

**Curriculum Development Overview  
Unit Planning for 8<sup>th</sup> Grade Drama and Theatre Arts**

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| <b>Unit Title</b>                              | Acting Well in Shakespearean Scenes  |  | <b>Length of Unit</b>  | Quarter/ Instructor Choice |
| <b>Focusing Lens(es)</b>                       | Structure/Function   | <b>Standards and Grade Level Expectations Addressed in this Unit</b> | DTA09-GR.8-S.1-GLE.1, DTA09-GR.8-S.1-GLE.2, DTA09-GR.8-S.1-GLE.3<br>DTA09-GR.8-S.2-GLE.1, DTA09-GR.8-S.2-GLE.2<br>DTA09-GR.8-S.3-GLE.1, DTA09-GR.8-S.3-GLE.2, DTA09-GR.8-S.3-GLE.3 |                            |
| <b>Inquiry Questions (Engaging-Debatable):</b> | <ul style="list-style-type: none"> <li>How does the Shakespearean language alter or affect the actor’s performance? (DTA09-GR.8-S.1-GLE.1,2,3) and (DTA09-GR.8-S2-GLE.1,2) and (DTA09-GR.8-S.3-GLE.1,2,3)</li> <li>How do the given elements of a play affect the performance of scripted material?</li> </ul> |  |  |                            |
| <b>Unit Strands</b>                            | Create , Perform, and Critically Respond   |  |  |                            |
| <b>Concepts</b>                                | Composition, Style, Expressions, Movement, Symbol, Culture, Influence, Rhythm, Scripted Language, Stylistic Elements, Setting, Integrated, Aesthetics, Audience, Relationships, Character Development, Perspective, Scene  |  |  |                            |

| <b>Generalizations</b><br>My students will <b>Understand</b> that...   | <b>Guiding Questions</b>  |   |
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|  | <b>Factual</b>  | <b>Conceptual</b>   |
| Playwrights express scripted language (Shakespearean) rhythmically (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.3)  | What are the contributing factors to the rhythmic language Shakespeare intended for productions?  | How might a well–practiced, rhythmic voice lend itself to audience enjoyment while authenticating Shakespearean intention?  |
| Adjusting elements of style, setting, music, props, lights, and color, integrated with the performers creates a unique aesthetic experience for the audience (DTA09-GR.8-S.3-GLE.1,2,3)                  | What placements of props, lights, costumes, etc. Communicate meaning to an audience without an actor’s influence?   | How might a tech student construct a place for a specific message?  |
| Cultural references and relationships are embedded within scripted scenes and influence and inspire character development(DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.1,2,3) | What cultures, history, and experiences can actors draw from to create a character?<br>What cultural movements, historical events, symbols of economic status influence an actor’s response within a scene?<br>What kind of relationships exists within a given script?<br>What type of cultural relationships can be observable and gleaned from scripted material?<br>What types of character expressions influence the audiences’ reaction to the play?<br>What determines status and influence for a character in a play? | How do differing cultural backgrounds manifested in the literal set impact the production?<br>How do relationships in a script control character choices?<br>How can cultural differences enhance or distract from relationship building?<br>How might an actor construct a believable and unique character?<br>How does language, prosody, tone or dialect enhance real-world communication and conflict within scripted material?<br>How can status and influence affect relationships? |

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| <p>Actors' cultural perspectives and expressions influence character choices which, in turn, affect the other actors in a scripted scene (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1) and (DTA09-GR.8-S.3-GLE.1,2,3)</p> | <p>What possible character decisions can be defined in a given script?<br/>         What can actors glean from their own culture and personal experiences to create a character?<br/>         What types of cultural backgrounds could be explored through character development?</p> | <p>How might an actor's choices be limited by other actors?<br/>         How do differing cultural backgrounds impact the production?<br/>         How do actors draw on their own culture and experience to create a character?</p> |
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| <p><b>Critical Content:</b><br/> <b>My students will Know...</b></p>  | <p><b>Key Skills:</b><br/> <b>My students will be able to (Do)...</b></p>  |
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| <ul style="list-style-type: none"> <li>• The Shakespearean language and rhythmic techniques. (DTA09-GR.8-S.1-GLE.1)</li> <li>• Extended vocabulary and syntax common to Elizabethan language. (DTA09-GR.8-S.1-GLE.1)</li> <li>• Biographical information about Shakespeare. (DTA09-GR.8-S.3-GLE.1)</li> <li>• The universality of the themes and plots of Shakespearean plays. (DTA09-GR.8-S.3-GLE.1)</li> <li>• Sets differ in terms of artistic, technical and cultural design. (DTA09-GR.8-S.3-GLE.1)</li> <li>• The different parts of a set, such as culture, time period, social status, costumes, and technical components make up a cohesive idea. (DTA09-GR.8-S.3-GLE.1)</li> <li>• How design choices create a believable production (DTA09-GR.8-S2-GLE.2)</li> <li>• The impact that stage development can have on the story line. (DTA09-GR.8-S.3-GLE.1)</li> <li>• How differing stage sets communicate various information to the audience (DTA09-GR.8-S.3-GLE.2)</li> <li>• Scripts differ in terms of reading, design and notation. (DTA09-GR.8-S.1-GLE.1)</li> <li>• The different parts of a script, such as exposition, conflict, climax and resolution (DTA09-GR.8-S2-GLE.1)</li> <li>• How character choices create a believable production (DTA09-GR.8-S2-GLE.1)</li> <li>• The impact that character development can have on the story line. (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1)</li> <li>• The different technical elements that can facilitate the understanding of the scene. (DTA09-GR.8-S.3-GLE.3)</li> <li>• One way that conflict can be resolved. (DTA09-GR.8-S.3-GLE.1)</li> </ul> | <ul style="list-style-type: none"> <li>• Define some common verbiage and the rhythm of selected lines. (DTA09-GR.8-S.1-GLE.1)</li> <li>• Point out basic authorship disagreements on either side of the argument (DTA09-GR.8-S.3-GLE.1)</li> <li>• Create a variant set design that differs from an Elizabethan time period. (DTA09-GR.8-S2-GLE.2)</li> <li>• Design various sets to accompany a script, to give different meanings. (DTA09-GR.8-S2-GLE.2)</li> <li>• Identify the history, place, time, and social structure of the script environment. (DTA09-GR.8-S.3-GLE.1)</li> <li>• Understand how the setting in a play can help the audience realize the deeper meanings of the play(DTA09-GR.8-S.3-GLE.2)</li> <li>• Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.1)</li> <li>• Pick out the tension and conflict of a particular script. (DTA09-GR.8-S.1-GLE.1)</li> <li>• Identify the emotion of the characters in the script. (DTA09-GR.8-S.1-GLE.1)</li> <li>• Understand how characters in the play have their own motives. (DTA09-GR.8-S2-GLE.1)</li> <li>• Expand understanding of cultural and historical lenses (DTA09-GR.8-S.3-GLE.1)</li> <li>• Perform a production/scene from a scripted work with the intent of the playwright (DTA09-GR.8-S.1-GLE.1) and (DTA09-GR.8-S2-GLE.1)</li> <li>• Perform scripted work with the use of technical elements to enhance the performance. (DTA09-GR.8-S2-GLE.2) and (DTA09-GR.8-S.3-GLE.3)</li> </ul> |

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**Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  
 EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

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| <b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b> | <i>An actor engaging in Shakespearean theatre receives guidance to interpret the given role, by accommodating the character to the environment.</i> |
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| <b>Academic Vocabulary:</b> | Culture, texture, light, color, costume, time period, era, social mores, architecture, exposition, conflict, resolution, climax, character, relationship, communication, iambic pentameter, rhythm, theme, plot, |
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| <b>Technical Vocabulary:</b> | Up Stage, Down Stage, stage set, curtain names, designer, body language, Monologue, script, lines, characterization, archetype, protagonist, setting, and using common Shakespearean words |
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