



Middletown Township School District

Curriculum & Instruction Department

Course: Modern Drama

Department: Visual & Performing Arts

Term: Half year

Board Approval	Committee Members	Supervisor	Notes
June 2024	Amanda Faria, Alexis Kozak	Rose Scullion	Born date

Middletown Pacing Calendar

Marking Period 1		Marking Period 2	
Week # and Topic/Unit		Week # and Topic/Unit	
1	Introduction to Modern Drama	11	Absurdist Theater (Beckett, Durang)
2	Greek Theatre--Aristotle's Three Unities & Sophocles' <i>Oedipus Rex</i>	12	American Theater of the 20th Century (O'Neil, Wilder, Odets, Williams, Miller, Shepard, Mamet)
3	Greek Theatre- Week 2	13	American Experimental Theater
4	Theatre of Shakespeare- Elizabethan Era	14	African-American Plays (Amiri Baraka, August Wilson, Suzan Lori Parks)
5	Theater of Shakespere Week 2	15	Non-Western Plays
6	Western Theater	16	LGBTQ Plays (Kushner)
7	Western Theater Week 2	17	Women Playwrights (<i>How I Learned to Drive</i> , Annie Baker, Sarah Ruhl, Martyna Majok, Melinda Lopez)
8	Bertolt Brecht (German Theater)	18	Contemporary American Theatre (up to 2024)
9	German Theater cont.	19	Pulitzer Prize Winners
10	Midterm Prep and Exam	20	Final Prep and Exam

Core Instructional Resources and Materials (Including Varied Levels of Text)

1. *Angels in America* by Tony Kushner. Broadway Play Publishing Inc.
 - a. *Angels in America*—film version
2. Mamet, David. *Glengarry Glen Ross*.
 - a. *Glengarry Glen Ross*—film version
3. LaBute, Neil. *The Shape of Things*.
 - a. *The Shape of Things*—film version.
4. *Titus*—film version
5. Barranger, Milly S. *Theatre: A Way of Seeing*. Wadsworth Thomson Learning, 2002.
6. Brockett, Oscar G. and Robert J. Ball. *The Essential Theatre*. Wadsworth Cengage Learning, 2014.

**Photocopies of plays will be made as needed.*

- **PLEASE NOTE:** Any resource or material that falls outside of the approved lists included within the curriculum document must have administrative approval prior to use. These resources or materials must also be noted in the teacher's lesson plan after approval is granted.

Unit # 1	Duration
Topic: Introduction to Modern Drama: Greek, Elizabethan, Western, German Theater	10 Weeks
Alignment to NJSLs	
● 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. ● 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work. ● 1.4.12adv.Cr1a: Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work. ● 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology. ● 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work. ● 1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work. ● 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions. ● 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work. ● 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions. ● 1.4.12acc.Cr3c: Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work. ● 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions. ● 1.4.12acc.Pr4b: Apply theatrical elements and research to create a design that communicates the concept of a theatre production. ● 1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance. ● 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance. ● 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work. 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg. ● 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work. ● 1.4.12prof.Re8a: Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context. ● 1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience. ● 1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria. ● 1.4.12acc.Re8c: Verify and articulate how devised or scripted theatre work communicates for a specific purpose and audience. ● 1.4.12adv.Re8a: Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic choices.	

- 1.4.12adv.Re8b: Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
- 1.4.12adv.Re8c: Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
- 1.4.12prof.Re9b: Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
- 1.4.12acc.Re9b: Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
- 1.4.12adv.Re9b: Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
- 1.4.12prof.Cn10a: Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
- 1.4.12adv.Cn10a: Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives
- 1.4.12prof.Cn11a: Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.
- 1.4.12prof.Cn11b: Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.
- 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
- 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.

Learning Objectives and Activities

- SWBAT answer the following questions:
 - How does a particular dramatic text reflect the attitudes and social mores of the time period?
 - How does dramatic structure function in a contemporary play?
 - How does dramatic writing correspond to visual art and artistic movements?
 - Must characters change over the course of a piece of dramatic text?
- SWBAT demonstrate understanding of the following:
 - Modern Drama is inspired by many historical events and elements of our past.
 - Ideas for plays come from many different places.
 - There are many non-traditional ways that dialogue is perceived and performed.
 - Modern drama involves elements from the past, present, and future.
 - All writing inherently has structure.
 - Sometimes tension can be more important than plot.
 - Characters do not always say what they mean.
 - Modern Drama has structural rules that help audiences understand the story.
- Learning Activities:
 - Students will read dramatic texts and discuss structural and thematic elements.
 - Students will watch film adaptations of dramatic texts and compare them to original texts, productions, author's other texts, or texts from the period.
 - Students will write dramatic texts in imitation of famous given works.
 - Students will discuss character motivation, dramatic structure, and thematic development of read texts.
 - Students will attend performances of contemporary and classic plays at local professional theaters and in New York City.

Interdisciplinary Connections

Creativity and Innovation

Core Ideas Performance Expectations

- With a growth mindset, failure is an important part of success.
- Innovative ideas or innovation can lead to career opportunities.

Critical Thinking and Problem-solving

Core Ideas Performance Expectations

Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.CT.4: Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

Computer Science & Design Thinking (NJSLS 8) and Career Readiness, Life Literacies & Key Skills (NJSLS 9)

Computer Science & Design Thinking

- 8.1.12.AP.7: Collaboratively design and develop programs and artifacts for broad audiences by incorporating feedback from users.
- 8.2.12.ED.1: Use research to design and create a product or system that addresses a problem and make modifications based on input from potential consumers.
- 8.2.12.ED.4: Design a product or system that addresses a global problem and document decisions made based on research, constraints, trade-offs, and aesthetic and ethical considerations and share this information with an appropriate audience.
- 8.2.12.ED.5: Evaluate the effectiveness of a product or system based on factors that are related to its requirements, specifications, and constraints (e.g., safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, ergonomics).
- 8.2.12.ITH.1: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
- 8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
- 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.
- 8.2.12.ETW.1: Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation, and maintenance of a chosen product.
- 8.2.12.EC.3: Synthesize data, analyze trends, and draw conclusions regarding the effect of a technology on the individual, culture, society, and environment and share this information with the appropriate audience

Career Readiness, Life Literacies & Key Skills

- 9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
- 9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.
- 9.2.12.CAP.4: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
- 9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.
- 9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.

- 9.2.12.CAP.7: Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.
- 9.2.12.CAP.8: Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.

Curriculum Requirements (N.J.A.C. 6A:8, 6A:30)

Climate Change Mandate (tied to specific standard)

- 1.2.12prof.Re7b: Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change. Students will read and discuss plays that address climate change thematically (ex., *Earthquakes in London*, *The Climate Change Monologues*)

Diversity, Equity, and Inclusion

- About racial identity and inclusion (ex., Henry David Hwang, Qui Nyugen, August Wilson's *Century Cycle*, *Fat Ham*, Martyna Majok's *The Cost of Living*)

History of Disabled and LGBTQ persons

- Students will read plays by historically significant LGBTQ playwrights, both past (ex., Tennessee Williams) and current (Tony Kushner), and evaluate the impact of their writing on historical and contemporary theatre and society.

Benchmark, Formative, Summative and Alternative Assessments

Formative and summative assessment will be reading, writing, and performance based. Rubrics will be used as an assessment tool.

As this class work provides historical background and exposure to plays, each student must constantly self-evaluate with the aid of the teacher. The teacher can modify exercises to address specific weaknesses of students and assign specific assignments which address individual needs for growth and accomplishment.

Additional alternative assessments to include but are not limited to:

- Teacher Observation
- Daily Class Engagement
- Expected daily assignments and readings.
- Reflection Journal submissions
- Attitude/Contributions to class activities
- Willingness to participate, grow and learn.
- Participation in class/school community based on course of study and intention of performance piece outcome.
- Specified project work written/researched when applicable.
- Students will read *Oedipus Rex* and make a plaster mask for a specific character.
- Students will read *Oedipus Rex* and draw easy masks or Greek architecture.

- Students will read *Oedipus Rex* and build a model of an ancient Greek stage.
- Students will do a torn cardboard set design for Shakespeare's *Titus Andronicus*.
- Students will read Shakespeare's *Titus Andronicus* and make stage blood.
- Students will read Chekhov's *The Seagull* and do a period (but also expressive) costume sketch for a selected character. Students will write a 3-5 page paper comparing 3 plays by the same author.
- Students will write a 3-5 page paper comparing/contrasting the text of a play with a film adaptation.
- Students will give an oral presentation connecting a play to its historical roots.
- Students will write an "implied scene" (a scene suggested by a given play) in the style and subject of a selected play.
- Students will write a prequel or a sequel to a selected or given play in the style of the play.
- Students may do a set sketch for a given or selected play.
- Students will classify given plays and playwrights as realistic, naturalistic, absurdist, etc.
- Students may memorize, rehearse, and perform a selection from a given or selected play.
- Students may make a model set for a given or selected play.
- Students may make a newspaper and tape costume piece for a play.
- Students will examine and critique original and contemporary set designs for a given play.
- Students will research visual art pieces for given periods.
- Students will research original productions of plays, including set designs.
- Students will prepare, rehearse, demonstrate, process, and present a scene by Bertolt Brecht demonstrating "Alienation Effect."
- Students will arrange room/seating in imitation of Jerzy Grotowski's Poor Theatre productions.
- Students will read several one-act plays by Christopher Durang, Eugene Ionesco, and Samuel Beckett and identify qualities of absurdist plays. Students will write a 3-5 page paper comparing 3 plays by the same author.
- Students will write a 3-5 page paper comparing/contrasting the text of a play with a film adaptation.
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- Students will write an "implied scene" (a scene suggested by a given play) in the style and subject of a selected play.
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- Reportage Twilight Los Angeles –Students will interview, transcribe, adapt, rehearse, and perform a piece in reportage style.
- Students will read script of work by Wooster Group, Richard Foreman, Robert Wilson
- Students will write a scene in imitation of David Mamet's style.

- Students will write and stage a scene in imitation of Richard Foreman's or Robert Wilson's style.

Unit # 2	Duration
Topic: American Theater of the 20th Century and Beyond	10 Weeks
Alignment to NJSLS	
NJ Student Learning Standards... https://www.nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf ● 1.4.12acc.Cr2a: Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work. ● 1.4.12adv.Cr2a: Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work. ● 1.4.12adv.Cr1a: Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work. ● 1.4.12adv.Cr1b: Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology. ● 1.4.12acc.Cr1a: Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work. ● 1.4.12prof.Cr1b: Explore the impact of technology on design choices in devised or scripted theatre work. ● 1.4.12prof.Cr3b: Practice devised or scripted theatre work using theatrical staging conventions. ● 1.4.12acc.Cr3a: Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work. ● 1.4.12acc.Cr3b: Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions. ● 1.4.12acc.Cr3c: Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work. ● 1.4.12adv.Cr3b: Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions. ● 1.4.12acc.Pr4b: Apply theatrical elements and research to create a design that communicates the concept of a theatre production. ● 1.4.12prof.Pr4a: Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance. ● 1.4.12adv.Pr4a: Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance. ● 1.4.12adv.Pr5a: Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work. 1.4.12adv.Pr6a: Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg. ● 1.4.12adv.Re7b: Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work. ● 1.4.12prof.Re8a: Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context. ● 1.4.12prof.Re8c: Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience. ● 1.4.12acc.Re8a: Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	

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- 1.4.12acc.Cn11a: Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
- 1.4.12adv.Cn11a: Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.

Learning Objectives and Activities

- SWBAT answer the following questions:
 - How are contemporary plays influenced by Greek theatre?
 - Are there rules that playwrights use in constructing plays?
 - What is a well-made play?
- SWBAT demonstrate understanding of the following:
 - How play reflect their historical moment
 - Well-made plays follow a traditional structure.
 - Artistic movements occur as responses to the current social and artistic climate.
- Learning Activities:
 - Students will read selections from Aristotle's *The Poetics* and develop a set of "rules" for plays.
 - Students will read a classic Greek tragedy (ex. *Oedipus Rex*)
 - Students will watch a video production of a traditionally staged Greek tragedy
 - Students will examine Elizabethan theatre and Shakespeare and read an under-read Shakespeare play (ex., *Titus Andronicus*, *A Midsummer Night's Dream*)
 - Students will watch Julie Taymor's *Titus* and evaluate it in terms of the original script.
 - Students will read a Naturalistic play (ex., Strindberg's *Miss Julie*)
 - Students will read a Realistic play (ex., Ibsen's *A Doll's House*, Chekhov's *The Seagull*)
 - Students will read and discuss German Epic Theatre theory of Bertolt Brecht.
 - Students will read and identify Epic Theatre elements in a Brecht play (ex., *Mother Courage*, *The Good Person of Szechwan*)

- Students will read an Absurdist play (ex., Beckett's *Krapp's Last Tape*, Durang's *The Baby With the Bathwater*)
- Students will write dramatic texts in imitation of famous given works.
- Students will discuss character motivation, dramatic structure, and thematic development of read texts.
- Students will attend performances of contemporary and classic plays at local professional theaters and in New York City.
- Students will read Arthur Miller's *Death of a Salesman* or *All My Sons* and watch and compare with the film version.
- Students will read David Mamet's *American Buffalo* and/or *Glengarry Glen Ross* and watch and compare with the film version.
- Students will read Sam Shepard's *True West* and watch and compare it with the film version.
- Students will read and look at videos of Richard Foreman's Ontological-Hysteric Theatre.
- Students will watch video of Robert Wilson's operas (ex., *Einstein on the Beach*)
- Students will read various Pulitzer-Prize nominees and winners for Drama.
- Students will read *Angels in America*, Parts 1 and 2
- Students will watch the HBO film version of *Angels in America* and compare it to original theatrical text.
- Students will compare *Angels in America* script to Brecht's Alienation Effect.
- Students will read Neil LaBute's *The Shape of Things* and watch and compare the film version.
- Students will read Samuel Hunter's *The Whale* and watch and compare it with the film version.
- Students will read *The Cider House Rules* and watch and compare with film version
- Students will read *A Few Good Men* and watch and compare with film version
- Students will read *The God of Carnage* and watch and compare with film version
- Students will read *Wit* and watch and compare with film version
- Students may read from, but not limited to, the following list of plays:
 - *Lost in Yonkers* (Neil Simon),
 - *Blue/Orange* (Joe Penhall),
 - *Speech and Debate* (David Karam),
 - *Killer Joe* and *August: Osage County* (Tracy Letts),
 - *A Few Good Men* (Aaron Sorkin),
 - *The Kentucky Cycle* (Robert Schenkken),
 - *Lovers and Other Strangers* (Taylor/Bologna),
 - *The House of Yes* (MacLeod),
 - *Equus* (Peter Shaffer),
 - *Art* (Yasmina Reza),
 - *Kitty Kitty Kitty and Mr. Marmalade* (Noah Haidle),
 - *Blackbird* (Harrower),
 - *100 Saints You Should Know* (Kate Fodor),
 - *Hamlet II* (Sam Bobrick),
 - *Love Song* (Kolvenbach),
 - *The Great American Cheese Sandwich* (Burt Cohen),
 - *Two-Headed* (Julie Jensen),
 - *The Intelligent Design of Jenny Chow* (Rolin Jones),
 - *Mauritius* (Theresa Rebeck),

- Fuddy Meers,
- Kimberly Akimbo,
- Good People, or Wonder of the World (David Lindsay-Abaire),
- Radium Girls (D. W. Gregory),
- The Effect of Gamma Rays on Man-in-the-Moon Marigolds (Paul Zindel),
- Metamorphoses (Mary Zimmerman),
- The Zoo Story (Edward Albee)

Students may read from the following list of playwrights: Nicky Silver, Aaron Posner, Lisa D'Amour, Rinne Groff, Caryl Churchill, Laurie Gunderson, Amy Herzog, Young Jean Lee, Donald Margulies, Derek Walcott, Nilo Cruz,

Reading lists should be updated yearly by referring to university introduction reading lists and lists put out by other theatre organizations.

Interdisciplinary Connections

Creativity and Innovation

Core Ideas Performance Expectations

- With a growth mindset, failure is an important part of success.
- Innovative ideas or innovation can lead to career opportunities.

Critical Thinking and Problem-solving

Core Ideas Performance Expectations

Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.CT.4: Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

Computer Science & Design Thinking (NJSLS 8) and Career Readiness, Life Literacies & Key Skills (NJSLS 9)

Computer Science & Design Thinking

- 8.1.12.AP.7: Collaboratively design and develop programs and artifacts for broad audiences by incorporating feedback from users.
- 8.2.12.ED.1: Use research to design and create a product or system that addresses a problem and make modifications based on input from potential consumers.
- 8.2.12.ED.4: Design a product or system that addresses a global problem and document decisions made based on research, constraints, trade-offs, and aesthetic and ethical considerations and share this information with an appropriate audience.

- 8.2.12.ED.5: Evaluate the effectiveness of a product or system based on factors that are related to its requirements, specifications, and constraints (e.g., safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, ergonomics).
- 8.2.12.ITH.1: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
- 8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
- 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.
- 8.2.12.ETW.1: Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation, and maintenance of a chosen product.
- 8.2.12.EC.3: Synthesize data, analyze trends, and draw conclusions regarding the effect of a technology on the individual, culture, society, and environment and share this information with the appropriate audience

Career Readiness, Life Literacies & Key Skills

- 9.2.12.CAP.2: Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
- 9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.
- 9.2.12.CAP.4: Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
- 9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.
- 9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills.
- 9.2.12.CAP.7: Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.
- 9.2.12.CAP.8: Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.

Curriculum Requirements (N.J.A.C. 6A:8, 6A:30)

Climate Change Mandate (tied to specific standard)

- 1.2.12prof.Re7b: Analyze how a variety of media artworks affect audience experience and create intention through multimodal perception when addressing global issues including climate change. Students will read and discuss plays that address climate change thematically (ex., *Earthquakes in London*, *The Climate Change Monologues*)

Diversity, Equity, and Inclusion

- About racial identity and inclusion (ex., Henry David Hwang, Qui Nyugen, August Wilson's *Century Cycle*, *Fat Ham*, Martyna Majok's *The Cost of Living*)

History of Disabled and LGBTQ persons

- Students will read plays by historically significant LGBTQ playwrights, both past (ex., Tennessee Williams) and current (Tony Kushner), and evaluate the impact of their writing on historical and contemporary theatre and society.

Benchmark, Formative, Summative and Alternative Assessments

Formative and summative assessment will be reading, writing, and performance based. Rubrics will be used as an assessment tool.

As this class work provides historical background and exposure to plays, each student must constantly self-evaluate with the aid of the teacher. The teacher can modify exercises to address specific weaknesses of students and assign specific assignments which address individual needs for growth and accomplishment.

Additional Alternative assessment to include but are not limited to:

- Teacher Observation
- Daily Class Engagement
- Expected daily assignments and readings.
- Reflection Journal submissions
- Attitude/Contributions to class activities
- Willingness to participate, grow and learn.
- Participation in class/school community based on course of study and intention of performance piece outcome.
- Specified project work written/researched when applicable.

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Students will write a 3-5 page paper comparing 3 plays by the same author.

Students will write a 3-5 page paper comparing/contrasting the text of a play with a film adaptation.

Students will give an oral presentation connecting a play to its historical roots.

Students will write an “implied scene” (a scene suggested by a given play) in the style and subject of a selected play.

Students will write a prequel or a sequel to a selected or given play in the style of the play.

Students may do a set sketch for a given or selected play.

Students will classify given plays and playwrights as realistic, naturalistic, absurdist, etc.

Students may memorize, rehearse, and perform a selection from a given or selected play.

Students may make a model set for a given or selected play.

Students may make a newspaper and tape costume piece for a play.

Students will examine and critique original and contemporary set designs for a given play.

Students will read *Oedipus Rex* and make a plaster mask for a specific character.

Students will read *Oedipus Rex* and draw easy masks or Greek architecture.

Students will read *Oedipus Rex* and build a model of an ancient Greek stage.

Students will do a torn cardboard set design for Shakespeare’s *Titus Andronicus*.

Students will read Shakespeare’s *Titus Andronicus* and make stage blood.

Students will read Chekhov’s *The Seagull* and do a period (but also expressive) costume sketch for a selected character.

Students will research visual art pieces for given periods.

Students will research original productions of plays, including set designs.

Students will prepare, rehearse, demonstrate, process, and present a scene by Bertolt Brecht demonstrating “Alienation Effect.”

Students will arrange room/seating in imitation of Jerzy Grotowski’s Poor Theatre productions.

Students will read several one-act plays by Christopher Durang, Eugene Ionesco, and Samuel Beckett and identify qualities of absurdist plays.

Reportage Twilight Los Angeles –Students will interview, transcribe, adapt, rehearse, and perform a piece in reportage style.

Students will read script of work by Wooster Group, Richard Foreman, Robert Wilson
Students participate in Anne Bogart's Viewpoints exercises & activities.
Students will read yearly Pulitzer Prize winners in Drama.

Modifications (ML, Special Education, At Risk Students, Gifted & Talented, & 504 Plans)

ML

- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or e-books
- Follow all IEP modifications

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / anchor charts
- Leveled texts according to ability

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed
- Leveled texts according to ability
- Fine motor skill stations embedded in rotation as needed
- Provide anchor charts with high frequency words and phonemic patterns