

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Theater Workshop and Performance

June 2019

Revision/Draft

New Milford Board of Education

David Lawson, Chairperson

Tammy McInerney, Vice Chairperson

Angela Chastain, Secretary

Eileen Monaghan, Assistant Secretary

Bill Dahl

Joseph Failla

Wendy Faulenbach

Brian McCauley

JT. Schemm

Interim Superintendent of Schools

Dr. Kerry Parker

Assistant Superintendent

Ms. Alisha DiCorpo

Author of Course Guide

Alessandro Amenta

Revision Draft

Revision/Draft

New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Revision/Draft

Theater Workshop and Performance

Grades 11-12

Theater Workshop and Performance is a semester course in which students learn about the artistic and technical aspects of theater with a concentration in reading, acting, and designing dramatic works. In this course, students read and analyze classic and contemporary theatrical works, ranging from comedy to tragedy, and use them to make artistic and technical choices for production. Students gain a foundation in the basics of theater terminology and history, as well as experience in script analysis, dramaturgy, acting, production design, writing for a variety of purposes, and more. Active participation in all aspects of this course—including acting exercises, solo and ensemble performances, research projects, and presentations—is necessary for success. Students should attend at least one live theatrical performance during the semester and write a review that applies their new understandings on theater production. By the end of the course, students gain performance skills, confidence, and a greater understanding and appreciation for theater. All junior and senior electives include the core text reading requirement and, in the fall semester, the personal narrative/college essay assignment. Students may also choose to participate in the summer reading activity for extra credit.

Pacing Guide

Unit #	Title	Weeks	Pages
I	Theater Foundations	4	8-14
II	Script Analysis	4	15-23
III	Production Design	4-5	24-33
IV	Production Performance	3-4	34-42

Revision/Draft

UNIT I: Theater Foundations

Stage 1 Desired Results

ESTABLISHED GOALS

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in

<i>Transfer</i>	
<p><i>Students will be able to independently use their learning to</i></p> <ul style="list-style-type: none"> - confidently speak in front of peers and large groups - efficiently prepare for presentations/performances via proper rehearsal - demonstrate effective delivery skills in presentations and performances - observe, understand, and appreciate the specific acting choices made in theater, film, and TV 	
<i>Meaning</i>	
<p>UNDERSTANDINGS</p> <p><i>Students will understand that</i></p> <ul style="list-style-type: none"> - Theater is a collaborative art form in which performers and artists present the experience of a real or imagined event before a live audience in a specific place. - Theater is a unique medium because of its immediate and personal relationship between the performer and the audience. - As a performer, participation in theater helps to develop universal life skills such as self-confidence, self-expression, public speaking skills, collaboration skills and the ability to communicate and handle criticism objectively. - An actor uses the tools of voice, body, and mind in performance, all of which must be developed and 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering</i></p> <ul style="list-style-type: none"> - What is theater? - How is theater/drama different from film, television and other media? - How can participating in theater benefit our lives? - What tools does an actor employ when performing on stage? - How does an actor memorize lines? - How do we use our voice to tell a story? - How do we use our body to tell a story? - How do actors warm up for a performance?

groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.

6

Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 [here](#) for specific expectations.)

exercised.

- Projection and diction/articulation (the quality, clarity or sharpness of speech) are key components in effective vocal delivery and performance.
- Facial expressions, gestures, and body position are forms of nonverbal communication that actors use in performance
- Warming up properly is essential to a good performance.

Acquisition

Students will know

- theater history
- theater etiquette
- what it means to project and articulate
- warm-up techniques for proper vocal projection and articulation
- types of vocal variety such as volume, pitch, rate, tone, pauses, and emphasis
- warm-up techniques for proper physicality
- types of physicality such as facial expressions, gestures, and body posture
- pantomime
- characteristics of a strong monologue
- scoring/notating scripts for emotional

Students will be skilled at

- maintaining proper theater etiquette while peers perform
- using vocal and physical techniques to effectively warm up for a performance
- offering, accepting, and reflecting upon constructive criticism
- close-reading a script with the purpose of informing specific acting choices
- using notations to score a script
- modifying vocal delivery to communicate emotion
- exaggerating physicality to nonverbally communicate an idea, event, or story

	beats and other necessary information - methods and techniques for memorization - audition dos and don'ts	
--	---	--

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
	Further information:	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
A	Student professionally slates at the start of the audition and thanks the casting committee at the end.	Goal/Challenge: Prepare and perform a monologue for an audition
T	Student has prepared a two minute monologue from a classic or contemporary work.	Role for student: Actor Audience for student work: Casting Committee
A, T	Student has accurately memorized his/her lines, with little to no errors.	Situation: You are an actor and have been asked to prepare a monologue for an audition. The casting committee will be judging your monologue on your preparation, memorization, acting choices, and professionalism.
M, A	Student has a clear understanding of their character and the piece from which the monologue was chosen. This understanding is exhibited by the student's appropriate acting choices displayed throughout the performance.	Products and performances generated by student: A two-minute memorized monologue that exemplifies the actor's understanding of the piece/character, as well as his/her strengths and acting choices.
M, A, T	Student projects his/her voice and uses clear articulation so that the monologue can be heard and understood by all.	Standards/criteria for judging success: Rubric communicating the evaluative criteria
M, A, T	Student makes at least two effective acting choices in regards to vocal delivery and physicality.	

		<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> - Journaling in notebook - Close reading of various monologues and scene excerpts - Participation in small-group and whole-group discussions - Participation in small-group and whole-group games and exercises - Participation in individual and partner performance tasks - Completion of in-class assignments and activities - Short quizzes on terms - Writing assignments
--	--	--

Revision Draft

Stage 3 – Learning Plan

<p>Code</p> <p>M</p>	<p style="text-align: right;"><i>Pre-Assessment</i></p> <p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> - Why are you taking this class? What do you hope to learn? - What is your experience or interest in theater? - How would you define theater? <p>Teacher will facilitate a class discussion and encourage students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will pass out short monologues for students to read and practice. Students will perform these monologues with no prior instruction on delivery. Teacher will take notes on students strengths and weaknesses. (If able, teacher will have students record themselves so that they can watch their delivery and self-reflect on their own strengths and weaknesses.)</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>
------------------------------------	--

	<p>Summary of Key Learning Events and Instruction</p> <p><i>Student success at transfer meaning and acquisition depends on...</i></p>	Progress Monitoring
M, A, T	Teacher will set classroom expectations and go over proper theater etiquette so as to create a safe environment for students to act.	Notes
M, A	Teacher will provide a brief overview of theater history using Crash Course: Theater and Drama on YouTube and/or PowerPoint as visual aids to supplement instruction.	Notes, Exit Tickets, Game-Based Review (Kahoot)
T, A	Teacher will lead the class in breathing exercises and vocal warm-up techniques.	Modeling, Activity, Checklist for Success
M, A, T	Teacher will list and model the various ways in which we can modify our voices by reading a series of sentences aloud, each focusing on either volume, pitch, rate, tone, pauses, and emphasis. Students will discuss why vocal variety is important for public speakers and actors.	Notes, Modeling, Class Discussion
M, A	As a class, students will discuss emotions ranging from simple to complex. Teacher will provide a list of emotions to be used as a reference.	Class Discussion, List
M, A, T	Students will be given their own sentences to read and practice modifying their voices for a purpose. Students will work in small groups and share out their work.	Readers' Theater
M, A, T	Teacher will instruct and model types of physicality such as facial expressions, gestures, and body posture. Students will discuss why nonverbal communication is important for public speakers and actors.	Notes, Modeling, Class Discussion
A, T	Students will play emotions charades, using only nonverbal communication to get peers to guess how they are feeling.	Activity, Checklist for Success

A, T	Students will work in small groups to form tableaux that effectively portray a location, event, or action using only physicality. Each group will present to the class.	Activity, Checklist for Success
M, A, T	Teacher will lead the class in physical warm-up techniques.	Modeling, Activity
M, A, T	Teacher will instruct on pantomime. Students will develop a pantomime routine in which they use exaggerated physicality to tell a story.	Performance Task, Feedback, Rubric
A, T	Teacher will read a monologue to the class and model guiding questions for analysis. Teacher will share the characteristics of a strong monologue. Students will discuss and analyze the piece together, answering the questions on a graphic organizer together.	Modeling, Class Discussion, Graphic Organizer
A, T	Students will read selected monologues in small groups and discuss guiding questions for analysis. Students will answer the questions on a graphic organizer and share out their analysis.	Journaling, Class Discussion, Graphic Organizer
M, A, T	As a class, students will watch and analyze several monologues from film and television. Students will record their observations on each actor's vocal delivery, physicality, and other acting choices. Students will share their observations with the class.	Journaling, Class Discussion
M, A	Teacher will model scoring a monologue so as to notate the emotions and acting choices necessary to perform the monologue.	Modeling, Notes
M, A, T	Teacher will provide methods and techniques for memorization.	Notes
M, A, T	Students will choose a monologue from a film, TV, or a recorded theatrical performance and take notes on the actor's performance. Students will then practice imitating the actor's	Journaling, Performance Task

<p>A</p> <p>A</p> <p>M, A, T</p>	<p>vocal and physical choices and perform them for the class.</p> <p>Teacher will create a PowerPoint on “Audition Dos and Dont’s”.</p> <p>Teacher will offer rehearsal time for students to prepare their chosen monologue and provide feedback.</p> <p>Students will write a self-reflection on their development over the course of the unit.</p>	<p>Notes</p> <p>Verbal Feedback</p> <p>Writing</p>
<p>Recommended Resources:</p> <p><i>The Art of Silence: Pantomime with Marcel Marceau</i> (1975) Encyclopedia Britannica Educational Corporation</p> <p>Basic Drama Projects by Fran Averett Tanner, Ph.D</p> <p>Drama Teacher Academy</p> <p><i>Raising the Curtain: Activities for the Theatre Arts Classroom</i> (2006) Gai Jones</p> <p><i>Saturday Night Live</i> sketches</p> <p><i>Second City</i> sketches</p> <p><i>The Stage and the School</i>, Webster-Division, McGraw Hill</p> <p><i>Theatre: Art in Action</i> (2016) McGraw Hill</p> <p><i>Theatre Games for Young Performers</i> (1985) Maria C. Novelly</p> <p>The Wadsworth Anthology of Drama (2011) W.B. Worthen</p> <p>YouTube - Crash Course: Theater and Drama</p> <p>http://www.monologuearchive.com</p>		

UNIT II: Script Analysis

Stage 1 Desired Results

<i>Transfer</i>					
<p>ESTABLISHED GOALS Include any national/state/or school goals (Power standards).</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.1</u></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> - close-read literature and nonfiction works to determine author’s meaning - use textual evidence to support ideas and arguments - listen, think critically, and share their ideas in class discussions - collaborate respectfully with their peers - perform confidently on stage - confidently take creative risks in their work 				
<i>Meaning</i>					
<p><u>CCSS.ELA-LITERACY.RL.11-12.2</u></p> <p>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.6</u></p> <p>Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="width: 50%; padding: 5px;">UNDERSTANDINGS <i>Students will understand that...</i></th> <th style="width: 50%; padding: 5px;">ESSENTIAL QUESTIONS <i>Students will keep considering:</i></th> </tr> <tr> <td style="padding: 5px; vertical-align: top;"> <ul style="list-style-type: none"> - Drama is a reflection of history and culture. Understanding the historical and cultural period during which a work of dramatic literature was written can enhance our ability to analyze, understand, and perform it. - Performers access the thoughts, feelings and actions of a character through text analysis and research, and use that knowledge to make strong and appropriate acting choices in their vocal variety and physicality. - We improvise each and every day. - Art cannot be created without taking risks. - As an audience member, participation in theater helps to develop our historical and cultural </td> <td style="padding: 5px; vertical-align: top;"> <ul style="list-style-type: none"> - Why is it important to understand the historical period in which a play was written? - What basic theater terminology must an actor know to perform on stage? - How do performers become a character? What makes a scene successful? - Why is improvisation a worthy field of study? - How can reading and attending plays benefit our lives? - How is acting on stage different from acting for the camera? </td> </tr> </table>	UNDERSTANDINGS <i>Students will understand that...</i>	ESSENTIAL QUESTIONS <i>Students will keep considering:</i>	<ul style="list-style-type: none"> - Drama is a reflection of history and culture. Understanding the historical and cultural period during which a work of dramatic literature was written can enhance our ability to analyze, understand, and perform it. - Performers access the thoughts, feelings and actions of a character through text analysis and research, and use that knowledge to make strong and appropriate acting choices in their vocal variety and physicality. - We improvise each and every day. - Art cannot be created without taking risks. - As an audience member, participation in theater helps to develop our historical and cultural 	<ul style="list-style-type: none"> - Why is it important to understand the historical period in which a play was written? - What basic theater terminology must an actor know to perform on stage? - How do performers become a character? What makes a scene successful? - Why is improvisation a worthy field of study? - How can reading and attending plays benefit our lives? - How is acting on stage different from acting for the camera?
UNDERSTANDINGS <i>Students will understand that...</i>	ESSENTIAL QUESTIONS <i>Students will keep considering:</i>				
<ul style="list-style-type: none"> - Drama is a reflection of history and culture. Understanding the historical and cultural period during which a work of dramatic literature was written can enhance our ability to analyze, understand, and perform it. - Performers access the thoughts, feelings and actions of a character through text analysis and research, and use that knowledge to make strong and appropriate acting choices in their vocal variety and physicality. - We improvise each and every day. - Art cannot be created without taking risks. - As an audience member, participation in theater helps to develop our historical and cultural 	<ul style="list-style-type: none"> - Why is it important to understand the historical period in which a play was written? - What basic theater terminology must an actor know to perform on stage? - How do performers become a character? What makes a scene successful? - Why is improvisation a worthy field of study? - How can reading and attending plays benefit our lives? - How is acting on stage different from acting for the camera? 				

<p><u>CCSS.ELA-LITERACY.W.11-12.4</u></p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><u>CCSS.ELA-LITERACY.W.11-12.7</u></p>	<p>knowledge, broaden our perspective on the human condition, and engage in introspection.</p> <ul style="list-style-type: none"> - Enhancing one’s observation skills enables actors to create more believable characters and scenes - Exaggerated movements are necessary for stage performances because they can be seen and understood from anywhere in the audience. 	
Acquisition		
<p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating an understanding of the subject under investigation.</p> <p><u>CCSS.ELA-LITERACY.SL.11-12.1</u></p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - stage directions: upstage right, upstage center, upstage left, stage right, center stage, stage left, downstage right, downstage center, downstage left - Aristotelian elements of drama: plot, character, theme, dialogue, music, and spectacle - basic principles of blocking, body position, and stage movement - how to identify subtext - elements of improvisation - definitions of theatrical genres and styles such as comedy and tragedy - Stanislavski’s method to becoming a character: objectives, obstacles, stakes, and tactics - acting styles - strategies for identifying the main ideas and themes in a published work and analyzing their development over the course of the 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - crafting personal monologues and narratives - using stage directions to orient themselves and their peers on stage - blocking scenes with purposeful and effective staging and movement - close-reading and analyzing a script for subtext to uncover the unspoken themes, perspectives, emotions, and ideas that will help their comprehension of the work - close-reading, analyzing, and responding to selected dramatic literature to identify literary elements including plot, conflict, theme, character, and dialogue - Collaborating with peers to create improvisational scenes that follow the principles of improv - applying Stanislavski’s method to score a script with purposeful acting choices that

	text	reflect their chosen character <ul style="list-style-type: none"> - modifying vocal delivery and physicality to become a character - collaborating with a group to block and perform a scene from a play - writing reflective pieces that analyze their own performance as well as those of their peers
--	------	--

Revision Draft

Code	Evaluative Criteria	Assessment Evidence
	Further information:	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
A, T	Performance demonstrates an exceptional level of preparation and effort.	Goal/Challenge: Prepare and perform a scene from a play with a partner(s). Then, engage in a talkback in which you justify your understanding of the play/scene as well as your choices in portraying your character.
M, A, T	Students scripts are scored and blocking is notated.	Role for student: Actor
A	Each actor is focused on delivering a well-rehearsed and impactful performance.	Audience for student work: Talk Show audience members
A, T	Students have accurately memorized their lines with little to no errors.	Situation: You are an actor in the middle of rehearsals for a theatrical production. Your director asks you and your cast members to perform a scene on a talk show for promotional purposes and take part in a talkback afterwards. You must be prepared to perform your scene and answer questions from the audience.
M, A	Students have blocked the scene so as to provide purposeful movement and sense of space.	
M, A, T	Performance demonstrates an accurate and comprehensive understanding of the scene (setting, characters, story, themes, etc.)	Products and performances generated by student: Scene Performance and Talkback
		Standards/criteria for judging success: Rubric communicating the

<p>M, A</p> <p>M, A, T</p> <p>M, A</p>	<p>Students project their voice and uses clear articulation so that the scene can be heard and understood by all.</p> <p>Each student makes at least two effective acting choices in regards to vocal delivery and physicality.</p> <p>Students are able to answer peer questions professionally and accurately, using textual evidence from the scene to describe and justify their acting choices, applying their knowledge of the Stanislavski method and other acting styles.</p>	<p>evaluative criteria</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> - Journaling in notebook - Close reading of various monologues, scene excerpts, and plays - Participation in small-group and whole-group discussions - Participation in small-group and whole-group games and exercises - Participation in individual and partner performance tasks - Completion of in-class assignments and activities - Short quizzes on terms - Reading comprehension quizzes - Graphic organizers - Writing assignments

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Teacher will pass out short scenes for students to read and practice with a partner on stage. Students will perform these scenes with no prior instruction on creating a character, acting with a partner, stage directions, or blocking. Teacher will take notes on students strengths and weaknesses. (If able, teacher will have students record themselves so that they can watch their delivery and self-reflect on their own strengths and weaknesses.)</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p>	<p>Progress Monitoring</p>
M	Students will brainstorm moments that mattered in their life.	Brainstorm List
M	Students will use these moments to write their own personal monologue to practice telling a personal narrative.	Drafts
M, A	Students will score their monologue with notes on vocal and physical delivery. Students will perform their personal monologue for the class.	Notes, Performance Task
M, A	Teacher will provide exemplary personal narratives and facilitate a class discussion on what makes the essays unique and effective.	Modeling, Class Discussion, Annotating Mentor Texts
M	Students will choose a Common App Essay Prompt and write a rough draft of their personal narrative.	Drafts
M	Students will conference with teacher on their rough draft.	Conference Notes

M, A, T	Students will revise and finalize their drafts using peer and teacher feedback.	Revised Drafts
M, A, T	Teacher will define stage directions and model basic principles of blocking, body position, and stage movement.	Modeling, Notes
A, T	Students will apply stage directions and movement to theater games and scenes.	Activity, Checklist for Success
M	Teacher will define improvisation and its principles.	Notes
M, A	Teacher will share <i>Whose Line Is It Anyway?</i> clips of various improv games to develop an understanding of improvisation.	Notes, Class Discussion
M, A, T	Students will engage in an improvised scene with a partner to practice the principles of improv, particularly "Yes, and..."	Activity
M, A, T	Students will watch comedy sketches with specific characters and write down the specific acting choices the actor made to become that character. Students will discuss these acting choices as a class.	Journaling, Class Discussion
A, T	Students will develop an original character by creating a name and backstory. Students will make at least three specific acting choices by modifying their vocal performance and physicality to become the character. Students will present their original characters to the class.	Graphic Organizer, Activity, Class Discussion
A, T	Students will engage in Party Quirks or another improv game in which they must perform as their original character. Students will exhibit the principles of improv while maintaining their character.	Performance Task, Checklist for Success/Rubric
M	Teacher will create a PowerPoint on Aristotelian elements of drama and facilitate a discussion in how they relate to modern theater.	Notes, Class Discussion

M, A, T	Teacher will guide students in reading dramatic literature from various historical periods and genres. Students will be cast in roles and read aloud.	Modeling, Reader's Theater
M	Teacher will create a PowerPoint that provides contextual information about the author, historical context, and cultural period of the text being read.	Notes
M	Teacher will model analyzing plot structure by filling out a plot diagram for a dramatic text.	Modeling, Graphic Organizer
M, A, T	Students will complete a plot diagram for a dramatic text.	Graphic Organizer
M	Teacher will model strategies on how to close-read and analyze a scene for subtext to uncover the unspoken themes, perspectives, emotions, and ideas of the play.	Modeling, Graphic Organizer
M, A, T	Teacher will ask guiding questions to aid students in close-reading subtext. Students will use textual evidence to support ideas and arguments.	Graphic Organizer
M, A, T	Students will analyze and discuss the themes, perspectives, emotions, and ideas of selected plays. Students will write responses on how the play relates to today.	Class Discussion, Written Response
M, A	Teacher will instruct students on the Stanislavski method to becoming a character, identifying objectives, obstacles, stakes, and tactics. Teacher will model close-reading a scene and notating each.	Notes, Modeling
M, A, T	Students will practice close-reading a scene and notating character objectives, obstacles, stakes, and tactics.	Graphic Organizer
M, A, T	Students will research various acting styles and methods and craft a presentation for the class.	Performance Task

<p>M</p> <p>A</p> <p>A</p>	<p>Teacher will model how to block a scene.</p> <p>Teacher will provide students with short scenes from the texts being read in class to apply Stanislavski’s method and blocking in small groups.</p> <p>Teachers will allow time for students to rehearse their chosen scene and provide verbal feedback.</p>	<p>Modeling</p> <p>Notes, Graphic Organizer</p> <p>Verbal Feedback</p>
<p>Recommended Resources: * indicates required core text</p> <p>Basic Drama Projects by Françoise Tanner, Ph.D Drama Teacher Academy <i>Raising the Curtain: Activities for the Theatre Arts Classroom</i> (2006) Gai Jones <i>The Stage and the School</i>, Webster-Division, McGraw Hill <i>Theatre: Art in Action</i> (2016) McGraw Hill <i>Theatre Games for Young Performers</i> (1985) Maria C. Novelly <i>Poetics</i> by Aristotle Ted Talk — Dave Morris: The Way of Improvisation <i>Whose Line Is It Anyway?</i> clips The Wadsworth Anthology of Drama (2011) W.B. Worthen</p> <p>Suggested Texts: <i>A Streetcar Named Desire</i> by Tennessee Williams <i>All My Sons</i> by Arthur Miller <i>Almost, Maine</i> by John Cariani <i>Arsenic and Old Lace</i> by Joseph Kesselring <i>Comedy of Errors</i> by William Shakespeare <i>Death of a Salesman</i> by Arthur Miller <i>Eurydice</i> by Sarah Ruhl <i>Fences</i> by August Wilson <i>The Glass Menagerie</i> by Tennessee Williams <i>Hamlet</i> by William Shakespeare *<i>The Humans</i> by Stephen Karam</p>		

The Importance of Being Earnest by Oscar Wilde
Long Day's Journey Into Night by Eugene O'Neill
Noises Off by Michael Frayn
Oedipus Rex by Sophocles
Our Town by Thornton Wilder
Peter and the Starcatcher by Rick Elice
She Kills Monsters by Qui Nguyen
The Piano Lesson by August Wilson
The Play That Goes Wrong by Henry Lewis, Jonathan Sayer, and Henry Shields
Twelfth Night by William Shakespeare
Twelve Angry Men by Reginald Rose
Waiting for Godot by Samuel Beckett
You Can't Take It With You by George S. Kaufman and Moss Hart

Revision/Draft

UNIT III: Production Design

Stage 1 Desired Results

ESTABLISHED GOALS	<i>Transfer</i>	
<p><u>CCSS.ELA-LITERACY.RL.11-12.1</u></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.7</u></p> <p>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><u>CCSS.ELA-LITERACY.W.11-12.4</u></p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> - write strong thesis statements - identify textual evidence (examples, quotes) from a text that thoroughly supports and develop their argument - research and summarize topics efficiently and effectively - imagine and create sketches of scenes from literature using textual evidence - observe, understand, and appreciate the specific aesthetic and technical choices made in theater, film, and TV 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that:</i></p> <ul style="list-style-type: none"> - Theater is a collaborative art form which brings together many disciplines; multiple people with a vast array of skills are needed to make one successful production. - Technical aspects, including light design, sound design, set design, and costume design are vitally important to communicating a sense of place and mood. - Color has an effect on mood and can convey emotion. - Costume design is used to communicate both the play's setting and the personalities of characters 	<p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering:</i></p> <ul style="list-style-type: none"> - How does theater incorporate multiple art forms? - How do aesthetic and technical elements contribute to effectiveness of a dramatic production? - How does a script inform an actor? A director? A designer? - What is the design process?

<p><u>CCSS.ELA-LITERACY.W.11-12.5</u></p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p>	<ul style="list-style-type: none"> - The creative process for designing theatrical works begins with analysis, conversations, and research. The process is constantly evolving. - Through visual and auditory arts, designers bring the world of the play to life on stage. 	
Acquisition		
<p><u>CCSS.ELA-LITERACY.W.11-12.7</u></p> <p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - Theater is a collaborative effort between a team of experts in diverse fields - Visual and aural elements are designed to communicate setting and mood - Definitions of a variety of creative team roles: director, dramaturg, stage manager, costume designer, set designer, sound designer, light designer, etc. - basic understanding of stage management, set design, light design, sound design, and costume design - dramaturgy and research skills - types of theatrical spaces such as proscenium, thrust, arena, black box, and environmental and the benefits and disadvantages of each - the three varieties of props: scenic, 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - applying research skills to learn more about the historical and cultural periods in which a play was written - identifying the roles and responsibilities of a theatrical creative team - close-reading scripts to make informed creative decisions about production designs and concepts - creating props lists and performing other organizational duties of a stage manager - visualizing and sketching set designs that are appropriate for the stage and adhere to the play's needs - creating costume poster boards for - applying light and sound elements to scenes - writing informed responses and analyses by describing, analyzing, and evaluating artistic and technical choices in dramatic presentations
<p><u>CCSS.ELA-LITERACY.SL.11-12.1</u></p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>	<ul style="list-style-type: none"> - - - - - - - - - 	

CCSS.ELA-LITERACY.SL.11-12.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

- hand props, and set dressing
- the color wheel and how color relates to theme and mood
- technical theater vocabulary relating to set, light, and sound design
- the various functions of theater lighting
- the various functions of theater sound

Revision/Draft

Stage 2 – Evidence

Code	Evaluative Criteria	Assessment Evidence
	Further information:	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
M	Review is at least 2-3 pages in length and meets all of the assignment's requirements.	Goal/Challenge: Analyze and evaluate the theatrical elements of a live or recorded play/musical
M, A	Student includes a creative title and introductory paragraph with specific information about the production and the notable people involved.	Role for student: Theater Critic
M	Student includes a brief summary of the production to provide necessary context for the reader.	Audience for student work: Newspaper readers and/or online readers
M	Student includes a strong thesis statement that clearly states the writer's main argument and provides focus and direction for the review.	Situation: You are a local theater critic and are tasked with attending and reviewing a theatrical production in the tri-state area.
M, A, T	Student describes, analyzes, and evaluates at least three theatrical elements of the production such as acting, direction, set design, light design, costume design, hair/makeup design, and sound design.	Products and performances generated by student: A well-organized 2-3 page review that effectively describes, analyzes, and evaluates the positive/negative theatrical elements of a live production.
M, A, T	Student provides ample relevant and convincing textual evidence (examples, quotes) from the text that thoroughly support and develop the writer's argument.	Standards/criteria for judging success: Rubric communicating the evaluative criteria
A, T	Student's writing shows passion, ideas, structure, and authority.	
A, T	Student includes a strong conclusion that restates the thesis, reviews the major points	

T	discussed in the body paragraphs, and ends with a clincher. The review has been thoroughly proofread, edited, and revised so that it is clear from any major spelling and grammatical errors.	
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> - Journaling in notebook - Design drafts - Research notes - Participation in small-group and whole-group discussions - Participation in and effective completion of small-group and whole-group games and exercises - Participation in and effective completion of individual and partner/group performance tasks - Graphic organizers - Writing assignments - Short quizzes on terms - Reading comprehension quizzes - Slideshow presentations

Revision Draft

Stage 3 – Learning Plan	
Code	<i>Pre-Assessment</i>
M	<p>Students will write an analytical review of a play/film viewed in class. Students will write with no prior instruction on production design elements. Teacher will use an analytical rubric to evaluate students on their use of textual evidence to support analysis.</p> <p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> - What are the techniques and tools artists use to tell a story? - How do aesthetic and technical elements contribute to effectiveness of a dramatic production?

	<p>Teacher will facilitate a class discussion and encourage students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M, A	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will create a PowerPoint on types of theatrical spaces such as proscenium, thrust, arena, black box, and environmental as well as the benefits and disadvantages of using each space.</p>	<p>Progress Monitoring</p> <p>Notes, Exit Tickets</p>
M, A	<p>Teacher will lead a class discussion on the importance of set design and staging to communicate a sense of place and tell a story while still being practical. Teacher will instruct students on the set design process by providing examples of unique sets from Broadway and regional productions.</p>	<p>Notes, Class Discussion</p>
A, T	<p>Students will pair up and engage in an exercise in each students asks the other to describes his dream bedroom. Once both students have been interviewed, they will each try to draw an accurate design of their partner's dream bedroom.</p>	<p>Notes, Drawing</p>
A, T	<p>Students will read the opening description of a play. Students will take notes of all of the references about what the set looks like and what's required onstage for the play. Students will sketch a rough design of the set using their notes.</p>	<p>Journaling, Drafts</p>
M, A, T	<p>Teacher will act as director and engage in a discussion with students on his/her concept for a new production of the play. Students will ask questions necessary to understanding the</p>	<p>Class Discussion, Drafts</p>

Revision Draft

<p>A, T</p>	<p>Students will research the historical time period and cultural attitudes of a selected play. Students will use their research to write a dramaturg note for a playbill.</p>	<p>Notes, Writing Sample</p>
<p>M, A, T</p>	<p>Students will analyze multiple interpretations of dramatic literature and discuss the acting and technical choices. For example, students may watch and discuss the vastly different interpretations of Hamlet such as <i>William Shakespeare's Hamlet</i> (1996) directed by Kenneth Brannagh and <i>Hamlet</i> (2000) directed by Michael Almereyda.</p>	<p>Graphic Organizer, Class Discussion</p>
<p>M, A</p>	<p>Teacher will introduce the color wheel and facilitate discussion on how color relates to theme and mood.</p>	<p>Notes</p>
<p>M, A, T</p>	<p>Students will observe pictures of scenes from film, tv, or theater and note the color palettes in their journal. Students will discuss the mood of these scenes based on the colors used.</p>	<p>Class Discussion, Journaling</p>
<p>M, A</p>	<p>Teacher will facilitate discussion on how light design and costume design can use colors and other techniques to evoke moods and communicate a sense of place.</p>	<p>Notes, Exit Tickets</p>
<p>M, A</p>	<p>Teacher will facilitate discussion on how sound design can communicate a sense of place.</p>	<p>Notes, Exit Tickets</p>
<p>M, A, T</p>	<p>Students will apply light and sound design concepts to the selected texts they are reading. Students will work in groups to design light plots and create playlists of sound cues. Students will present their design and sound cues list to the class.</p>	<p>Graphic Organizer, Presentation</p>

<p>M, A</p>	<p>Teacher will model analyzing and annotating an analytical review of a film or theatrical production. Teacher will describe the characteristics of strong analysis and note examples from the text.</p>	<p>Modeling, Class Discussion, Annotating Mentor Texts</p>
<p>M, A, T</p>	<p>Students will close-read reviews of recent Broadway productions and analyze the form and content. Students will discuss their findings to prepare to write their own reviews.</p>	<p>Annotating Mentor Texts</p>
<p>M, A, T</p>	<p>Students will watch a live or recorded theatrical piece for the purpose of analyzing the artistic and technical choices. Students will take notes after the performance to gather their thoughts on the production that will be used to write a review.</p>	<p>Notes</p>
<p>A, T</p>	<p>Students will write a draft of a play review and engage in peer revision.</p>	<p>Drafts, Checklist for Success</p>
<p>M, T</p>	<p>Teacher will conference with students on their review drafts and provide feedback.</p>	<p>Conferencing, Feedback</p>
<p>Recommended Resources:</p> <p>Basic Drama Projects by Fran Averett Tanner, Ph.D Broadway HD Drama Teacher Academy <i>Raising the Curtain: Activities for the Theatre Arts Classroom</i> (2006) Ga Jones <i>The Stage and the School</i>, Webster-Division, McGraw Hill <i>Theatre: Art in Action</i> (2016) McGraw Hill <i>Theatre Games for Young Performers</i> (1985) Maria C. Novelly <i>Poetics</i> by Aristotle Ted Talk — Dave Morris: The Way of Improvisation <i>Whose Line Is It Anyway?</i> clips The Wadsworth Anthology of Drama (2011) W.B. Worthen</p> <p>Suggested Texts: <i>A Streetcar Named Desire</i> by Tennessee Williams</p>		

All My Sons by Arthur Miller
Almost, Maine by John Cariani
Arsenic and Old Lace by Joseph Kesselring
Comedy of Errors by William Shakespeare
Death of a Salesman by Arthur Miller
Eurydice by Sarah Ruhl
Fences by August Wilson
The Glass Menagerie by Tennessee Williams
Hamlet by William Shakespeare
Hamlet (2000) directed by Michael Almereyda
The Humans by Stephen Karam
The Importance of Being Earnest by Oscar Wilde
Long Day's Journey Into Night by Eugene O'Neill
Noises Off by Michael Frayn
Oedipus Rex by Sophocles
Our Town by Thornton Wilder
Peter and the Starcatcher by Rick Elice
Shakespeare: *Twelfth Night* (Globe on Screen) [DVD] [2013]
She Kills Monsters by Qui Nguyen
The Piano Lesson by August Wilson
The Play That Goes Wrong by Henry Lewis, Jonathan Sayer, and Henry Shields
Twelfth Night by William Shakespeare
Twelve Angry Men by Reginald Rose
Waiting for Godot by Samuel Beckett
William Shakespeare's Hamlet (1996) directed by Kenneth Branagh
Hamlet (2000) directed by Michael Almereyda
You Can't Take It With You by George S. Kaufman and Moss Hart

Unit IV: Production Performance

Stage 1 Desired Results

<i>Transfer</i>	
<p>ESTABLISHED GOALS Include any national/state/or school goals (Power standards).</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.1</u></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><u>CCSS.ELA-LITERACY.RL.11-12.2</u></p> <p>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p><u>CCSS.ELA-LITERACY.W.11-12.4</u></p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> - successfully accomplish long-term projects under the pressure of deadlines - manage time wisely - orally communicate their ideas and problem-solve - discuss and reflect on their work using evidence to support their thinking - use technology to create engaging multimedia presentations
<i>Meaning</i>	
<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> - Directors choose a play that will resonate with a specific audience but will also work with the people, space, and budget given. - Theatre production is a process involving research, production meetings, casting, and extensive rehearsals. - Dialogue is the primary and most important component in playwriting. - Theater is an ensemble art. An ensemble prioritizes the success of the whole over the success of the individual. - Theater production requires the investment of time, energy, and 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering:</i></p> <ul style="list-style-type: none"> - How does a director choose a play? - What is the process for producing a theatrical work? - What are the elements of playwriting? - How does writing for the stage differ from writing for the screen? - What makes a theater production successful? - How do theatre artists transform and edit their initial ideas?

Revision/Draft

substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.		
--	--	--

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence

Revision/Draft

	Further information:	PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i>
A, T	Presentation demonstrates an exceptional level of preparation and effort. Each group member is responsible for a specific piece of the project and focused on delivering a well-rehearsed and impactful presentation.	Goal/Challenge: Create a presentation that communicates your creative vision and design ideas for a new production of a play. Role for student: Creative Team Designer and Actor Audience for student work: Producers
M, A, T	Presentation demonstrates an accurate and comprehensive understanding of the play (setting, characters, story, themes, etc)	Situation: You are part of a creative team hoping to stage a new production on Broadway. Your team has been asked to prepare a presentation that will hopefully convince producers to fund your production. Prospective producers are interested to see your content knowledge surrounding the play, your rationale and its relevance to audiences today, and your design ideas in regards to the staging, set design, light/sound design, costume design, and marketing for this play. Finally, you and your team will perform a scene from the work that exemplifies your vision.
M, A, T	All designs are clear, cohesive, meaningful, and appropriate to the production. Presenter does an excellent job in describing all of his/her designs/ideas and justifying them using textual evidence from the play.	
A, T	Presentation includes a variety of audio/visual aids that are polished, creative, engaging, and effective in communicating design concepts.	Products and performances generated by student: Design Presentation and Scene Performance
A, T	Presenters always address the audience, maintain eye contact, and use effective verbal and non-verbal communication.	Standards/criteria for judging success: Rubric
M, A, T	Performance demonstrates an exceptional level of preparation and effort. Each actor has prepared and rehearsed their role effectively so as to display a command of the text with little to no errors.	
T	Presenters demonstrate style, pride, and enthusiasm in their work.	

Revision/Draft

OTHER EVIDENCE:

Students will show they have achieved Stage 1 goals by...

- Journaling in notebook
- Close reading of various texts
- Design drafts
- Research notes
- Participation in small-group and whole-group discussions
- Participation in and effective completion of small-group and whole-group games and exercises
- Participation in and effective completion of individual and partner/group performance tasks
- Graphic organizers
- short quizzes on terms
- reading comprehension quizzes
- Writing assignments
- Reflections
- Slideshow presentations

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> - What is the process for producing a theatrical work? - What makes a theater production successful? <p>Teacher will facilitate a class discussion and encourage students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
A, T	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Students will engage in ensemble exercises and scenes to continue to build trust and confidence in each other on stage.</p>	<p>Progress Monitoring</p> <p>Activity</p>
M, A	<p>Teacher will guide students in identifying the characteristics of playwriting format by analyzing the form of script excerpts</p>	<p>Modeling, Notes</p>
M, A	<p>Students will observe their peers and gather information on how people speak in conversation. Students will use their notes to create original dialogue.</p>	<p>Journaing</p>
M,A	<p>Students will discuss what makes a good dramatic scene in a play.</p>	<p>Drafts</p>
M, A, T	<p>Students will work in small groups to write an original scene apply what they've learned about playwriting and character objectives and motivations. Students will adhere to proper playwriting format.</p>	<p>Activity, Writing</p>

M	Teacher will instruct on the role of the director and important directorial choices including concept, pacing, mood, and style.	Notes, Class Discussion
A	Students will engage in an exercise in which they must think like a director to stage various scenarios using chairs, tables, and other props.	Activity
A, T	Students will workshop and revise their scripts.	Drafts, Peer-Revision, Feedback
M, A, T	Students will memorize and perform their original scenes. Performances will be evaluated on student's use of voice, body, and mind as well as the inclusion of technical elements in bringing their script to life.	Performance Task
A, T	Students will write responses in which they choose a play studied in class and act as a director, describing how and why they might stage a new version.	Written Response
M, A	Teacher will model the rehearsal process and provide examples of rehearsal schedules and call sheets.	Modeling
A, T	Students will collaborate with group members to create their own rehearsal schedules for a prospective production.	Graphic Organizers, Class Discussion
M, A, T	Students will discuss the various software and social media platforms that may be used to create marketing material for productions.	Class Discussion, Notes
M, A, T	Students will discuss, plan, and create a marketing product for a play studied during the course. Products may include a poster, website, YouTube video, Instagram Story, etc.	Technological , Authentic Assessment
M, A, T	Students will engage in literature circles by choosing a play to read, discuss, and analyze in small groups. This long-term project will serve as the summative assessment for the course.	Graphic Organizers, Group Discussions

<p>M, A, T</p> <p>A, T</p> <p>A, T</p> <p>A, T</p>	<p>Teacher will conference with students during their literature circle discussions to check for understanding of plot, theme, and characters.</p> <p>Teacher will allow time for students to hold production meetings on the planning, designing, and marketing of their play.</p> <p>Teacher will allow time for students to rehearse a chosen scene from their play and provide verbal feedback.</p> <p>Students will write a reflection paper on their final project and their development since the start of the course.</p>	<p>Conferencing</p> <p>Group Discussions, Drafts, Verbal Feedback</p> <p>Activity, Verbal Feedback</p> <p>Reflection</p>
<p>Recommended Resources:</p> <p>Basic Drama Projects by Fran Averett Tarnier, Ph.D Broadway HD Drama Teacher Academy <i>Raising the Curtain: Activities for the Theatre Arts Classroom</i> (2006) Gai Jones <i>The Stage and the School</i>, Webster-Division, McGraw Hill <i>Theatre: Art in Action</i> (2016) McGraw Hill <i>Theatre Games for Young Performers</i> (1985) Maria C. Novelly The Wadsworth Anthology of Drama (2011) W.B. Worthen</p> <p>Suggested Texts:</p> <p><i>A Streetcar Named Desire</i> by Tennessee Williams <i>All My Sons</i> by Arthur Miller <i>Almost, Maine</i> by John Cariani <i>Arsenic and Old Lace</i> by Joseph Kesselring <i>Comedy of Errors</i> by William Shakespeare <i>Death of a Salesman</i> by Arthur Miller <i>Eurydice</i> by Sarah Ruhl <i>Fences</i> by August Wilson <i>The Glass Menagerie</i> by Tennessee Williams</p>		

Hamlet by William Shakespeare
The Humans by Stephen Karam
The Importance of Being Earnest by Oscar Wilde
Long Day's Journey Into Night by Eugene O'Neill
Noises Off by Michael Frayn
Oedipus Rex by Sophocles
Our Town by Thornton Wilder
Peter and the Starcatcher by Rick Elice
She Kills Monsters by Qui Nguyen
The Piano Lesson by August Wilson
The Play That Goes Wrong by Henry Lewis, Jonathan Sayer, and Henry Shields
Twelfth Night by William Shakespeare
Twelve Angry Men by Reginald Rose
Waiting for Godot by Samuel Beckett
You Can't Take It With You by George S. Kaufman and Moss Hart

Revision/Draft