DRAMA THROUGH LITERATURE
GRADES 9-12

EWING PUBLIC SCHOOLS
2099 Pennington Road
Ewing, NJ 08618

In accordance with The Ewing Public Schools’ Policy 2230, Course Guides, this curriculum has been reviewed and found to be in compliance with all policies and all affirmative action criteria.
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Unit 1: Observation, Sensory Awareness, Pantomime, Improvisation and Ensemble
(Pacing - 12 Days)

Why Is This Unit Important?

This unit is important because it will help students to understand the impact that simple concentration, a willingness to relax and a better use of one’s senses can have on one’s performance as an actor. This unit will introduce students to improvisation (acting without a script) and pantomime (communication without speech). Communication using guttural noises and gibberish rather than standard language will be explored and the simultaneous manipulation of the body and voice will be addressed. The need to develop an awareness of all the details of oneself as well as the other characters/actors, will be explored. The big ideas embedded through this unit are:

- Trusting and supporting fellow actors and developing one’s ability to 'think on his/her feet' are essential in the development of the skill of acting. Developing concentration, skill, trust, teamwork and courtesy is necessary to work in an ensemble.
- Abandoning personal fears and inhibitions about performing is essential to successfully performing as an actor.
- Combining sounds with motions is integral when acting. Expanding one’s sensory awareness improves performance.
- Discovering facts, details and feelings that influence and motivate a character are essential when acting or performing.
- Dramatic conflict serves as the core of all dramatic literature; an actor must recognize and establish dramatic conflict to be effective.
- It is essential that an actor fully understands and clearly portrays the where, who and what of a performance.

Enduring Understandings:

- Acting demands interplay among all characters. To be realistic, characters must play off one another in an interactive way. They must pay attention to everything going on around them. Every time an actor speaks, his or her words should seem new and interesting to the others onstage.
- Self-confidence is a quality that many students and even adults, lack. Students who participate in this class typically leave with a better understanding of themselves, confidence to speak in public, the ability to fully participate in other classes and in life, as well as assurance to be more vocal in group settings.
- Utilizing one’s five senses in exploring the world around oneself, as well as being cognizant of it while acting and reading, are skills everyone needs to re-evaluate in life. By making sure to envision a full sensory experience, students slow down, analyze and process everything.
- Conflict exists in everyday life, as does the need to resolve conflict.
- In theatre, if one cannot demonstrate the three Ws, he/she cannot be successful. While reading literature, particularly drama, identifying the where (setting), the who (character) and the what (motive) are primary reading comprehension concerns.
Essential Questions:

• How does one overcome the fear of performing in front of others?
• How does one work in harmony with others and sense when another player is taking the initiative?
• How does one learn to ‘think on his/her feet’?
• Why do actors need to rediscover their senses?
• How does dramatic conflict differ from conflict as a literary element?
• How can an actor ‘get to know’ a character so well that he/she can portray him/her honestly and powerfully?

Acquired Knowledge:

• Improvisation is, in simple terms, acting without a script. Pantomime is a silent performance.
• An inhibition is a fear. Losing one’s inhibitions is essential to have success as a performer.
• Situations change rapidly and an actor must be prepared to change with them. Performers must stay in character even when they are not the center of attention. Giving and taking a scene relates to sharing the spotlight, recognizing when to give the scene over to another actor, and/or when to take the scene for his/her own character.
• An actor’s two basic tools are his/her body and voice. The proper use of one’s own body shows that you, the actor, has command of his or her senses.
• Sensory awareness helps the body to ‘be more alive’. Actors need their senses to prepare for a role and when they perform. The senses will enable the actor to connect to a character more fully.
• Conflict means a sharp disagreement. Dramatic conflict occurs when one character with strong ideas, needs or motives faces another character with different views.

Acquired Skills:

• Improvise and interact with fellow performers.
• Work in harmony and sense when another player is taking the initiative.
• Avoid dividing an audience’s focus of attention.
• Remain in character throughout an entire scene.
• Concentrate on the skills of observation and coordination.
• React with speed, accuracy and imagination.
• Participate both as a player and as an audience member.
• Discover how the senses help actors to understand the real or fictional environment that surrounds the character being portrayed.
• Sharpen listening and reacting skills.
• Respond spontaneously with appropriate verbal sounds and intonations.
• Create several two-person scenes that develop a believable who, where and what.
• Adapt characterizations as new characters.

Benchmark or Major Assessments (including one benchmark assessment):

• Writing Assignment: Tapping Your Inner Resources (RB 6)
• Performance Task/Writing Assignment: YOU Project (benchmark)
• Performance Task/Writing Assignment: Sense Memory - Describe an Object (BDP 14-15; RB 5; RB 7)
• Performance Task/Writing Assignment: Blind Walk (TA 8-9)
• Performance Task/Writing Assignment: Pantomime (BDP 26-27; RB 9)
• Performance Task: Abstract Machine (TA 17)
• Performance Task: Ensemble Improvise (BDP 78-80)
• Culminating Test

Instructional Materials:

• Tanner, Fran Averett, Ph.D. Basic Drama Projects – Eighth Edition. Twin Falls: Perfection Learning, 2004
• Tanner, Fran Averett, Ph.D. Basic Drama Projects – Eighth Edition: Teacher’s Resource Binder. Twin Falls: Perfection Learning, 2004
• Teacher-created assignments and assessments

Interdisciplinary Connections:

• Writing Journals - English
• Self-reflection - Psychology

Technology Connections:

• Research other Improvisational Games:
  • [http://improvencyclopedia.org/](http://improvencyclopedia.org/)
• Sample pantomime or improvisation skits available on YouTube

Modifications or Accommodations for Special Education, ESL or Gifted Learners:

• Extended time
• Handouts for review and notes
• Prior knowledge of assessments
• A tape recorder or video recorder for auditory or visual learners

List of Applicable Common Core State Standards for English Language Arts*:

• College and Career Readiness Anchor Standards: Reading CCR.R.7, CCR.R.10
• College and Career Readiness Anchor Standards: Writing CCR.W.2, CCR.W.3, CCR.W.4, CCR.W.7, CCR.W.10
• College and Career Readiness Anchor Standards: Speaking and Listening CCR.SL.1, CCR.SL.2, CCR.SL.4, CCR.SL.5, CCR.SL.6
• College and Career Readiness Anchor Standards: Language CCR.L.1, CCR.L.2, CCR.L.3, CCR.L.5, CCR.L.6
Since this course is offered to students in Grades 9-12, the standards listed are the College and Career Readiness Anchor Standards that serve as the focus of the ELA standards in all grades.
Introducing...YOU
An Impromptu Project and Presentation

Directions: To tell your classmates a little about yourself, you need to create a Favorite Things poster and write a Bio-Poem. BE CREATIVE (and remember to keep everything school-appropriate)! Tomorrow, you will share your poster with your classmates and based upon the information you share, someone else will present an impromptu speech about YOU!

Your Favorite Things Poster must include the following:

1) A childhood photo of you in the center
2) Your first, middle and last name clearly written or printed underneath
3) A box containing a mini-anecdote of the worst thing that ever happened to you
4) A box containing a mini-anecdote of the best thing that ever happened to you
5) A box containing your future goals
6) A box containing three things you would bring to a deserted island
7) A box containing the bio-poem – format on the back of this page
8) A box containing pictures of your five favorite things (cannot be the same as #6)
Your Bio-Poem must follow this format:

- First name
- Four adjectives to describe yourself
- Lover of (three things)
- Who feels (three things)
- Who fears (three things)
- Who needs (three things)
- Who gives (three things)
- Who would like to see (three things)
- Last name
Peer A:

The YOU project – POSTER PORTION

1) A childhood photo of you in the center 0, 2
2) Your first, middle and last name 0, 1, 2, 3
3) A box containing the worst thing 0, 2, 4, 6, 8, 10
4) A box containing the best thing 0, 2, 4, 6, 8, 10
5) A box containing your future goals (3 things) 0, 5, 10, 15
6) A box containing the bio-poem 0, 5, 10, 15, 20, 25, 30
7) Pictures of your five favorite things 0, 5, 10, 15, 20
8) NEATNESS 0, 5, 10, 15, 20
9) CREATIVITY 0, 5, 10, 15, 20

TOTAL NUMBER OF POINTS 135 points – ________

The YOU project – IMPROMPTU PRESENTATION of a PEER

Peer A: 

Creatively Presented by Peer B:

Utilizing Observation and Improvisation – Peer B will dramatically and politely expound upon Peer A’s poster. This should be presented as if Peer B and Peer A have known each other all their lives, ala a testimonial speech (a speech to pay tribute to someone you honor and admire).

1) Description of childhood photo in the center 0, 3, 5
2) Clearly and correctly pronounce first, middle and last name 0, 1, 2, 3
3) Describe and ELABORATE the worst thing 0, 2, 4, 6, 8, 10
4) Describe and ELABORATE the best thing 0, 2, 4, 6, 8, 10
5) Describe and ELABORATE future goals (3 things) 0, 5, 10, 15
6) Dramatically deliver the bio-poem 0, 5, 10,15,20,25,30
7) Describe and ELABORATE five favorite things 0, 5, 10, 15, 20, 25
8) CREATIVITY 0, 5, 10, 15, 20
9) PRESENTATION 0, 5, 10, 15, 20

TOTAL NUMBER OF POINTS – 138 points - ________
Unit 2: Voice Control, Oral Interpretation and Marking (Pacing - 13 Days)

Why Is This Unit Important?

This unit of study will require students to focus on reading and understanding scripts and ultimately to say/speak the written lines naturally. The unit will begin with small, easy scripts and then gradually become more complex, requiring students to read, understand and perform lengthier scripts. A major component of an actor’s craft is his/her voice. By learning how and when to change inflection and intonation, an actor can convince the audience that he/she is really the person he/she is portraying. The big ideas embedded through this unit are:

- It is important for one to understand tone, mood and meaning when reading a script or speech to fully comprehend the work.
- There is great value in listening to the recordings of radio commercials, television shows, news reports and group readings to reflect on delivery.
- To develop a character, it is imperative that an actor communicate emotion by deciding what lines to emphasize or deemphasize, to say louder, softer, stronger, slower, etc.
- When preparing a script for oral interpretation, it is important to mark the script or text with common theater vocal notations.

Enduring Understandings:

- It is imperative for an actor to read someone else’s words and decipher tone, mood and meaning, ultimately analyzing the script by asking questions regarding attitude and emotion.
- Presenting a scene, speech or impromptu speaking engagement requires a compelling delivery.
- Voice control and oral interpretation study helps one to interpret what he/she is presenting and to deliver it in a bold, moving and poignant way.
- Marking a script or text with common theater vocal notations enables others to not only read the script or text, but also to provide a perspective of the work and increase one’s knowledge of the work’s structure.

Essential Questions:

- How does one take someone else’s words and make them sound right?
- How can an actor determine the message or mood a character was intended to convey?
- How can an actor suggest emotions by changing the sound quality of his/her voice?
- How can one determine the words that need to be emphasized?
- What parts of the script should be spoken louder, softer, stronger, faster, slower, etc.?
- Where should there be pauses to add drama versus pauses to breathe?
- How does one denote the above script vocal interpretations?

Acquired Knowledge:

- Reading a script or text, reading markings and understanding the expectations of a director allows an actor to read and ultimately perform a work as it was intended to be performed.
Actors have to learn to display highly emotional feelings with their voices only, helping listeners to visualize a scene.

One way to add meaning to an oral reading is to emphasize certain words.

Another way to suggest a speaker’s feelings is to change the speed with which the speaker says one word or several words.

Marking is a way for a writer or director to help an actor determine which words need to be emphasized (underlined), words to be spoken softly or with less volume (in parentheses), increased volume (arrow up), lower volume or pitch (arrow down), increase speed (draw a bridge between words), indicate slowing down or pausing (slash) and dramatic pauses (slashes between words).

Acquired Skills:

- Concentrate on intonation and inflection of the voice
- Comprehend and demonstrate vocally tone, pitch, inflection, volume and rate
- Practice and focus on articulation and pronunciation
- Evaluate a script and analyze for meaning, emotion, attitude and mood
- Mark scripts using common theatre denotation
- Present a script based on what marks are made

Benchmark or Major Assessments (including one benchmark assessment):

- Performance Task: Radio Commercials (TA 30-31; TA 127-131)
- Performance Task: Poetry Reading (TA 135-145)
- Performance Task: Recording a Soap Opera (TA 147-154)
- Lexington Heights: Audio Dramatization (benchmark)
- Culminating Test on Unit Two: Voice Production, Articulation and Oral Interpretation/Marking

Instructional Materials:

- Tanner, Fran Averett, Ph.D. *Basic Drama Projects – Eighth Edition*. Twin Falls: Perfection Learning, 2004
- Teacher-created handouts

Interdisciplinary Connections:

- Music – sound effects and music for recordings
Technology Connections:

- Audio recordings of radio shows
- Audio recordings of radio commercials
- Recorded poetry read by poet/other
- Videos available online or via streaming (i.e., YouTube, TeacherTube)

Modifications or Accommodations:

- Extended time
- Handouts for review and notes
- Prior knowledge of assessments
- A tape recorder or video recorder

List of Applicable Common Core State Standards for English Language Arts*:

- College and Career Readiness Anchor Standards: Reading CCR.R.7, CCR.R.10
- College and Career Readiness Anchor Standards: Writing CCR.W.2, CCR.W.3, CCR.W.4, CCR.W.7, CCR.W.10
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- College and Career Readiness Anchor Standards: Language CCR.L.1, CCR.L.2, CCR.L.3, CCR.L.5, CCR.L.6

*Since this course is offered to students in Grades 9-12, the standards listed are the College and Career Readiness Anchor Standards that serve as the focus of the ELA standards in all grades.
Lexington Heights - Audio Dramatization Rubric

Directions: Groups will work together to analyze the plot, characters and lines of Lexington Heights. A director will be selected and will have the authority to make all final decisions. Groups will select appropriate music and sound effects to match the script and actors will make the characters come to life using all of the skills discussed throughout this unit of study. Although this is a group project, below is the assessment rubric for the individual performance grade to be earned by each student within a group.

Lexington Heights – Group Grade

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Possible</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate instrumental music is used in the background and volume is adjusted accordingly (amplification decreased to work with dialogue)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>The required sound effects are used and sound real; adjust volume if necessary</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Rehearsal time used to the best of group’s ability</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Narration recorded is clear and convincing; matches tone of the script</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Performance is entertaining and appealing to audience</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Recording has minimal to no mistakes or unnecessary pauses; pacing</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>AVERAGE INDIVIDUAL SCORE</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Overall flows smoothly; sound effects are eased in as needed to sound real and narration is overlapped during interruptions; transitions are clear</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>100</td>
<td></td>
</tr>
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COMMENTS
## Lexington Heights – Individual Grade

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knows the Story - Well Practiced</td>
<td>Knows the story well and has obviously practiced a great deal.</td>
<td>Knows the story pretty well and has practiced numerous times.</td>
<td>Knows some of the story, but did not appear to have practiced.</td>
<td>Forgets major points of the story s/he is retelling.</td>
</tr>
<tr>
<td>Marking</td>
<td>Correctly utilizes script marking and perfectly demonstrates how to perform.</td>
<td>Mostly has correct markings and performs well.</td>
<td>Markings are there, but not performed well.</td>
<td>Little to no markings made or utilized.</td>
</tr>
<tr>
<td>Vocal Intonation and Expression</td>
<td>Highly effective and expressive intonation used to reinforce change in mood, voice, setting and/or characterization.</td>
<td>Effective and expressive intonation used to reinforce change in mood, voice, setting and/or characterization.</td>
<td>Moderately effective and expressive intonation used with room for improvement and practice.</td>
<td>Not effective; more practice with intonation is strongly recommended.</td>
</tr>
<tr>
<td>Volume/Pitch</td>
<td>Highly appropriate audience volume used when speaking and performing.</td>
<td>Appropriate volume used when speaking and performing, with a little room for improvement.</td>
<td>Volume not used effectively. More practice is recommended.</td>
<td>Volume used is not appropriate for audience. More practice when speaking and performing is highly recommended.</td>
</tr>
<tr>
<td>Audience Address/Inflection/Intonation</td>
<td>Appropriate audience address with a high likelihood to engage and entertain.</td>
<td>Appropriate audience address; audience may be engaged and entertained.</td>
<td>A little more practice in voice, intonation, language and volume is recommended to engage and entertain the audience.</td>
<td>A lot more practice in voice, intonation, language and volume is recommended to engage and entertain the audience.</td>
</tr>
</tbody>
</table>

20 pts. = A+  
19 pts. = A  
18 pts. = A-  
17 pts. = B  
16 pts. = B-  
15 pts. = C  
14 pts. = C-  
13 pts. = D  
12 pts. = D-  
11 pts. = F  
10 pts. = F-
Unit 3: Movement and Stage Direction (Pacing - 10 Days)

Why Is This Unit Important?

This unit of study will introduce students to movement; the purpose of this unit is to help students discover the relationship between words and stage movement. Some words call for specific actions and/or are written as stage directions; these actions are necessary and must be followed by an actor so an audience can make sense of the dialogue. More often, the actor must provide logical interpretive actions in movement and voice inflections. Interpretive actions help the audience understand more fully what is happening on-stage and that the characters speaking the lines are human beings. Through interpretive actions, there may be two actors playing the same character in separate productions of the same play, yet they may give entirely different performances. At times, actions say more than words themselves. There is a common vocabulary that allows actors, directors, playwrights and set designers to communicate more clearly with one another. The big ideas embedded through this unit of study are:

- It is essential for an actor to communicate important information about a character through purposeful body language.
- Natural, believable movement enhances characterization.
- Successful performances are those in which an actor gives meaning to unclear dialog through the use of interpretive actions.
- It is possible for an actor to establish where, who and what for a scene through movement.
- Gestures, body language, facial expressions and eye contact should all be considered when an actor articulates a character’s thoughts.

Enduring Understandings:

- In theater, the cliché ‘actions speak louder than words’ cannot be understated.
- Actors must differentiate between necessary actions and interpretive actions.
- Stage movement adds meaning to the words actors speak.
- When writing or adding stage directions to scripts, it is imperative to add detail; sometimes the written words can be misconstrued if left vague.
- Memorizing one’s lines is essential so that purposeful gestures, eye contact and voice inflection and intonation can be incorporated into a scene.

Essential Questions:

- Why are stage directions given in a script?
- How can one differentiate between necessary and interpretive actions?
- How does the addition of movement to a performance help an audience when dialogue is unclear?
- How do dialogue and movement work in concert to convey message or mood?
- How can an actor suggest emotions through movement?
- What do body positions suggest about characters (i.e., which character is dominant)?
Acquired Knowledge:

- There are six basic principles of stage movement: motivation, simplification, reality, distinction, connection and balance.
- Necessary action refers to the relationship between words in a script and movement on a stage. Sometimes written directions directly state what an actor should do; sometimes the lines the actors speak require some action to give the words meaning.
- Interpretive actions are actions that are not necessary in the script. If left out, the dialog will not sound silly or nonsensical. Actors give meaning to unclear dialog through the use of interpretive actions. This type of action also allows for many different presentations of the same written piece of work.
- Shadow scenes are written as an acting exercise. They have no stage directions and contain intentionally vague dialog. Actors must decide on the where, who and what of the scene.
- There are eleven main areas to a stage: center, stage right, stage left, upstage center, upstate right, upstage left, downstage center, downstage right, downstage left, the apron and the wings.

Acquired Skills:

- Evaluate a script and analyze for meaning, emotion, attitude and mood.
- Identify dialogue that requires a specific, necessary movement.
- Execute natural body movements on stage.
- Incorporate stage business into a scene.
- Identify stage directions.
- Synthesize natural and interpretative actions and present a series of stage pictures, tableaux, to tell a familiar tale.

Benchmark or Major Assessments (including one benchmark assessment):

- Performance Task: Shadow Scene (TA 46-47)
- Performance Task: Stage Pictures (TA 51)
- Performance Task: Fairytale Tableaux (benchmark)
- Culminating Test on Unit Three

Instructional Materials:

- Tanner, Fran Averett, Ph.D. Basic Drama Projects – Eighth Edition. Twin Falls: Perfection Learning, 2004 (BDP) [Chapters 2-4]
- Teacher-created handouts
Interdisciplinary Connections:

- Art – Drawing storyboards for tableaux and explaining choices
- Music – sound and music as an element of performance

Technology Connections:

- Internet and other sources - find and print movie posters to assess for staging choices
- Internet and other sources (i.e., Kindle, Nook, Google books, etc.) - find and print fairytales
- Utilize digital cameras/cell phone cameras to take photos
- DVD and/or online videos to demonstrate dance as a form of storytelling (i.e., Cirque du Soleil)

Modifications or Accommodations:

- Activities can be presented visually (i.e., video version, online version, etc.) or auditorily (i.e., speeches, audio recordings of performances, etc.) to support different learning styles
- Extended time
- Handouts for review and notes
- Prior knowledge of assessments
- A tape recorder or video recorder

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### Benchmark Assessment: Fairytale Tableaux

**DIRECTIONS:** Your goal is to present a familiar fairytale in a series of stage pictures without the use of words or dialogue. You will rely on your staging and body language and movement to convey a story. The class will work as a large group and will choose a director and assign roles. Costumes and props must be created/found and a series of photos must be shot to be presented in an assigned format.

<table>
<thead>
<tr>
<th>Names: __________________________</th>
<th>Fairytale Tableaux Project Title: __________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date: __________________________</td>
<td>Teacher(s): _______________________________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Process</th>
<th>Below Average 1, 2, 3</th>
<th>Satisfactory 4, 5, 6</th>
<th>Excellent 7, 8, 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Has clear vision of final product</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Properly organized to complete project</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Managed time wisely</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Acquired necessary props/costumes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Communicated efforts for a successful presentation of final work</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Stage Picture 1

1. Are all people included and properly dressed with props? (who)
2. Is the setting clear? (where)
3. Is it clear what is happening based on placement of the actors and their physical demeanor? (what)
4. Has group demonstrated creativity and effort with this image?
5. Does it match the storyboard sketch?

#### Stage Picture 2

1. Are all people included and properly dressed with props? (who)
2. Is the setting clear? (where)
3. Is it clear what is happening based on placement of the actors and their physical demeanor? (what)
4. Has group demonstrated creativity and effort with this image?
5. Does it match the storyboard sketch?

#### Stage Picture 3

1. Are all people included and properly dressed with props? (who)
2. Is the setting clear? (where)
3. Is it clear what is happening based on placement of the actors and their physical demeanor? (what)
4. Has group demonstrated creativity and effort with this image?
5. Does it match the storyboard sketch?
<table>
<thead>
<tr>
<th>Process</th>
<th>Below Average 1, 2, 3</th>
<th>Satisfactory 4, 5, 6</th>
<th>Excellent 7, 8, 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Picture 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Are all people included and properly dressed with props? (who)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Is the setting clear? (where)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Is it clear what is happening based on placement of the actors and their physical demeanor? (what)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Has group demonstrated creativity and effort with this image?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Does it match the storyboard sketch?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stage Picture 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Are all people included and properly dressed with props? (who)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Is the setting clear? (where)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Is it clear what is happening based on placement of the actors and their physical demeanor? (what)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Has group demonstrated creativity and effort with this image?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Does it match the storyboard sketch?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Teacher(s) Comments: _____________________________________________________________

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Unit 4: Blocking (Pacing - 15 Days)

Why Is This Unit Important?

Thespians use a vocabulary that allows actors, directors, playwrights and set designers to communicate quickly and clearly with one another. Through this unit of study, students will become familiar with unique theater terms, especially those all actors should know. In previous units, movement was simple and non-specific. Unit Four begins with clarifying stage movement terms, concepts and notational marks. A special focus will be on pre-blocked scripts, where the director has already made decisions on movement and characterization before even casting. Students will be required to read, rehearse and perform as directed on paper, thereby verifying they understand theatre notation, body movement and stage position. The big ideas embedded through this unit are:

- It is imperative that anyone involved in a theatrical presentation recognize and understand stage areas, props, the four meanings of blocking and general theatrical terms.
- The use of self-blocking, movement and voice allow an actor to display dominance.
- An actor must adhere to all blocking notes, stage directions, director’s notes, ground plans and assorted instructions so the performance aligns with both the playwright’s and director’s expectations.

Enduring Understandings:

- There are four meanings of the term blocking, each of which is extremely important to the theater.
- Each character in a play usually has a central motive called the spine. A character’s spine drives him/her throughout the play.
- The same character also has an immediate motive. This motive explains what he/she says and how he/she acts at any given moment. These immediate motives are called beats and they can change quickly as new circumstances arise.
- The creation and use of a ground plan is one way for a director to indicate the position of each character at any given time.

Essential Questions:

- How can body positions suggest which character is dominant in any given scene?
- How does an actor memorize a script?
- How does one determine a character’s motive? What the character wants? What kind of relationship is he/she trying to establish with another character? What kind of impression he/she wishes to make?
- What is the benefit of a ground plan and how is it used?
- How does a director determine what blocking to give an actor?
- How does an actor make a script come alive?

Acquired Knowledge:

- Blocking has four definitions in theatre: 1) directors making decisions about where and when characters move on-stage, 2) the written notations in the script, 3) physically
getting up and doing the movements and 4) a person or object in front of something else.

- Pre-blocking is when a director decides when and where they want the actors to move before they meet with actors at a first rehearsal.
- Actors have five main body positions: full front, one quarter, profile, three quarters and full back.
- General blocking terms that all theatre students should know include, but are not limited to, the following: act, scene, flat, platform, proscenium stage, theater-in-the-round, thrust stage, arena, house curtain, main rag, house and French scene.
- A ground plan is an overhead view of the stage. It is one way to indicate the position of each character. Characters are represented by a square or round symbol with the initial of the character in the middle of the symbol and dotted lines indicate the movement for that page.
- The spine is the motive for the entire piece. The beat is the immediate motive. Actors who analyze character motives give convincing performances.

Acquired Skills:

- Define and utilize stage terms and theatre terms.
- Demonstrate a character’s dominance through blocking.
- Use self-blocking movement and voice to make characterization clear.
- Practice different memorization techniques.
- Coach and cue a fellow classmate to assist the memorization process.
- Rehearse, memorize and perform a scene.
- Comprehend and utilize pre-blocking and director notes.
- Comprehend and utilize a ground plan.
- Analyze a script for motive – both spine and beat.

Benchmark or Major Assessments (including one benchmark assessment):

- Performance Task: Parent/Child Dominance (Script: A Family Difference from TA 59-60)
- Performance Task: Child/Parent Dominance – REBLOCK the same script
- Performance Task: Performing a Pre-blocked Scene Segment – (benchmark)
- Culminating Test on Unit Four: stage terms, theatre terms and reading blocking

Instructional Materials

- Teacher-created Handouts
Interdisciplinary Connections:

- **Math:**
  - When blocking, the dimensions of the stage must be considered.
  - The size of props must be considered, relative to the size of the stage or movement between characters.
  - Timing and pacing must be considered as well.

Modifications or Accommodations:

- Benchmark due dates or informal assessment through teacher conference
- Extended time or due date modification as needed
- Handouts for review and notes
- A tape recorder or video recorder

List of Applicable Common Core State Standards for English Language Arts*:

- College and Career Readiness Anchor Standards: Reading CCR.R.7, CCR.R.10
- College and Career Readiness Anchor Standards: Writing CCR.W.2, CCR.W.3, CCR.W.4, CCR.W.7, CCR.W.10
- College and Career Readiness Anchor Standards: Speaking and Listening CCR.SL.1, CCR.SL.3, CCR.SL.4, CCR.SL.5, CCR.SL.6
- College and Career Readiness Anchor Standards: Language CCR.L.1, CCR.L.2, CCR.L.3, CCR.L.6

*Since this course is offered to students in Grades 9-12, the standards listed are the College and Career Readiness Anchor Standards that serve as the focus of the ELA standards in all grades.
Benchmark Assessment - Family Difference

Name (parent): _________________________  Name (child): _________________________

Who is dominant in this marking of the scene?  Parent  or  Child

Directions: Mark the dialogue for oral interpretation (vocally dominant) and create blocking to demonstrate who is (physically) dominant, parent or child. Make sure the alternate person is less dominant or submissive vocally and physically.

Child: You know, I really can’t stand the way you treat Don/Donna when he/she comes over. I just think it’s disgusting and embarrassing.

Parent: I think he’s/she’s disgusting. I can’t stand the looks of that boy/girl. He/she never washes. He/she dresses in rags.

Child: But he/she’s my friend.

Parent: That’s what bothers me. If that’s what you find attractive, I’m afraid you’re going to go around that way yourself. If you value that kind of sloppiness, then what has happened to all the things that your mother/father and I have done to bring you up to be neat and…..

Child: Why should I respect what you respect?

Parent: Because it’s what every decent human being respects. That’s why.

Child: I don’t know. I think Don/Donna is decent. He/she’s got other things in his/her head besides cleanliness. He/she’s a thinker. He/she writes poetry. He/she’s sensitive to other people. You judge all my friends by the way they look.

Parent: Well, there’s a lot that people say by the way they look. They’re advertising themselves by the way they look.

Child: Oh? I didn’t know I was a billboard.

Parent: I hope you’re not! But I’m a little worried you’ll become one if you start hanging around with a person like Don/Donna.

Child: Maybe I should judge you by the friends you hang around with- what’s-her-name? Matilda. With the red-dyed hair.

Parent: At least my friends are clean.

Child: Clean, but phony! I guess if I’m going to become dirty like Don/Donna, then you’re going to become phony like Matilda. Huh? Answer that one!

Parent: I’m not phony! But I can see you’ve already learned to be rude from your friend, Don/Donna.
Name:________________________ Circle which role: CHILD or PARENT

Date Submitted: Title of Work: Parent/Child Dominance_____

Circle which version: CHILD DOMINANT or PARENT DOMINANT

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Body Language/Blocking</strong></td>
<td></td>
</tr>
<tr>
<td>Movements seemed fluid and helped the audience visualize.</td>
<td>Made movements or gestures that enhanced articulation.</td>
</tr>
<tr>
<td><strong>Memorization</strong></td>
<td></td>
</tr>
<tr>
<td>Close to perfect</td>
<td>Consistent</td>
</tr>
<tr>
<td><strong>Preparation/Script</strong></td>
<td></td>
</tr>
<tr>
<td>Student captures the attention of the audience and sets the mood. Mentally and physically prepared with all costumes, props and personality.</td>
<td>Student is mentally and physically prepared with all costumes and props.</td>
</tr>
<tr>
<td><strong>Pacing</strong></td>
<td></td>
</tr>
<tr>
<td>Good use of drama and flow. Good acting and reacting, emotive.</td>
<td>Delivery is patterned, but does not flow all the time. Action/Reaction.</td>
</tr>
<tr>
<td><strong>Poise</strong></td>
<td></td>
</tr>
<tr>
<td>Student displays relaxed, self-confident nature about self, with no mistakes.</td>
<td>Makes minor mistakes, but quickly recovers from them; displays little or no tension.</td>
</tr>
<tr>
<td><strong>Voice/Volume</strong></td>
<td></td>
</tr>
<tr>
<td>Use of fluid speech and inflection maintains the interest of the audience.</td>
<td>Satisfactory use of inflection, but does not consistently use fluid speech.</td>
</tr>
</tbody>
</table>

Teacher Comments:
Unit 5: Reading and Analyzing Plays (Pacing - 15 Days)

Why Is This Unit Important?

In order to give meaning to a writer’s words, an actor needs to become a skillful reader of plays, so this unit of study will require students to read and analyze short plays. One primary objective when reading a play is for an actor to understand the characters as well as the author’s themes. To understand the world of the play and ultimately the world of a character, an actor must explore the character’s personality. There are five basic areas to explore when preparing for a role which are based on the journalistic questions: who, what, when, where and why. Actors must utilize a script to seek the answers to these questions and, if answers are not evident, they must infer the answers. The big ideas embedded through this unit are:

- Playwrights include clues about a character, requiring actors to infer beyond the text in order to truly appreciate the complexity of a character.
- It is important that a reader understands the motivation of each character and articulates with precision character motivation, objective and obstacle.
- Style, mood, tone and theme are all present in scripts and must be fully understood to understand and appreciate the work.
- Once an actor reads and understands a play and the characters within the work, he/she can articulate a character’s thoughts with gestures, body language, facial expressions and eye contact.

Enduring Understandings:

- Although many of the elements present in works of literature are also present in scripts (i.e., literary elements, mood, tone, style, etc.), one must approach the reading of a script differently than he/she would a narrative work.
- Plays are not complete when published. They are missing the actors, scenery and movement.
- When reading, it is important for one to visualize and see the action in his/her mind.

Essential Questions:

- How does one understand the mood presented through dialogue?
- How does a reader infer theme?
- How does one understand a character’s motive?
- How does one identify the dramatic conflict in a work?
- How does a group decide how a piece should be presented (i.e., set, costumes, props, etc.)?

Acquired Knowledge:

- Literary elements present in fictional works (i.e., characterization, setting, plot, conflict, theme, mood, tone, style, etc.) are also present in dramatic works; it is the approach that a reader takes when reading the text that differs.
- A reader must visualize a dramatic work and use his/her imagination to fully understand the complexities of a script.
• Giving and taking a scene relates to sharing the spotlight; it is imperative that one recognizes when to give the scene over to another actor and/or when to take the scene for his/her own character.
• Actors have to learn to display highly emotional feelings with their voices.

Acquired Skills:

• Evaluate a script and analyze for meaning, emotion, attitude and mood.
• Identify stage directions.
• Identify dialog that requires a specific, necessary movement; decide on said movement and denote in the margin.
• Utilize stage terms and theatre terms.
• Use self-blocking, movement and voice to make characterization clear.
• Rehearse, memorize and perform a scene.
• Create director notes: oral interpretation, blocking notes and characterization notes.
• Utilize a ground plan.
• Analyze a script for motive – both spine and beat.
• Find and use real, suitable props, costumes and set pieces.

Benchmark or Major Assessments (including one benchmark assessment):

• Teacher observation
• Class discussion
• Performance Task: Blue Book Performance Paired Scene (benchmark)

Instructional Materials:

• Tanner, Fran Averett, Ph.D. Basic Drama Projects – Eighth Edition. Twin Falls: Perfection Learning, 2004 (BDP) [Chapters 2-4]
• Teacher-created handouts

Interdisciplinary Connections:

• Math:
  o When blocking, the dimensions of the stage must be considered
  o The size of props must be considered, relative to the size of the stage or movement between characters
• Art and Family and Consumer Science:
  o When preparing for the performance of a scene, students will need to create props (i.e., draw, paint, etc.) and costumes (i.e., sew)

Technology Connections:

• Record dialogue and practice at home
• Video record rehearsal, self-observation and correction

Modifications or Accommodations:

• Differentiated scripts (i.e., reading level, student interest, etc.)
• Teacher conference as needed
• A tape recorder or video recorder to self-assess

List of Applicable Common Core State Standards for English Language Arts*:

• College and Career Readiness Anchor Standards: Reading CCR.R.7, CCR.R.10
• College and Career Readiness Anchor Standards: Writing CCR.W.2, CCR.W.3, CCR.W.4, CCR.W.7, CCR.W.10
• College and Career Readiness Anchor Standards: Speaking and Listening CCR.SL.1, CCR.SL.2, CCR.SL.4, CCR.SL.5, CCR.SL.6
• College and Career Readiness Anchor Standards: Language CCR.L.1, CCR.L.2, CCR.L.3, CCR.L.5, CCR.L.6

*Since this course is offered to students in Grades 9-12, the standards listed are the College and Career Readiness Anchor Standards that serve as the focus of the ELA standards in all grades.
**Benchmark Assessment – Paired Reading**

**Blue Book of Scenes**

**Pair or Group with Director**

Name: ________________________  Teacher: __________________

Date Submitted: ____________  Title of Work:____________________

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### Individual Grade Sheet

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marking</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
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<tr>
<td>2</td>
<td></td>
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<td>1</td>
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</tr>
</tbody>
</table>

Correctly utilizes script marking and perfectly demonstrates how to perform.

Mostly has correct markings and performs well.

Markings are there, but not performed well.

Little to no markings made or utilized.

<table>
<thead>
<tr>
<th><strong>Volume/Pitch</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
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<tr>
<td>2</td>
<td></td>
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</tbody>
</table>

Highly appropriate audience volume used when speaking and performing.

Appropriate volume used when speaking and performing, with a little room for improvement.

Volume not used effectively.  More practice is recommended.

Volume used is not appropriate for audience.  More practice when speaking and performing is highly recommended.

<table>
<thead>
<tr>
<th><strong>Pacing</strong></th>
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<tbody>
<tr>
<td>4</td>
<td></td>
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<tr>
<td>3</td>
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<tr>
<td>2</td>
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</tbody>
</table>

Good use of drama and student meets apportioned time interval.

Delivery is patterned, but does not meet apportioned time interval.

Delivery is in bursts and does not meet apportioned time interval.

Delivery is either too quick or too slow to meet apportioned time interval.

<table>
<thead>
<tr>
<th><strong>Poise</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
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<tr>
<td>2</td>
<td></td>
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<tr>
<td>1</td>
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</tr>
</tbody>
</table>

Student displays relaxed, self-confident nature about self, with no mistakes.

Makes minor mistakes, but quickly recovers from them; displays little or no tension.

Displays mild tension; has trouble recovering from mistakes.

Tension and nervousness is obvious; has trouble recovering from mistakes.

<table>
<thead>
<tr>
<th><strong>Voice</strong></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
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<tr>
<td>2</td>
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</tbody>
</table>

Use of fluid speech and inflection maintains the interest of the audience.

Satisfactory use of inflection, but does not consistently use fluid speech.

Displays some level of inflection throughout delivery.

Consistently uses a monotone voice.

Total----> __________/20

Teacher Comments: _____________________________________________________________

___________________________________________________________________________

/40pts
Unit 6: The History of Theater (Pacing - 20 Days)

Why Is This Unit Important?

This unit of study is the culmination of months of learning the functioning aspects of theatre. This final unit is a comprehensive tour through the progression of theatre from its beginnings in Ancient Greece to the Contemporary Stage. The big ideas embedded throughout this unit are:

- The structure of the theater, the stages used and theater architecture changed from era to era, each reflective of its time period.
- Theater-related vocabulary and terminology changed and evolved over time.
- There are key playwrights and actors who should be studied to understand the emphasis of theater during each era.

Enduring Understandings:

- Theatre is ancient, yet modern. In an ever-changing world, theatre continues to stand as a representation of the mood and culture of the times.
- Creative expression crosses cultural and societal boundaries the world over.

Essential Questions:

- How and why did the theater originate?
- Why did the design and function of the stage change from era to era? Were these changes indicative of changes in the society or culture of the time period?
- How and why did characterization change over time (i.e., costumes, make-up, props)?
- Why did theater terms change during each period? Are there key terms that must be understood to fully appreciate each specific theater era?
- How were theatrical works indicative of the life and times of an era or representative of its people?

Acquired Knowledge:

- Drama, as a word, is derived from ancient Greek meaning 'to do' or 'deed' and forms the historical basis for what in modern times is referred to simply as theater.
- The development of the theater transcended cultures and time periods, including the ancient Greeks and Romans, the Middle Ages/Medieval Times, Elizabethan England and the literary era of Romanticism.
- Twentieth-century theater included the Expressionist movement, absurdist drama and the modern drama.

Acquired Skills:

- Research critical time periods in Theatre History
- Create a PowerPoint of information rich and aesthetically pleasing slides
- Evaluate websites and decipher its relevance to the era
- Analyze a major work for era specific criteria
- Present findings to the class utilizing a self-created presentation (i.e., PowerPoint, prezi, Podcast, etc.)
Benchmark or Major Assessments (including one benchmark assessment):

- Class discussion
- Teacher conferences and informal evaluation of research notes
- Performance Task: research project focusing on an assigned era in theater history (benchmark)

Instructional Materials:

- Tanner, Fran Averett, Ph.D. *Basic Drama Projects – Eighth Edition*. Twin Falls: Perfection Learning, 2004 (BDP) [Chapters 2-4]
- Theatre History Webquest 101
- Teacher-created Handouts
- Web resources (see Technology Connections below)

Interdisciplinary Connections:

- History – Greek, Roman, Medieval Times, Elizabethan, 18th century, 19th century and 20th century

Technology Connections

- [www.theatrehistory.com](http://www.theatrehistory.com)
- [www.glogster.com](http://www.glogster.com)
- Additional various websites to research the history of the Greek, Roman, Elizabethan, Medieval and Modern theater
- Publisher
- PowerPoint

Modifications or Accommodations:

- Audio or video research resources (i.e., books on tape, PBS documentaries available online, etc.)
- Benchmark due dates or check-in dates to chunk the research project
- Extended time as needed

List of Applicable Common Core State Standards for English Language Arts*:

- College and Career Readiness Anchor Standards: Reading CCR.R.1, CCR.R.2, CCR.R.7, CCR.R.8, CCR.R.9, CCR.R.10
- College and Career Readiness Anchor Standards: Writing CCR.W.2, CCR.W.4, CCR.W.5, CCR.W.6, CCR.W.7, CCR.W.8, CCR.W.9, CCR.W.10
- College and Career Readiness Anchor Standards: Speaking and Listening CCR.SL.1, CCR.SL.4, CCR.SL.5, CCR.SL.6
- College and Career Readiness Anchor Standards: Language CCR.L.1, CCR.L.2, CCR.L.3, CCR.L.6
*Since this course is offered to students in Grades 9-12, the standards listed are the College and Career Readiness Anchor Standards that serve as the focus of the ELA standards in all grades.
The History of Theater – Benchmark Assessment

**Part One:** This is a small group project. Each group is going to conduct research and report on one theatrical time period or genre. In order to make the project successful, each person within the group will be assigned a specific role. Use the table below to select your time period/genre and assign roles.

<table>
<thead>
<tr>
<th>Stage, Scenery Props, Time Period</th>
<th>Costume, Make-Up, Hair</th>
<th>Playwrights, Works and Actors</th>
<th>Terms, Ideas, Practices, Interesting Facts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancient Greek/Roman</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medieval Ages</td>
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<tr>
<td>Commedia Dell Arte/ Italian</td>
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<tr>
<td>Elizabethan/Renaissance</td>
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<tr>
<td>Restoration/Comedy of Manners</td>
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<tr>
<td>Japanese/Puppetry of Japan</td>
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<td></td>
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<tr>
<td>American and Musical Theater</td>
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<td></td>
</tr>
</tbody>
</table>
**Part Two:** Once roles are assigned, each person within the group must decide which part of the project he/she wants to complete.

<table>
<thead>
<tr>
<th>Task</th>
<th>Person Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PowerPoint</strong> facts and images with all group research included; minimum of ten (10) slides.</td>
<td></td>
</tr>
<tr>
<td><strong>NOTE:</strong> While the PowerPoint will be created by one person, the individual who researched the information displayed on each slide will present that information.</td>
<td></td>
</tr>
<tr>
<td><strong>Playbill</strong> with images, bulleted information, a list of your group members with who did what, works cited page.</td>
<td></td>
</tr>
<tr>
<td><strong>Poster</strong> with images and clearly written or typed highlights from your assigned theatrical period/genre.</td>
<td></td>
</tr>
<tr>
<td><strong>Crossword Puzzle</strong> (puzzlemaker.com) w/ answer key – utilize the terms from the PP and PB and Poster – at least 15 clues.</td>
<td></td>
</tr>
</tbody>
</table>