

PARK RIDGE SCHOOL DISTRICT

Park Ridge, New Jersey



Acting in the Performing Arts II Curriculum Guide

Approved by Park Ridge Board of Education – August 27, 2012

Language Arts Literacy Curriculum Guide

All 7-12 teachers participated in the Language Arts curriculum revision process days during the 2011 – 2012 school year, thereby affording opportunities for teachers to add their knowledge and professional experiences to the process. Teachers on the curriculum revision committee based the curriculum on the National Common Core Standards, teacher input and recommendations collected from collaboration efforts. The curriculum writing committee members will act as a resource for their department colleagues. Opportunities to discuss the curriculum implementation, teaching strategies, resources, as well as reflections and concerns will be provided during the 2012-13 school year.

I am grateful to the curriculum committee members for the many hours and expertise they devoted to writing this curriculum guide. The committee members are commended for their efforts and interest in providing the Park Ridge School District with a thorough curriculum that aligns with the National Common Core Standards for Language Arts Literacy.

According to the 2010 National Common Core Standards Initiative, “The Common Core Standards are designed to provide a clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With our students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy.”

Cathy Timpone, Ed. D.

Director of Curriculum & Instruction

Language Arts Literacy Curriculum Guide

Grades 7-12 Curriculum Writing Committee:

Meredith McCamble revised:

Reading 7 Curriculum Guide

Michelle Muller revised:

English 7 Curriculum Guide

Melissa Quackenbush revised:

English 8, Reading 8, English 9, English 9 Honors Curriculum Guides

Stephanie Buckley revised:

Speech and Drama 7, Speech and Drama 8, American Literature, American Literature Honors, Express Yourself, Acting in Performing Arts I and II, Theatre and Dance, Public Speaking, and At The Movies Curriculum Guides

Maria Papadopoulas revised:

Children in Film, British Literature, Themes in world Literature
Creative Writing I, II, and III, Journalism I, II, III,
Pulp Fiction, and Freshman Focus

Christine Dow revised:

SAT Preparation for Reading and Writing

Maria Papadopoulos, High School Language Arts Literacy Supervisor

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Troy Lederman, Principal, Park Ridge High School
Dr. Cathy Timpone, Director of Curriculum and Instruction
Dr. Robert Gamper, Superintendent

Board Approval Date: August 27, 2012

**PARK RIDGE SCHOOL DISTRICT
PARK RIDGE, NJ**

ENGLISH DEPARTMENT, 2012 – 2013

COURSE TITLE/GRADE & SUBJECT: Acting in the Performing Arts II/ gr. 9-12 English

COURSE #: 1616

PREREQUISITE: Acting I

TIME ALLOCATION: one semester--five days per week (44 minutes per day) — 2.5 credits

TEXT: *The Stage and the School* (McGraw-Hill Book Co.)

COURSE PHILOSOPHY:

Designed to serve as an extension of Acting I, this course emphasizes advanced work in the areas of improvisation, voice and diction, acting techniques, evaluation of drama, and the production process. Special emphasis will be placed on the role of the director and his/her responsibility for set design, blocking, lighting, costume design, and make-up. Students will be afforded the opportunity to direct scenes as well as act in one-act plays, concomitant with student's artistic or technical interests.

OVERARCHING ENDURING UNDERSTANDINGS:

Careful play selection, a strong artistic staff and excellent casting are essential steps in a successful production.

The director, designers and performers work together.

Directors are responsible for the overall vision of the production.

Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.

Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.

Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers.

Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.

Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.

Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.

Art and art-making reflect and affect the role of technology in a global society.

OVERARCHING ESSENTIAL QUESTIONS:

- Why are the right play, the right staff and the right cast essential to a successful production?
- Why must the director, designers and performers communicate during the production process?
- What are the responsibilities of the director?
- How is theatre production both an art and a science?
- Why are acting techniques important?
- How does choice impact performance? Whose choices impact performance the most?
- How are theatre genres developed?
- How do the choices of artists and their use of technique make for believable presentations?
- How do we “read” art?
- How does art change over time?
- How are archetypes featured in culture and art?
- How do artistic proficiency and context impact a work of art?
- How does technology impact the arts?

TABLE OF CONTENTS:

- UNIT 1** Preparing for Production
- UNIT 2** The Production Process
- UNIT 3** Directing Actors

UNIT ONE: PREPARING FOR PRODUCTION

UNIT SUMMARY:

In Acting I, students had the opportunity to prepare scene cuttings and monologues from full-length plays. In Acting II, students are responsible for selecting a potential one-act plays that the class will produce. Students will have to read and analyze several texts from the perspective of a producer/director and eventually propose one of the titles to the class. Once the class has decided on a play, they will assign technical responsibilities and cast the production. Finally, students will evaluate a school or professional production for its success with selecting a play, hiring creative staff, and casting the show.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

Students will apply literary analysis skills to several texts and they consider their production value (English).

While working collaboratively (Global Awareness), students will reflect on which titles would attract student audiences to the production (Financial, Economic, Business and Entrepreneurial Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD

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.

PERFORMANCE STANDARD

1.3.12.C.2: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.B.1: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12.B.2: Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS

RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)

RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

WRITING STANDARDS

W.11-12.1a-e: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation

W.11-12.9a-b: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

- 9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.
- 9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.
- 9.1.12.C.5 Assume a leadership position by guiding the thinking of peers in a direction that leads to successful completion of a challenging task or project.

UNIT ESSENTIAL QUESTIONS:

- What do theaters look for when selecting a play?
- What financial concerns inform play choices?
- What are the roles of the production staff?
- Why are actors cast in plays?

UNIT ENDURING UNDERSTANDINGS:

- Careful play selection is essential to a successful production
- Plays’ production costs and audience appeal must be considered before producing a show
- The production staff begins working before the performers
- Good casting ensures that the production staff has the best possible raw product before rehearsals begin

TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
6 weeks	<ul style="list-style-type: none"> ▪ Reading and analyzing scenes for production ▪ Production proposals ▪ Selecting the production staff ▪ Casting a production ▪ Evaluating a production 	<ul style="list-style-type: none"> ▪ Read plays as producers, directors, designers and casting agents ▪ Propose productions based on their literary merit, potential costs and entertainment value ▪ Choose a production staff based on their technical, leadership and artistic skills ▪ Cast plays based on the actors’ talents and physical attributes ▪ Evaluate a production’s artistic and financial success 	<ul style="list-style-type: none"> ▪ Formative Assessments ▪ Cold readings of scripts ▪ Production committee meetings ▪ Production staff meetings ▪ Casting sessions ▪ Summative Assessments ▪ Play analysis worksheets ▪ Production proposals ▪ Selected the production staff worksheet ▪ Casting documents ▪ Theater Review

TEACHER RESOURCES

- *The Stage and the School* (McGraw-Hill Book Co.)
- Play Selection Committee Document (Bergen County Players, Oradell, NJ)
- Production Proposals (FringeNYC, New York, NY)
- Teacher-created handouts
- Casting Documents (Skyline Theatre Company, Fairlawn, NJ)
- Little Theater Players' props and costumes
- Access to Skype for guest speakers
- Student-selected plays

TEACHER NOTES/REFLECTIONS

- The numbers of students and the gender breakdown of students in Acting II should limit and inspire potential play selections
- Acting II productions have included *Bad Habits* (Terrence McNally), *Enigma Variations* (David Ives) and *Blind Date* (Horton Foote)
- Guest speakers (via Skype) have included FringeNYC producer Alexa Shaugnessey and casting agent Bob Cline
- The number of technical and creative positions may vary depending on the number of students in the class. Suggestion positions include
 - costume designer
 - graphic designer
 - lighting designer
 - program editor
 - properties master
 - publicity manager
 - set designer
 - sound designer
- The theater review assignment should be an evaluation of a Park Ridge High School show or any live or filmed theatrical production where financial information is available.

UNIT TWO: THE PRODUCTION PROCESS

UNIT SUMMARY:

In Unit Two, students' class periods will replicate the theatrical production process. As actors, students will use their Acting I training in improvisation, voice and diction, acting techniques and script analysis to approach their selected one-act play. In addition, students will also address their technical and creative responsibilities during this unit. As a culminating event, Acting II students will produce and perform their one-act play for an audience. Finally, students will participate in a postmortem where they will reflect upon their production process.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

Students will continue to analyze their one-act play as literature in Unit Two (English). Additionally, they will consider the creative and technical needs to the play, including costume, lighting, set, sound and program design (Arts).

Working as a collaborative class, the students will produce and perform the play (Global Awareness). After the performance, students will discuss how the success of the event from a business perspective (Financial, Economic, Business and Entrepreneurial Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD

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.

PERFORMANCE STANDARDS

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.

1.3.12.C.2: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

- 1.4.12.A.2: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
- 1.4.12.A.3: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.4.12.B.1: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras
- 1.4.12.B.2: Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
- 1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS

- RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)
- RL.11-12.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

WRITING STANDARDS

- W.11-12.2a-f: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.11012.9a-b: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS

- SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.
- SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LANGUAGE STANDARDS

- L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

9.1.12.C.5 Assume a leadership position by guiding the thinking of peers in a direction that leads to successful completion of a challenging task or project.

UNIT ESSENTIAL QUESTIONS:

- Why is a flexible rehearsal schedule needed?
- Why must the director, designers and performers work together?
- Why are stage managers necessary?
- How do productions attract audiences?
- What should actors do during performances?

UNIT ENDURING UNDERSTANDINGS:

- Theatrical productions require the skills of many talented people.
- Rehearsals include table work, acting rehearsal and technical rehearsal.
- Stage managers maintain the direction, safety and technical needs of a production.
- The director, designers and performers work together.
- Designers must communicate the vision of the director.
- Performers have “homework” that they must complete outside of the rehearsal process.
- Publicity may attract audiences in many ways.
- Actors must be professional and focused during performances.

TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
6 weeks	<ul style="list-style-type: none"> ▪ Technical and Creative responsibilities ▪ Character work/Tablework ▪ Blocking ▪ Rehearsal ▪ Performance ▪ Postmortem 	<ul style="list-style-type: none"> ▪ outline the responsibilities of the technical and creative staff ▪ analyze their characters ▪ answer questions in character ▪ develop character-appropriate movement and voices ▪ block visually interesting scenes ▪ rehearse scenes with professionalism ▪ evaluate their performances 	<p>Formative Assessments a</p> <ul style="list-style-type: none"> ▪ Warmups ▪ Technical production meetings ▪ Tablework ▪ Blocking Demonstration ▪ Rehearsal ▪ Postmortem <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Technical and Creative Checklist ▪ Character Analysis sheet ▪ Beatwork ▪ Blocking ▪ Stage Manager’s Rehearsal Report ▪ Performance

			▪ Performance evaluation
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<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> ▪ <i>The Stage and the School</i> (McGraw-Hill Book Co.) ▪ Teacher-created handouts ▪ Stage Manager’s Rehearsal Report (Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ) 	<p>TEACHER NOTES/REFLECTIONS</p> <p>Arrange the performance date of the Acting II one-act play with the administration. Performances can be in the evening or can be performed for invited classes during the school day. During the 2011-2012 school year, the Acting II students’ one-act play was part of Park Ridge High School’s International Thespian Society’s One-Act Play Festival.</p>
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UNIT THREE: DIRECTING ACTORS

UNIT SUMMARY:

Using what they have learned by selecting, acting in, and producing a one-act play, Acting II students will select scenes for Acting I students and direct those actors! The directors will propose scenes for their assigned actors, walk their actors through their character work, block the scenes and work with the actors in rehearsal. OnCe their scenes are performed, Acting II students will reflect on their experiences as director and the challenges of leadership.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

In Unit Three, students will read and select appropriate scenes from plays (English).

As students propose potential scenes, they must consider the potential costs of producing the scene (Financial, Economic, Business and Entrepreneurial Literacy). Finally, Acting II students must work collaboratively with a new group, Acting I students.

STANDARDS

THE CREATIVE PROCESS STANDARD

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.

PERFORMANCE STANDARD

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.

1.3.12.C.2: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

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1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

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RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)

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WRITING STANDARDS

W.11-12.2a-f: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.9a-b: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.
 9.1.12.C.5 Assume a leadership position by guiding the thinking of peers in a direction that leads to successful completion of a challenging task or project.

<p>UNIT ESSENTIAL QUESTIONS:</p> <ul style="list-style-type: none"> ▪ What scenes should beginning actors tackle? ▪ How does a director plan for rehearsals? ▪ How does a director work with actors? ▪ What makes a performance successful? ▪ How does leadership impact a performance? 	<p>UNIT ENDURING UNDERSTANDINGS:</p> <ul style="list-style-type: none"> ▪ Beginning actors should be given scenes that take advantage of their talents and challenge them as performers. ▪ Directors must plan agendas for every rehearsal but be flexible if problems surface. ▪ Directors must aide actors through the process of improvisation, character work, blocking and performance. ▪ Directors must reflect of their work in order to grow and improve. ▪ Leadership abilities develop over time through participation in groups and/or teams that are engaged in challenging or competitive activities.
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TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
6 weeks	<ul style="list-style-type: none"> ▪ Scene selecting and casting ▪ Planning rehearsals ▪ Working with actors ▪ Preparing for performance ▪ Performance reflection 	<ul style="list-style-type: none"> ▪ select scenes and casts that match the ability level of their actors ▪ prepare organized and constructive rehearsals ▪ facilitate the actors' character work and physical and vocal development ▪ block scenes that demonstrate an understanding of the story and its characters ▪ coordinate basic scenic and costume designs for production ▪ reflect on their direction 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ warm-ups ▪ rehearsals ▪ performances <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ scene proposals ▪ rehearsal plans and reports ▪ annotated scripts (blocking and notes) ▪ set designs ▪ costume designs ▪ performance evaluations

<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> ▪ <i>The Stage and the School</i> (McGraw-Hill Book Co.) ▪ Teacher-created handouts ▪ Play Selection Committee Document (Bergen County Players, 	<p>TEACHER NOTES/REFLECTIONS</p> <p>Acting II students will be assigned students from the class and can choose to put their students in groups of 2 to 4 for scene selection.</p>
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<p>Oradell, NJ)</p> <ul style="list-style-type: none">▪ Production Proposals (FringeNYC, New York, NY)▪ Student-selected plays▪ Teacher-created handouts▪ Casting Documents (Skyline Theatre Company, Fairlawn, NJ)▪ Stage Manager's Rehearsal Report (Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ)▪ Little Theater Players' props and costumes	
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