

<b>Course: Creative Drama</b> <b>Unit #/ Unit Name: Unit 2/Verbal and Non-Verbal Expression</b>	<b>Year of Implementation: 2019-2020</b>
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<b>Stage One - Desired Results</b>	
<b>Link(s) to New Jersey Student Learning Standards for this course:</b>  21st Century Themes ( <a href="http://www.21stcenturyskills.org">www.21stcenturyskills.org</a> ) ___ Global Awareness ___ Financial, Economic, Business and Entrepreneurial Literacy _X_ Civic Literacy ___ Health Literacy ___ Environmental Literacy 21st Century Skills Learning and Innovation Skills: _X_ Creativity and Innovation _X_ Critical Thinking and Problem Solving _X_ Communication and Collaboration  Information, Media and Technology Skills: _X_ Information Literacy _X_ Media Literacy _X_ ICT (Information, Communications and Technology) Literacy  Life and Career Skills: _X_ Flexibility and Adaptability _X_ Initiative and Self-Direction _X_ Social and Cross-Cultural Skills _X_ Productivity and Accountability _X_ Leadership and Responsibility	
<b>Unit Standards:</b>  <p style="text-align: center;"><b>2014 National Coalition for Core Arts Standard(s), Strand(s)/CPI #</b>  (<a href="http://www.nationalartsstandards.org/">http://www.nationalartsstandards.org/</a>)</p> <ul style="list-style-type: none"> <li>● TH: Cr1-1-II: Use personal experiences and knowledge to develop a character that is believable and authentic in a drama / theater work.</li> </ul>	

- TH: Pr4.1.II: Discover how unique choices shape believable and sustainable drama / theatre work.
- TH: Re7.1.II: 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: Pr4.1.I: Shape character choices using given circumstances in a drama/theatre work.
- TH: Pr5.1.I.: Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
- TH: Pr5.1.II: Refine a range of acting skills to build a believable and sustainable drama/theatre performance.
- TH: Pr5.1.III: Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.
- TH: Pr6.1.II: Present a drama/theatre work using creative processes that shape the production for a specific audience.

**2017 New Jersey Student Learning Standards (NJSLs)**

[\(http://www.nj.gov/education/cccs/2016/ela/\)](http://www.nj.gov/education/cccs/2016/ela/)

- NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- NJSLSA.L5. Demonstrate understanding of word relationships and nuances in word meanings.

**Transfer Goal(s): Students will be able to independently use their learning to...**

Students will be able to independently use their learning to convey messages through verbal and non-verbal expression in a variety of forums.

Enduring Understandings

Students will understand that. . .

*EU 1:* Body language and body movements build and enhance characterization and storytelling through expression of emotions, ideas, and physicality.

*EU 2:* The intonation of voice is as important as word choice.

Essential Questions

*EU 1*

- How does the body convey meaning?
- How can specific movements enhance messages?

*EU 2*

- How does tone convey meaning?
- How do words and diction alter meaning in performance?

<p><i>EU 3:</i> Facial expressions can enhance both verbal and non-verbal communication.</p> <p><i>EU 4:</i> Incorrect and/or non-existent body movements, facial expressions, and/or intonations can be detrimental to verbal and non-verbal communication, which could negatively affect the overall performance.</p>	<p><i>EU 3</i></p> <ul style="list-style-type: none"> <li>• How can facial expressions enhance verbal communication?</li> <li>• How can facial expressions enhance non-verbal communication?</li> </ul> <p><i>EU 4</i></p> <ul style="list-style-type: none"> <li>• How can incorrect and/or non-existent body movements distract or confuse the audience, as well as detract from the overall performance?</li> <li>• How can incorrect and/or non-existent facial expressions distract or confuse the audience, as well as detract from the overall performance?</li> <li>• How can incorrect and/or non-existent intonations distract or confuse the audience, as well as detract from the overall performance?</li> </ul>
<p><u><i>Knowledge</i></u> Students will know . . .</p> <p><i>EU 1:</i></p> <ul style="list-style-type: none"> <li>• Pantomiming techniques (including, but not limited to: exaggerated body movement, setting the scene, being consistent with body language and movement).</li> <li>• The importance of spacing, blocking, and body movements in a performance.</li> <li>• The implications of body language and body movement with regards to personal or characters' feelings, emotions, and/or ideas.</li> </ul> <p><i>EU 2:</i></p> <ul style="list-style-type: none"> <li>• Vocal terminologies (including, but not limited to: rate, tone, inflection, projection, clarity, enunciation, diction, and dialect).</li> </ul>	<p><u><i>Skills</i></u> Students will be able to. . .</p> <p><i>EU 1:</i></p> <ul style="list-style-type: none"> <li>• Dramatize a scene applying pantomime techniques.</li> <li>• Identify and perform proper techniques for spacing, blocking, and body movements.</li> <li>• Evaluate and determine feeling and mood based on body language.</li> <li>• Dramatize a scene applying appropriate body language and body movements to reflect feelings, emotions, and/or ideas.</li> </ul> <p><i>EU 2:</i></p> <ul style="list-style-type: none"> <li>• View and identify these vocal terminologies in context.</li> <li>• Apply these vocal terminologies in context.</li> </ul>

<ul style="list-style-type: none"> <li>• The implications of intonation of voice in depicting characters' feelings, emotions, and/or ideas.</li> </ul> <p><i>EU 3:</i></p> <ul style="list-style-type: none"> <li>• The implications of facial expressions in depicting characters' feelings, emotions, and/or ideas.</li> </ul> <p><i>EU 4:</i></p> <ul style="list-style-type: none"> <li>• The implications of incorrect and/or non-existent body movements, facial expressions, and/or intonations can be detrimental to verbal and non-verbal communication.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate the role of voice in various forums and/or performances.</li> <li>• Dramatize a scene applying appropriate vocal terminologies to reflect feelings, emotions, and/or ideas.</li> </ul> <p><i>EU 3:</i></p> <ul style="list-style-type: none"> <li>• View and identify these facial expressions in context.</li> <li>• Apply various facial expressions to in-class activities and warm-ups.</li> <li>• Evaluate and determine how facial expressions enhance verbal and non-verbal communication.</li> <li>• Dramatize a scene in which facial expressions enhance the performance through verbal and non-verbal communication.</li> </ul> <p><i>EU 4:</i></p> <ul style="list-style-type: none"> <li>• View and identify these incorrect and/or non-existent body movements, facial expressions, and/or intonations in context.</li> <li>• Discuss personal anecdotes and/or given scenarios in which body movements, facial expressions, and/or intonations led to miscommunication of feelings, emotions, and/or ideas.</li> </ul>
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**Stage Two - Assessment**

- Other Evidence:*
- Essay on how altering body movement/facial expressions changes the meaning.
  - Enact a classic play/scene and discuss how diction is relevant to character.
  - Enact a modern play/scene and analyze how diction reflects the time period of the given work.
  - Journal/essay/discussion on how changing the delivery of a specific speech changes the meaning of the scene or moment.

## Stage Three - Instruction

*Learning Plan:* Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.

- Identify a variety of communications terms and techniques (A; EU 1-4).
- **View a filmed or live production of Thornton Wilder's *Our Town* and analyze and discuss the use of pantomiming techniques (M; EU 1).**
- Research authentic fairytales and reenact them (M; EU 1-4).
- Explore facial expressions/body language and how it reflects emotion (M; EU 1-2).
- Choose a film clip and analyze emotions through facial expression and body language (M; EU 1-2).
- **Perform a skit focused on pantomiming skills (M; EU 1, 3).**
- **Engage in a variety of theatre games to help develop the elements body movements, facial expressions, and/or voice (M; EU 1-4).**
- **Dramatize scenes to incorporate elements of body movements, facial expressions, and/or voice (M; EU 1-4).**
- View and analyze film/TV show/cartoon clips for effective use of body movements, facial expressions, and/or voice (M; EU 1-4).
- Explain and analyze how body movements, facial expressions, and/or voice enhance performance (M; EU 1-4).
- Compare/contrast different versions of the same scene based on effectiveness of body movements, facial expressions, and/or voice (M; EU 1-4).
- Attend a live performance and evaluate the effectiveness of body movements, facial expressions, and/or voice (M; EU 1-4).
- Discuss a variety of real-world situations where body movements, facial expressions, and/or voice are used effectively (T; EU 1-4).
- Discuss how both effective and ineffective body movements, facial expressions, and/or voice mimic life (T; EU 1-4).