

# Unit Title: Theatre History

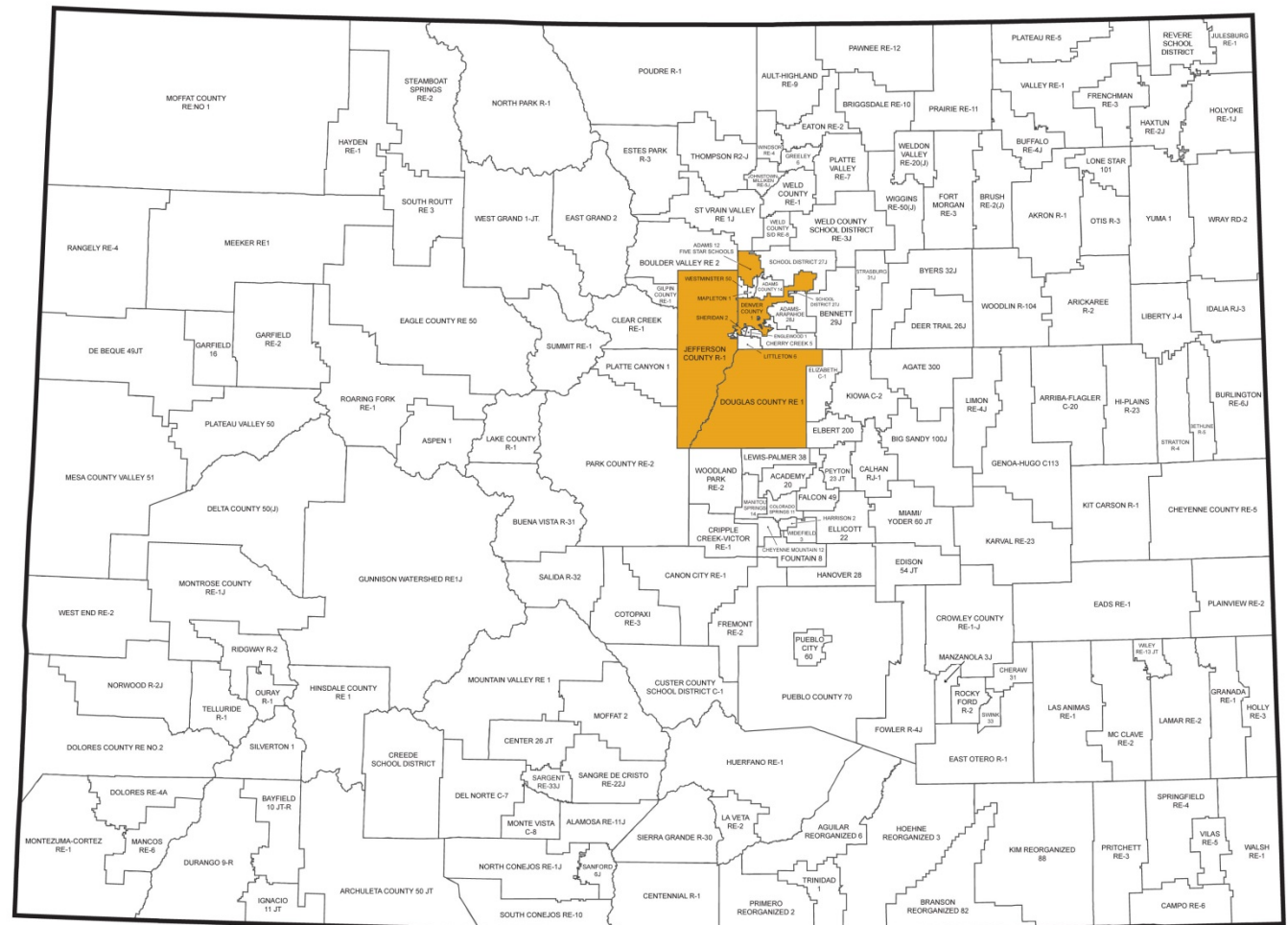
Fundamental and Extended Pathway Focus

## INSTRUCTIONAL UNIT AUTHORS

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## BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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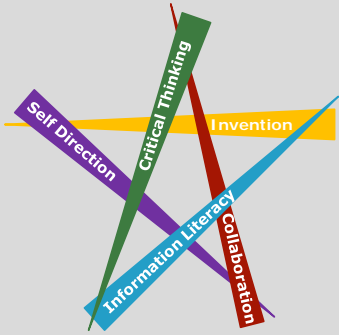
*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

### Colorado Teacher-Authored Sample Instructional Unit

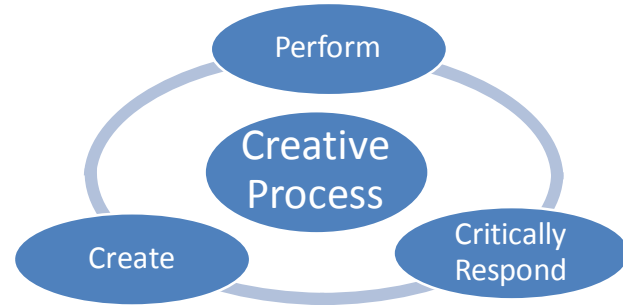
Content Area	Drama and Theatre Arts		Grade Level	High School
Course Name/Course Code	Theatre History			
Standard	Fundamental Pathway Grade Level Expectations (GLE)		Extended Pathway Grade Level Expectations (GLE)	
1. Create	1. Creative process in character development and script improvisation	DTA09-HSFP-S.1-GLE.1	1. Character development in improvised and scripted works	DTA09-HSEP-S.1-GLE.1
	2. Technical elements of theatre in improvised and scripted works	DTA09-HSFP-S.1-GLE.2	2. Technical design and application of technical elements	DTA09-HSEP-S.1-GLE.2
	3. Expression, imagination, and appreciation in group dynamics	DTA09-HSFP-S.1-GLE.3	3. Ideas and creative concepts in improvisation and play building	DTA09-HSEP-S.1-GLE.3
	4. Interpretation of drama using scripted material	DTA09-HSFP-S.1-GLE.4	4. Creation, appreciation, and interpretation of scripted works	DTA09-HSEP-S.1-GLE.4
2. Perform	1. Communicate meaning to engage an audience	DTA09-HSFP-S.2-GLE.1	1. Drama and theatre techniques, dramatic forms, performance styles, and theatrical conventions that engage audiences	DTA09-HSEP-S.2-GLE.1
	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSFP-S.2-GLE.2	2. Technology reinforces, enhances, and/or alters a theatrical performance	DTA09-HSEP-S.2-GLE.2
	3. Directing as an art form	DTA09-HSFP-S.2-GLE.3	3. Direction or design of a theatrical performance for an intended audience	DTA09-HSEP-S.2-GLE.3
3. Critically Respond	1. Analysis and evaluation of theatrical works	DTA09-HSFP-S.3-GLE.1	1. Contemporary and historical context of drama	DTA09-HSEP-S.3-GLE.1
	2. Evaluation of elements of drama, dramatic techniques, and theatrical conventions	DTA09-HSFP-S.3-GLE.2	2. Elements of drama, dramatic forms, performance styles, dramatic techniques, and conventions	DTA09-HSEP-S.3-GLE.2
	3. Respect for theatre, its practitioners, and conventions	DTA09-HSFP-S.3-GLE.3	3. Respect for theatre professions, cultural relationships, and legal responsibilities	DTA09-HSEP-S.3-GLE.3

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Colorado 21<sup>st</sup> Century Skills



- Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*
- Information Literacy:** *Untangling the Web*
- Collaboration:** *Working Together, Learning Together*
- Self-Direction:** *Own Your Learning*
- Invention:** *Creating Solutions*



The Colorado Academic Standards for Drama and Theatre Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all three drama and theatre arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Theatre History	Quarter/Semester	Instructor Choice

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Unit Title	Theatre History		Length of Unit	Quarter/Semester
<b>Focusing Lens(es)</b>	Beliefs/Values Origins	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	<b>Fundamental:</b>	<b>Extended:</b>
			DTA09-HSFP-S.1-GLE.1, DTA09-HSFP-S.1-GLE.2, DTA09-HSFP-S.1-GLE.3, DTA09-HSFP-S.1-GLE.4 DTA09-HSFP-S.2-GLE.1, DTA09-HSFP-S.2-GLE.2, DTA09-HSFP-S.2-GLE.3 DTA09-HSFP-S.3-GLE.1, DTA09-HSFP-S.3-GLE.2, DTA09-HSFP-S.3-GLE.3	DTA09-HSEP-S.1-GLE.1, DTA09-HSEP-S.1-GLE.2, DTA09-HSEP-S.1-GLE.3, DTA09-HSEP-S.1-GLE.4 DTA09-HSEP-S.2-GLE.1, DTA09-HSEP-S.2-GLE.2, DTA09-HSEP-S.2-GLE.3 DTA09-HSEP-S.3-GLE.1, DTA09-HSEP-S.3-GLE.2, DTA09-HSEP-S.3-GLE.3
<b>Inquiry Questions (Engaging-Debatable):</b>	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>How can studying theatre history assist in the preparation of a production?(DTA09-HSFP-S.1-GLE.1,4) and (DTA09-HSFP-S2-GLE.1) and (DTA09-HSFP-S.3-GLE.1,2,3)</li> <li>How can comparing and contrasting events in theatre history reveal information about the current culture?What ways can feedback be delivered effectively to a improvisation performer?</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>How can the understanding of theatre history impact community and social change? (DTA09-HSEP-S.1-GLE.1,2) and (DTA09-HSEP-S2-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>			
<b>Unit Strands</b>	Create, Perform, Critically Respond			
<b>Concepts</b>	Patterns, Influence, Culture, Investigate/Discovery, Tradition, Value, History, Progress, Society,			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
<b>Fundamental:</b> The study of theatre history reveals patterns of societal development and progress over time (DTA09-HSFP-S.3-GLE.1,2)	What types of patterns occur in a society? What are the significant periods in history? What patterns occur in eastern culture that does not occur in western culture?	What is the purpose of identifying patterns in history? What is the benefit of investigating a society’s culture? How can a society learn from identifying patterns in theatre history?
<b>Fundamental:</b> The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. (DTA09-HSFP-S.3-GLE.1,2)	What are the similarities and differences between the theatre of Colonial America and theatre in the United States today? What should be considered from theatre history research when deciding on a production concept? What factors assist in determining an informed production concept?	Why is it useful to compare theatre history to contemporary theatre practice when deciding on a production concept? How does a production team use research to determine a production concept?

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<p><b>Extended:</b> The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society’s culture and traditions. (DTA09-HSEP-S.1-GLE.1) and (DTA09-HSEP-S.3-GLE.1,2,3)</p>	<p>What is theatre’s role in a society’s development of culture and tradition? How do traditions develop in a society? How is a culture represented through theatre?</p>	<p>How are beliefs and values determined? How are culture and tradition determined? How has theatre been used to express changing values in a specific society?</p>
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li>• Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3)</li> <li>• Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li>• The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</li> <li>• Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li>• Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li>• Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li>• Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</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.”*

**A student in \_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**

**Fundamental:** *Through theatre history research, a student can articulate connections between past theatre practices and their contemporary counterparts.*

**Extended:** *Through theatre history research, a student can apply specific and relevant information to develop an informed production concept.*

<b>Academic Vocabulary:</b>	Culture, values, beliefs, scholarly writing
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<b>Technical Vocabulary:</b>	Theatre history, Western theatre, Eastern theatre, contemporary theatre practice, production concept
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<b>Unit Description:</b>	In this unit, students will develop the <b>Fundamental</b> strand of the Theatre History overview. The Fundamental strand focuses on the students exploring real world connections between historical and contemporary theatre.
<b>Considerations:</b>	This unit is designed to focus on the <b>Fundamental</b> portion of the “Theatre History Unit Overview,” meaning it is designed for a student at the beginning to intermediate level.
<b>Unit Generalizations</b>	
<b>Key Generalization:</b>	<b>Fundamental:</b> The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.
<b>Supporting Generalizations:</b>	<b>Fundamental:</b> The study of theatre history reveals patterns of societal development and progress over time.
	<b>Extended:</b> The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society’s culture and traditions.

<b>Performance Assessment:</b> <i>The capstone/summative assessment for this unit.</i>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You have been hired by the artistic director of a community theatre, who staunchly believes in updating “old and tired” productions in inventive ways. He has hired you to direct a contemporary piece to be updated through a specific production concept that utilizes the influence of <i>commedia dell’arte</i> . The artistic director expects you to come to a pitch meeting presentation, ready to share your conceptual vision, to include: choosing a contemporary play or television show that highlights commedia characters and/or situations; giving an overview of the storyline; and giving examples of at least two characters from the show/play and how they emulate <i>commedia dell’arte</i> style (e.g., through lazzi, gestures and mannerisms).
<b>Product/Evidence:</b> (Expected product from students)	Students will demonstrate their understanding of the historical practice of <i>commedia dell’arte</i> by preparing a short presentation to include: <ul style="list-style-type: none"> <li>• Contemporary source material choice</li> <li>• Aspects of <i>commedia dell’arte</i>: lazzi, scenarios, plot, specific stances and mannerisms of <i>commedia dell’arte</i> characters</li> <li>• Character examples with their identified <i>commedia dell’arte</i> counterparts: straight (young lovers); exaggerated (masters (Pantalone, Dottore, Capitano) and servants (Harlequin, Pulcinello, Brighella))</li> <li>• Basic beginning, middle, end storyline of scene</li> </ul>
<b>Differentiation:</b> (Multiple modes for student expression)	Additional ways students can demonstrate these skills: <ul style="list-style-type: none"> <li>• Work in pairs (e.g., one student could be the writer and the other the presenter)</li> </ul>

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	<ul style="list-style-type: none"> <li>• Assign the contemporary play or television show</li> <li>• Enhance the assignment by researching the Italian society and/or <i>commedia del 'arte</i> troupes from 1550-1650.</li> </ul>
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#### Texts for independent reading or for class read aloud to support the content

Improv Texts	Sketch Comedy Texts
Consider texts for commedia del 'arte: <i>Impro</i> – Keith Johnstone <i>Commedia dell'Arte: An Actor's Handbook</i> – John Rudlin <i>Commedia dell'arte: A Handbook for Troupes</i> – John Rudlin and Oliver Click <i>The Art of Commedia: A Study in the Commedia dell'Arte 1560–1620 with Special Reference to the Visual Records</i> – M.A. Katritzky <i>Teaching Commedia dell'Arte</i> – Tony Kishawi (Author), Ben Cornfoot (Editor), Claire Bailey (Illustrator)	<ul style="list-style-type: none"> <li>• <a href="http://www.youtube.com/watch?v=nsoLoIVn86w&amp;feature=related">http://www.youtube.com/watch?v=nsoLoIVn86w&amp;feature=related</a> - Marx Bros 1:46</li> <li>• <a href="https://www.youtube.com/watch?v=ADeU6qz37B4">https://www.youtube.com/watch?v=ADeU6qz37B4</a> - Pippin 3:52</li> <li>• <i>M*A*S*H*</i>, <i>Friends</i>, and other commedia-based sitcoms can be found on Netflix or Hulu</li> <li>• <i>Teaching Commedia dell'Arte</i> – Tony Kishawi (Author), Ben Cornfoot (Editor), Claire Bailey (Illustrator)</li> <li>• National Theatre <i>Commedia dell'Arte</i> videos (listed below)</li> </ul>

#### Ongoing Discipline-Specific Learning Experiences

1.	Description:	Studying the origin of <i>commedia del 'arte</i> techniques and how they translate to modern day productions enhances students' understanding of the genre.	Teacher Resources:	<ul style="list-style-type: none"> <li>• <i>Improvisation for the Theatre</i>- Viola Spolin</li> <li>• <i>Theatre Games for the Classroom A Teacher's Handbook</i>- Viola Spolin</li> <li>• <i>Theatre Games for Rehearsal: A Director's Handbook</i>- Viola Spolin</li> </ul> <a href="http://www.Theatrecrafts.com/glossaryofterms">www.Theatrecrafts.com\glossaryofterms</a> (Online theatre terms glossary)
			Student Resources:	Student journal/notebook
	Skills:	Determine a method to embody the characters (e.g., Johnstone, Rudlin) Analyze lazzi and scenarios in order to identify them in a modern context	Assessment:	<ul style="list-style-type: none"> <li>• Throughout the unit, students will keep notes through journaling, using appropriate theatre terminology/ vocabulary</li> </ul> Presentation



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### Prior Knowledge and Experiences

The students should have some prior knowledge of genres that came before *commedia del 'arte*. They should have studied and practiced character analysis techniques so that they will be able to analyze *commedia del 'arte* characters, stances, and mannerisms.

### Learning Experiences # 1 – 6 Instructional Timeframe: Teacher Determined

#### Learning Experience # 1

The teacher may supply students with examples of each type of *commedia dell 'arte* character so that students can begin to understand the genre of the period.

<b>Generalization Connection(s):</b>	The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. The study of theatre history reveals patterns of societal development and progress over time.	
<b>Teacher Resources:</b>	<ul style="list-style-type: none"> <li>• Brockett, Oscar and Franklin J. Hildy. <i>History of the Theatre</i>.</li> <li>• Rudlin, John. <i>Commedia dell'Arte: An Actor's Handbook</i>.</li> <li>• <i>The Commedia Dell'arte of Flaminio Scala: A Translation and Analysis of 30 Scenarios</i> - Flaminio Scala and Richard Andrews</li> <li>• <a href="https://www.youtube.com/watch?v=h_OTAXWt8hY">https://www.youtube.com/watch?v=h_OTAXWt8hY</a> (The World of Commedia dell'Arte – National Theatre)</li> <li>• <a href="https://www.youtube.com/watch?v=JJEwuurzDe4">https://www.youtube.com/watch?v=JJEwuurzDe4</a> (Commedia dell'Arte: Character Shape – National Theatre)</li> </ul>	
<b>Student Resources:</b>	Teacher's lecture (student journal/notebook).	
<b>Assessment:</b>	Students will demonstrate <i>commedia dell'arte</i> character stances and posturing.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)

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	<i>The Portrait</i> – Flaminio Scala	Perform an improvised commedia dell ‘arte scene.
<b>Critical Content:</b>	<p><b>Fundamental:</b></p> <p><input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced (DTA09-HSFP-S.3-GLE.1,3)</p> <p><input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</p> <p><b>Extended:</b></p> <p><input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</p> <p>Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</p>	
<b>Key Skills:</b>	<p><b>Fundamental and Extended:</b></p> <p><input type="checkbox"/> Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p>	
<b>Critical Language:</b>	Commedia dell ‘arte, scenarios, genre, stances, posturing	

<b>Learning Experience # 2</b>		
The teacher may share the aspects of the art form, such as lazzi, scenarios and mannerisms, so that students can readily identify these aspects through character analysis.		
<b>Generalization Connection(s):</b>	<p>The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.</p> <p>The study of theatre history reveals patterns of societal development and progress over time.</p>	
<b>Teacher Resources:</b>	<ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=dIIFR6c7NZc">https://www.youtube.com/watch?v=dIIFR6c7NZc</a> (Commedia dell'Arte: Emotion – National Theatre)</li> <li>• <a href="https://www.youtube.com/watch?v=I3c-0ZBloHA">https://www.youtube.com/watch?v=I3c-0ZBloHA</a> (Lazzi in Commedia dell’Arte)</li> <li>• <i>Impro</i> – Keith Johnstone</li> </ul>	

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	<ul style="list-style-type: none"> <li>• <i>Commedia dell'Arte: An Actor's Handbook</i> – John Rudlin</li> <li>• <i>Commedia dell'arte: A Handbook for Troupes</i> – John Rudlin and Oliver Click</li> </ul>	
<b>Student Resources:</b>	Teacher's lecture (student journal/notebook).	
<b>Assessment:</b>	Students will demonstrate <i>commedia dell'arte</i> lazzi as specific characters while displaying proper stances and mannerisms.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Research more texts/videos with examples of lazzi.	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<i>The Art of Commedia: A Study in the Commedia dell'Arte 1560–1620 with Special Reference to the Visual Records</i> – M.A. Katritzky	Students may create a scene using several examples of lazzi as multiple characters.
<b>Critical Content:</b>	<p>Fundamental:</p> <p><input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced. (DTA09HSFP-S.3-GLE.1,3)</p> <p><input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</p> <p>Extended:</p> <p><input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09HSFP-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</p> <p><input type="checkbox"/> Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</p>	
<b>Key Skills:</b>	<p>Fundamental and Extended:</p> <p><input type="checkbox"/> Communicate the key periods in theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Identify major developments in Western theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Identify major developments in world theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p>	
<b>Critical Language:</b>	Lazzi, scenarios, mannerisms, character analysis	

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Learning Experience # 3		
The teacher may use additional texts, such as Johnstone’s <i>Impro</i> or Rudlin’s <i>Handbook</i> , so that students can identify key elements of the <i>commedia dell’arte</i> genre.		
<b>Generalization Connection(s):</b>	The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. The study of theatre history reveals patterns of societal development and progress over time.	
<b>Teacher Resources:</b>	<ul style="list-style-type: none"> <li>• <i>Teaching Commedia dell'Arte</i> – Tony Kishawi (Author), Ben Cornfoot (Editor), Claire Bailey (Illustrator)</li> </ul>	
<b>Student Resources:</b>	Teacher’s lecture (student journal/notebook).	
<b>Assessment:</b>	Students will locate and explain additional elements of the genre discovered on their own through Internet research in class.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<ul style="list-style-type: none"> <li>• Research more texts/videos with examples that illustrate the key elements of the genre.</li> </ul>	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<ul style="list-style-type: none"> <li>• <i>Commedia dell'arte: A Handbook for Troupes</i> – John Rudlin and Oliver Click</li> </ul>	Students may explore the logistics of forming a commedia troupe.
<b>Critical Content:</b>	<p><b>Fundamental:</b></p> <p><input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced. (DTA09HSFP-S.3-GLE.1,3)</p> <p><input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09HSFP-S.3-GLE.1,2)</p> <p><b>Extended:</b></p> <p><input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09HSEP-S.3-GLE.1,2,3)</p> <p><input type="checkbox"/> Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</p>	
<b>Key Skills:</b>	<p><b>Fundamental and Extended:</b></p> <p><input type="checkbox"/> Communicate the key periods in theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p> <p><input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</p>	

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	<input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)
<b>Critical Language:</b>	Lazzi, scenarios, mannerisms, character analysis

Learning Experience # 4		
The teacher may introduce early modern examples of <i>commedia dell'arte</i> , such as the Marx Brothers, so that students can translate elements of commedia into contemporary theatrical works.		
<b>Generalization Connection(s):</b>	The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept. The study of theatre history reveals patterns of societal development and progress over time.	
<b>Teacher Resources:</b>	<ul style="list-style-type: none"> <li>• <a href="http://www.youtube.com/watch?v=nsoLoIVn86w&amp;feature=related">http://www.youtube.com/watch?v=nsoLoIVn86w&amp;feature=related</a> - Marx Bros 1:46</li> <li>• <a href="https://www.youtube.com/watch?v=ADeU6qz37B4">https://www.youtube.com/watch?v=ADeU6qz37B4</a> - Pippin 3:52</li> </ul>	
<b>Student Resources:</b>	Teacher's lecture (student journal/notebook).	
<b>Assessment:</b>	Students will identify <i>commedia dell'arte</i> characters and situations in a modern context.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may watch additional youtube video productions of traditional commedia dell'arte plays.	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Internet search	Students may find additional examples of traditional commedia work in television and film.
<b>Critical Content:</b>	Fundamental: <input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3) <input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2) Extended: <input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)	

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	<input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09HSEP-S.3-GLE.1,2,3) <input type="checkbox"/> Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)
<b>Key Skills:</b>	<b>Fundamental and Extended:</b> <input type="checkbox"/> Communicate the key periods in theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Identify major developments in Western theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2) <input type="checkbox"/> Identify major developments in world theatre history (DTA09HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)
<b>Critical Language:</b>	Lazzi, scenarios, mannerisms, character analysis

Learning Experience # 5		
<p>The teacher may model ways to make comparisons between <i>commedia dell'arte</i> style and characters with modern counterparts, such as <i>M*A*S*H*</i> and <i>Friends</i>, so that students can begin to deconstruct each genre element.</p>		
<b>Generalization Connection(s):</b>	<p>The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.</p> <p>The study of theatre history reveals patterns of societal development and progress over time.</p> <p>The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society's culture and traditions.</p>	
<b>Teacher Resources:</b>	<i>M*A*S*H*</i> , <i>Friends</i> , and other commedia-based sitcoms can be found on Netflix or Hulu	
<b>Student Resources:</b>	Teacher's lecture (student journal/notebook).	
<b>Assessment:</b>	Students will demonstrate an understanding of the genre by comparing and contrasting traditional and modern interpretations from television, film and/or improvised and scripted works.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Student may watch additional youtube video productions of re-imagined commedia dell'arte plays.	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Internet search	Students may find additional examples of contemporary commedia work in television and film.
<b>Critical Content:</b>	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3)</li> <li><input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li><input type="checkbox"/> Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>	
<b>Key Skills:</b>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> </ul>	
<b>Critical Language:</b>	Lazzi, scenarios, mannerisms, character analysis	

<b>Learning Experience # 6</b>	
The teacher may introduce and model effective presentation skills so that students can begin to understand how to illustrate their understandings of the genre.	
<b>Generalization Connection(s):</b>	<p>The relationship between historical elements of theatre and contemporary theatre practice can inform and influence a production concept.</p> <p>The study of theatre history reveals patterns of societal development and progress over time.</p> <p>The understanding of major developments in world theatre history broadens beliefs and values and can lead to the discovery of a society's culture and traditions.</p>

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<b>Teacher Resources:</b>	<i>M*A*S*H*</i> , <i>Friends</i> , and other commedia-based sitcoms can be found on Netflix or Hulu	
<b>Student Resources:</b>	Teacher’s lectures and materials (student journal/notebook).	
<b>Assessment:</b>	Students will demonstrate all aspects of <i>commedia dell’arte</i> characters, lazzi, situations and mannerisms in an improvised and/or scripted scenario.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Review all materials	Students may give examples orally from the activity, or in classroom discussions, share thoughts and ideas about what they viewed/experienced.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Internet search	Students can present findings from all extensions above.
<b>Critical Content:</b>	<p><b>Fundamental:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Each period in theatre history and its relationship to the society from which it was produced. (DTA09-HSFP-S.3-GLE.1,3)</li> <li><input type="checkbox"/> Relevant skills for theatre history research and scholarly writing. (DTA09-HSFP-S.3-GLE.1,2)</li> </ul> <p><b>Extended:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> The relationship between the history of theatre and contemporary theatre practice. (DTA09-HSFP-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Major developments in Western (the Americas, European, Australian, New Zealand) theatre history. (DTA09-HSEP-S.3-GLE.1,2,3)</li> <li><input type="checkbox"/> Major developments in world theatre history: Western (the Americas, European, Australian, New Zealand), Asian, African, and Middle-Eastern. (DTA09-HSEP-S.3-GLE.1,2,3)</li> </ul>	
<b>Key Skills:</b>	<p><b>Fundamental and Extended:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Communicate the key periods in theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Reveal the relationship between a specific period in history and its societal influence (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Demonstrate the skills of scholarly writing (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Recognize the relationship between theatre history practices of a specific period to its contemporary equivalent (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Articulate how theatre history research informs a production concept (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Identify major developments in Western theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> <li><input type="checkbox"/> Identify major developments in world theatre history (DTA09-HSFP-S.3-GLE.1,2) and (DTA09-HS3P-S.3-GLE.1,2)</li> </ul>	
<b>Critical Language:</b>	Lazzi, scenarios, mannerisms, character analysis	