team role in the class's original production.
- Completing proper research to produce a design element for a given production.

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will participate in an initial production meeting to create a student-developed production calendar that the class will use as the guide for pacing this unit.
- To practice make-up techniques, students will make bruises and scars on peers using stage make-up.
- Students will view clips from various stage productions such as *Cats* and *Into the Woods*; students will then discuss how the lighting affects the mood of these scenes.

SUGGESTED TIME ALLOTMENT

4 weeks

SUPPLEMENTAL UNIT RESOURCES

Abel, Lisa. *Theater Art in Action*:
Sound design: p. 232-233
Costume design: p. 234-237
Make-up design: p. 238-239
Lighting design: p. 228-229

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit IV: Playwriting

TRANSFER: Students will be able to reflect on personal conflicts and then work toward resolutions.		
STANDARDS / GOALS: New Jersey Visual & Performing Arts Standards 1.3.5.C.1 Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction. 1.3.12.C.1 Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Playwrights are often inspired by their own experiences; they strive to help others learn important life lessons through their works.	<ul style="list-style-type: none"> Why are plays written?
	Because plays can take so many forms, playwrights have the freedom to use any predetermined form (monologue, one-act, full length) or create something entirely new.	<ul style="list-style-type: none"> How do playwrights express their messages?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	A playwright needs three things: a vision to communicate, a mastery of the craft of playwriting, and familiarity with the playwright's basic tools of plot, character, and language.	Identify the essential needs for playwriting; analyze scenes to create a vision worth communicating.
	The craft of playwriting involves three phases of writing: invention (discovering	Construct monologues and scenes using existing characters as inspiration.

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit IV: Playwriting

	<p>an idea), planning (finding a plot and suitable characters to move that plot), and expression (writing appropriate dialogue and action that reveals your characters and theme.</p> <p>VOCABULARY: invention, planning, through line, dramatic conflict, acts, scenes, hook, transitions, foil, functionaries, prologue, epilogue</p>	<p>Brainstorm ideas for monologues and later for one-act plays.</p> <p>Outline a plot structure.</p> <p>Develop characters for a specific work.</p> <p>Write and revise monologues and a one-act play.</p> <p>Workshop monologues and one-act plays with peers; make necessary edits and revisions to strengthen work.</p> <p>Perform an original production that was written, rehearsed, and prepared in all ways by the Theater Arts II class.</p>
--	--	--

**Randolph Township Schools
Randolph High School
Theatre Arts II Curriculum**

Unit IV: Playwriting

	KEY TERMS: Playwright's vision, craft of playwriting, playwrights' tools	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Crafting monologues that reflect natural language and fully developed, realistic characters. • Writing a complete one-act play with a proper plot structure and developed characters. • Performing an original production that was written, rehearsed, and prepared in all ways by the Theater Arts II class. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will complete and then refine organizational templates to aid in the development of their plots. • Students will regularly share their work in a peer workshop setting where their work is constructively critiqued and then revised as needed. 		
SUGGESTED TIME ALLOTMENT	6 weeks	
SUPPLEMENTAL UNIT RESOURCES	Abel, Lisa. <i>Theater Art in Action</i> . Playwriting Resources: http://www.centerstage.org/portals/0/pdf/06playwrightshandbook.pdf . Playwriting Exercises: http://www.theatrefolk.com/blog/5-greatplaywriting-exercises-for-middle-high-school-students/ .	