

# Drama 2 Curriculum Map

*This map is a suggested framework for a second-year drama curriculum. The included lessons, learning module guides, assessments, and readings are flexible based on the needs of your students.*

## Topic 1: Acting Techniques *Suggested Time Frame: 4 weeks, Quarter 1*

### Essential Questions

- What are the different styles and methods of acting?
- How do acting techniques impact the process and performance of a monologue or scene?
- How does an actor communicate emotions and intentions through body and physicality?

### Target Standards

**TH:Cr1.1.II:** Generate and conceptualize artistic ideas and work. c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

**TH:Cr3.1.II:** Refine and complete artistic work. b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.

**TH:Pr4.1.II:** Select, analyze, and interpret artistic work for presentation. a. Discover how unique choices shape believable and sustainable drama/theatre work. b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.

**TH:Pr5.1.II:** Develop and refine artistic techniques and work for presentation. a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

**TH:Pr6.1.II:** Convey meaning through the presentation of artistic work. a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

### Supporting Lessons

#### [Unit: Situational Comedy & The Odd Couple](#)

Students learn the concepts of situational comedy and apply their understanding to Neil Simon's classic comedy *The Odd Couple*.

#### [Unit: An Overview of the Meisner Technique](#)

Throughout this unit of five lessons, students engage with Meisner Technique and how actors use it to create authentic performances.

#### [Unit: Acting Methods & Lessac Body NRGs](#)

Students learn about Arthur Lessac and his development of Body NRGs. They will apply the NRGs to a performance.

#### [Advanced Pantomime](#)

Using the ITS framework as a foundation, students collaborate to create a pantomimed scene, set to music, that communicates a complete story.

### Supporting Texts

#### Learning Module: [Performing Skills & Process](#)

- [Pantomime \(US\)](#)
- [Scene](#)

### Target Assessments

Use techniques of comic acting to perform a short scene.

Implement and reflect on Meisner Technique in the performance of a short scene.

Apply Lessac's NRGs to a short performance.

Collaborate to create a pantomime that tells a complete and compelling story.

## Topic 2: Dramaturgy & Critique

*Suggested Time Frame: 3 Weeks, Quarter 1*

### Essential Questions

- What is dramaturgy?
- How do critics responsibly evaluate a performance?
- How are shows adapted for different stages, audiences, or styles?

### Target Standards

**TH:Cr1.1.II:** Generate and conceptualize artistic ideas and work. a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

**TH:Re7.1.II:** Perceive and analyze artistic work. a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

**TH:Re8.1.II:** Interpret intent and meaning in artistic work. a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work. b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding. c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

**TH:Re9.1.II:** Apply criteria to evaluate artistic work. a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria. b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations. c. Verify how a drama/theatre work communicates for a specific purpose and audience.

### Supporting Lessons

#### Critique: Writing a Performance Review

Students apply the principles of performance critique and evaluation to compose their own review on a short performance.

#### Unit: Musical Adaptations: Critique & Artistic Intent

In these four lessons, students will compare *Romeo and Juliet* with *West Side Story* and *Pygmalion* with *My Fair Lady* to analyze and evaluate how dramatic works can change based on audience, era, and style.

### Supporting Texts

#### Learning Module: Theatre History and World Theatre

- English Renaissance Theatre
- Realism
- Naturalism
- Golden Age of Musical Theatre

#### Show Guides:

- Romeo and Juliet (Full-text provided)
- West Side Story
- Pygmalion (Full-text provided)
- My Fair Lady

### Target Assessments

Write a performance review using criteria and evidence as justification for aesthetic preferences.

Create a presentation (or written essay) that evaluates the artistic choices of a musical theatre adaptation.

## Topic 3: Technical Theatre & Design

*Suggested Time Frame: 7-8 weeks, Quarter 2*

### Essential Questions

- What are the basic principles of visual design?
- How do theatre designers create the world of the play or musical?
- What are the standard techniques of design?

### Target Standards

**TH:Cr1.1.II:** Generate and conceptualize artistic ideas and work. a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work. b. Understand and apply technology to design solutions for a drama/theatre work.

**TH:Cr2.1.II:** Organize and develop artistic ideas and work. b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

**TH:Cr3.1.II:** Refine and complete artistic work. a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work. c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.

**TH:Pr5.1.II:** Develop and refine artistic techniques and work for presentation. b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

**TH:Cn11.2.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.

### Supporting Lessons

#### [Principles of Design in Theatre](#)

Students learn the fundamentals of visual design and how it is applied to theatre.

#### [Broadway Puppetry](#)

Students research the types of puppetry and how it is created for large-scale Broadway shows such as *Little Shop of Horrors*, *War Horse*, *The Lion King*, and *King Kong*.

#### [Unit: Set Design: Drafting a Scale Drawing](#)

In this technical theatre unit of four lessons, students learn the processes of scale drawings and renderings to design the set for a specific show.

#### [Unit: Design & Analysis: \*She Kills Monsters\*](#)

Students read Qui Ngyuen's play and play Dungeons & Dragons to conceptualize designs for a production of *She Kills Monsters*.

### Supporting Texts

#### Learning Module: [Tech Theatre](#)

- [Costume Design](#), [Lighting Design](#), [Makeup Design](#), [Set Design](#), [Sound Design](#)

#### Show Guide: [She Kills Monsters](#)

#### Learning Module: [Theatre History and World Theatre](#)

- [Puppetry](#)

### Target Assessments

Create a set rendering and design (to scale) for a specific show.

Create detailed design renderings (set, costume, prop, makeup) for *She Kills Monsters*.

## Topic 4: Musical Theatre & Performance

*Suggested Time Frame: 3 Weeks, Quarter 3*

### Essential Questions

- How does an actor select a piece for performance?
- How does an actor make choices for voice, movement, characterization, and expression in musical theatre?
- What is a successful musical rehearsal?
- What are the necessary techniques for vocal health?
- How are musicals put together? What are the necessary components?

### Target Standards

**TH:Cr3.1.II:** Refine and complete artistic work. b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.

**TH:Pr4.1.II:** Select, analyze, and interpret artistic work for presentation. a. Discover how unique choices shape believable and sustainable drama/theatre work. b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.

**TH:Pr5.1.II:** Develop and refine artistic techniques and work for presentation. a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.

**TH:Pr6.1.II:** Convey meaning through the presentation of artistic work. a. Present a drama/theatre work using creative processes that shape the production for a specific audience.

**TH:Re8.1.II:** Interpret intent and meaning in artistic work. a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.

### Supporting Lessons

**Competition & the ITS Rubric:** [Solo Musical](#), [Duo & Group Musical](#)

Students research, select, rehearse, and perform musical pieces in the style of thespian competition.

[Sweeney Todd: How to Make a Horror Musical](#)

Students investigate how Stephen Sondheim and Hal Prince set out to create a "horror" musical that remade the Broadway landscape, from the musical tension to the barber chair mechanics.

[Making the Musical](#)

Students research, analyze, and evaluate musical theatre styles from various historical eras.

### Supporting Texts

**Learning Module:** [Performance Skills & Process](#)

- [Musical Solo](#)
- [Musical Ensemble](#)
- [Types and Styles of Singing](#)
- [Vocal Technique](#)

**Study Guide Database:** [Songs](#)

**Learning Module:** [Theatre History and World Theatre](#)

- [Golden Age of Musical Theatre](#), [Rodgers and Hammerstein Musicals](#), [Stephen Sondheim Musicals](#), [Concept Musicals](#), [Andrew Lloyd Webber Musicals](#), [Rock Musicals](#), [Megamusicals](#)

### Target Assessments

Select, rehearse, and perform a musical theatre piece and evaluate according to the standard ITS rubric.

Create a presentation that analyzes, evaluates, and justifies the success and style of selected musical theatre productions.

## Topic 5: Playwriting *Suggested Time Frame: 2 Weeks, Quarter 3*

### Essential Questions

- What is a *genre*?
- What are the specific qualities, techniques, and tropes of Absurdism, Epic Theatre, farce, and domestic dramas?

### Target Standards

**TH:Cr2.1.II:** Organize and develop artistic ideas and work. a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.

**TH:Re7.1.II:** Perceive and analyze artistic work. a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

**TH:Re8.1.II:** Interpret intent and meaning in artistic work. b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

**TH:Re9.1.II:** Apply criteria to evaluate artistic work. a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria. b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations. c. Verify how a drama/theatre work communicates for a specific purpose and audience.

**TH:Cn11.2.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.

### Supporting Lessons

#### Exercise: Another Point of View

Students watch a musical number, select a secondary character, and write a monologue on the events from that character's point of view.

#### Unit: Playwriting Genre

Students explore how to write in the genres of Absurdism, domestic dramas, farce, and Epic Theatre.

### Supporting Texts

#### Learning Module: [Playwriting](#)

- [Genres](#)
- [Writing a Short Play](#)
- [Writing a One-Act Play](#)

### Target Assessments

Write short scenes in the style of specific genres.

## Topic 6: Theatre & Social Context *Suggested Time Frame: 3 Weeks, Quarter 4*

### Essential Questions

- What is “political theatre”?
- How has theatre been used as a vehicle for social change?
- Who are the writers and practitioners of social justice in theatre?

### Target Standards

**TH:Cr1.1.II:** Generate and conceptualize artistic ideas and work. a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

**TH:Re8.1.II:** Interpret intent and meaning in artistic work. b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

**TH:Re9.1.II:** Apply criteria to evaluate artistic work. a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.

**TH:Cn10.1.II:** Synthesize and relate knowledge and personal experiences to make art. a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

**TH:Cn11.1.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

**TH:Cn11.2.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. b. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

### Supporting Lessons

#### [Agitprop Theatre History](#)

Students define and examine the history of agitprop theatre and apply their knowledge to popular productions.

#### [Racial Justice & Broadway Musicals](#)

Students read about three Broadway musicals--*Hairspray*, *Memphis*, and *The Scottsboro Boys*--and respond to how the productions present arguments about social justice.

#### [Unit: The African Company Presents Richard III](#)

Students use Carlyle Brown's play to examine the history of African-American theatre and discuss the current social, cultural, and political issues of race in the United States.

### Supporting Texts

Learning Module: [Theatre Practitioners](#)

Learning Module: [Diversity & Inclusion](#)

Show Guide: [The African Company Presents Richard III](#)

### Target Assessments

Reflect on and evaluate the purposes of social change in theatre.

Create a short verbatim or documentary theatre script.

## Topic 7: Theatre & Diversity *Suggested Time Frame: 3 Weeks, Quarter 4*

### Essential Questions

- What is *diversity*?
- How are diverse identities represented in theatre?
- What is the impact of diversity on theatrical practice?

### Target Standards

**TH:Cr1.1.II:** Generate and conceptualize artistic ideas and work. a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

**TH:Re8.1.II:** Interpret intent and meaning in artistic work. b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.

**TH:Re9.1.II:** Apply criteria to evaluate artistic work. a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.

**TH:Cn10.1.II:** Synthesize and relate knowledge and personal experiences to make art. a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.

**TH:Cn11.1.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.

**TH:Cn11.2.II:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. b. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.

### Supporting Lessons

#### Documentary & Verbatim Theatre

Students examine the genre of documentary theatre (including verbatim and newspaper theatre) and how and why it developed. They have the option to create their own verbatim theatre pieces.

#### Unit: Oedipus Rex/Oedipus el Rey

Students identify the significance of Chicano Theatre. They use the universal and archetypal stories from Greek myth as a foundation for examination, and evaluate the impact of archetypes on contemporary drama.

### Supporting Texts

Learning Module: [Theatre Practitioners](#)

Learning Module: [Diversity & Inclusion](#)

Study Guide Database: [Shows](#)

Show Guides:

- [Oedipus Rex](#)
- [Oedipus El Rey](#)

### Target Assessments

Create a short documentary or verbatim theatre piece that explores issues of diversity and inclusion.

Interpret cultural archetypes in theatre.