

Orange School District



Course of Study – Curriculum Guide
2010 Edition

Drama Curriculum

Grades 6-12

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Table of Contents

Vision	2
Course Descriptions.....	3
Cross Discipline Education	4
Standards	5
Outline	30
References	33
Instructional Blueprint.....	34

Vision of Dramatics and Theatre Instruction

Theatre should play an important role in education, as an all-encompassing discipline that allows the student to explore, understand, and strengthen self-knowledge in many ways. Lack of theatre programming restricts youth from exploring and further accentuating natural talents and abilities vital to navigating social and professional situations that lie ahead. This art form has the ability to strengthen collaboration skills and sharpen problem-solving abilities while instilling discipline and giving individuals a strong sense of pride and accomplishment.

Middle and high school students are in a physiological phase of intense physical, mental and emotional growth and upheaval. This time of transition, though challenging, presents great opportunities for personal exploration and development. Often the very thought of standing on a bare stage in front of an audience, vulnerable to the judgment of adults and peers, is daunting and unfathomable. Dramatic and theatrical training offers students the tools and skills to master the fears associated with not only with performance, but with public speaking, interviews, oral examinations and many other experiences they will face as they grow to young adulthood.

Important steps must be taken to create a classroom that is free from negativity and ostracism. Each student should feel safe when sharing her/his imagination and creativity with the class. Hence, the curriculum makes room for theatre “games” and creative activities that build self-confidence and opportunities for success. Improvisational exercises and pantomimes yield applause, verbal praise and constructive criticism from peers in a nurturing environment.

Collaboration is another key component. Groups of students who would not usually socialize with one another, are encouraged to work together creatively. All students share ideas with one another and they sense accomplishment when their efforts and contributions are well received. The seeds of early thoughts and ideas come to fruition through group support and collaborative work, instilling a collective sense of accomplishment and reinforcing vital work ethics.

Problem-solving and critical thinking skills are also important when approaching a character and working on the theatrical process. Students who think that acting involves only pretending and saying some lines come to understand that acting is a mentally, physically and emotionally challenging discipline that demands great commitment and focus. Work on stage requires the kind of preparation that cannot be “faked” and students who approach their work unprepared discover the unpleasant consequence of failing in front of an audience. These failures can be turned to valuable learning experiences in a supportive drama class environment.

An astute instructor of dramatic arts is essential to any theatrical training program. Such an instructor is trained in observing, identifying and capitalizing on individual students’ strengths, weaknesses, fears and desires. This knowledge and experience is vital to the teacher who wishes to challenge the students and lead them to succeed beyond expectations. This type of transformative achievement stays with students beyond their school days, instilling pride and personal skills that will carry on into their adulthood.

DRAMA COURSE DESCRIPTIONS

General Drama (6-8)

One Semester

General Drama is intended as an overview to dramatic and theatrical arts. Students are introduced to basic theatrical, stage and film terminology; the origins of Western Theatre; an overview of professional theatre in the United States; basic elements and principles of theatrical performance and technologies; and the process of constructive critique.

Drama Performance (6-8)

Full Year

Drama Performance is an intensified and expanded course based on the General Drama curriculum. Students will study the same materials covered in General Drama with the addition of basics in audition and rehearsal techniques, script analysis and performance. Participation in performance outside of the classroom environment is required.

Introduction to Theater (9-12) - (2.5 credits) (Intended for students who did not take General Drama 6-8)

Prerequisite: None

Designed to develop an appreciation for and understanding of the theater. Small units make it possible to introduce many subjects, stimulating the desire for further learning. Students enrolled in this half-year class learn the importance of drama as seen in movies, television and live theater. Students are required to attend at least one live theatrical presentation.

Beginning Drama - (5 credits)

Prerequisite: None

In the Creative Drama offering, students explore the fundamentals of acting as the actor uses his voice, mind, and body, through the utilization of exercises and games, through which the students develop ensemble and individual performance skills. Students understand basics of auditioning and must audition for one high school play, either in an acting or supportive role, or in stage crew capacity. Students should progress into the *Principles of Acting* course.

Intermediate Drama - (5 credits)

Prerequisite: Beginning Drama or audition

This performance course will include the history of theater and develop, through workshop exercises, dramatic techniques in acting from improvisation to play production. Students will perform skits, scenes and plays to enjoy the experience of acting. Actors hone in on their prior acting skills and develop different characters. Students must participate in one high school play, either in an acting or supportive role, or in stage crew capacity. Students should progress into the *Advanced Theater Workshop* course.

Advanced Drama - (5 credits)

Prerequisite: Intermediate Drama or audition

Designed for the advanced students of drama. Students will write and perform skits, improvisations, pantomimes, scenes, and plays. Stage management and stagecraft are covered. Students are expected to audition for high school plays and be involved in one production.

Honors Drama - (5 credits)

Prerequisite: Advanced Drama with a grade of B or higher.

This Honors offering can be taken as an Independent Study offering if scheduling allows and is for the student who has advanced drama skills. Students are expected to audition for high school plays and be involved in one production. Students of Honors Drama will often mentor students with lesser skills to encourage growth and strengthen the program.

Stagecraft – (5 credits)

Prerequisite: A year of formal theater class and/or a year of stage crew membership.

Stagecraft will introduce to the students, both novice and experienced a practical approach to the technical and production aspects of musical theater and drama. Students will learn the skills needed to construct scenery, hang and focus lighting instruments, implement a sound system for effects and reinforcement, and scenic artistry, all in a variety of techniques. In conjunction with the Visual & Performing Arts Department, students will take an **active role** in each of the major productions for the high school. Additionally, students will be introduced to theatrical design, and will be given an opportunity to draft their own designs for scenery and/or lighting of a theatrical production.

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the [National Standards for Arts Education](#). Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that later lead to [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate [proficiency](#)* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a “core” subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy

- The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.
- At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEP’s response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey’s public schools.
- A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

Resources

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President's Committee on the Arts & Humanities & Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons learned from school districts that value arts education*. Alexandria, VA, & Washington, DC: Authors.

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Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		C. Theatre	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic elements of theatre and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the characteristics of a well-made play in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.

	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.
	Sensory recall is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.
8	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras .
	Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
	Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
	A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.
12	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

Content Area	Visual & Performing Arts		
Standard	1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new

	of the arts.		technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras .

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	C. Theatre		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between <u>fantasy/pretend play</u> and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.

	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play’s effectiveness is enhanced by the theatre artists’ knowledge of technical theatrical elements and understanding of the elements of theatre .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements , demonstrating comprehension of the elements of theatre and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character’s intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills , acting techniques, and active listening skills.
12	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate		

<u>PROFICIENCY</u> in the following content knowledge and skills.		
Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <u>technical theatrical elements</u> appropriate to a variety of <u>theatrical genres</u> .
Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART. There is beauty in the everyday world and in works of art.	1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
		2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART. Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the

	artists who create them.	1.4.2.A.1	characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that

	purposes.		are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian . Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	NOTE: By the end of grade 8 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance,	1.4.12.A.4	Evaluate how exposure to various cultures influences

	craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology .		individual, emotional, intellectual, and kinesthetic responses to artwork.
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Content Area	Visual & Performing Arts		
Standard	1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.		
Strand	B. Critique Methodologies		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2 , ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology .	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and <u>principles of design</u> .
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8	NOTE: By the end of <u>grade 8</u> , all students demonstrate <u>COMPETENCY</u> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and <u>historical eras</u> .	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of <u>grade 8</u> , all students demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and <u>historical eras</u> .
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown

	well as by the manner and physical context in which it is performed or shown.		may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

GLOSSARY

Archetypal work of art: An artwork that epitomizes a genre of art.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

Art media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

Art medium(s): Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.

- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

Compound meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others).

Consummate works of art: Expertly articulated concepts or renderings of artwork.

Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

Effort Actions: “Effort actions,” or more accurately “incomplete effort actions,” specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

Elements of dance: The compositional building blocks of dance, including time, space, and energy.

Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm.

Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

Formalism: The concept that a work’s artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

Home tone: The first or key tone of any scale; the same as the tonic.

Kinesthetic awareness: Spatial sense.

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

Media Arts: For example, television, film, video, radio, and electronic media.

Mixed meter: Measures of music in which the upper numerator is divisible by three such as $6/8$ or $9/8$ time.

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as [digital art](#), [computer graphics](#), [computer animation](#), [virtual art](#), computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

- (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
- (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
- (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or [persuade](#). The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.

OUTLINE

Introduction to Dramatic Arts

Origins of Theatre

Greek Golden Age, Athens c. 450 BCE

Religious ritual: Dionysus

Amphitheatres: Acoustics

Masks/Comedy and Tragedy: delineation of genres

Male Chorus

Thespis introduces “First Actor”/Transition from ritual to theatre

Theatre Today

Overview: Professional Theatre

What’s on Broadway?

Tony Awards

Collaboration/Ensemble

Building an ensemble

Cooperative strategies

Pursuing common objective

Collaboration: Artists; Creative Team; Production Team; AUDIENCE

Theatre Etiquette-> Artistic Property

Conflict & Motivation

Conflict is the heart of Drama

Motivations in opposition create conflict=DRAMA

Motivation to Create

Introduction to Performance

Pantomime

Uses in theatre

Techniques: Resistance (tension/release); Focus; Isolation of movement

Marcel Marceau to Michael Jackson

Stage Space

Basic Areas: Up, Down, Right, Left, Wings, Apron, proscenium stage

Traditional Usage of Areas (i.e. Down Center strongest focal point, etc.)

“Fourth Wall”

Sharing with the audience: opening up; cheating out

Blocking

Representational and Presentational Theatre

Improvisation

Techniques: “Saying Yes”; Listening; Focus; pursuing objectives through

action

Structure: Beginning/Middle/End

Process of Critique

Constructive comments

What do you see?

No “would/should/could”
Elements of believability
Elements of performance

Characterization

Stereotypes: the Good the Bad and the Ugly
Physical Life
Vocal Qualities
Character Biographies
Emotional Life

Introduction to the Actor’s Craft

Vocal production

How is the voice physically created?
Diaphragmatic breathing
Pitch, Resonance, Tone, Accents
Articulation
Public Speaking

Physicalization

Movement on stage
Expressing character with the body
Expressing emotion with the body

Script Basics

Reading a script: dialogue/stage directions/descriptive text
Formats: play script/screenplay
Structure: acts/scenes/beats

Memorization

Understanding
Repetition aloud
Writing
Incorporating movement/blocking

Introduction to Technology in Dramatic Arts

Technical Theater—stages--production team—design
Producer-Director-Design Team-Technical Team
Sets/Props/Costumes
Lighting and Sound

Media Literacy

Camera Angle literacy/Storyboards
Shooting schedules/Film effects and CGI

On-Camera Unit

Technical Basics: Camera/Sound/Lights
Continuity
Presentation

PERFORMANCE DRAMA (add following, subtract Media Literacy)

Audition

Scene Study

Script Analysis

Monologues

Rehearsal Process

Performance

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“Lessons for the Stage”, by Julian S Schlusberg, Archon Books 1994

“Drama Projects” (8th Edition), by Fran Averett Tanner, Ph.D., Perfection Learning Corporation, 2009

“Theatre Arts: The Dynamics of Acting” 4th Edition, by Dennis Caltagirone, NTC/Contemporary Publishing Group

“The Complete Book of Speech Communication” by Carol Marrs, Meriwether Publishing, LTD. 1992

STEP 1 – BIG IDEA	Technical Theatre
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<ul style="list-style-type: none"> · To understand the basics of the stage. · The role and production of sound for theatrical presentation. · Basic consume design. · Principles of effective stage makeup. 	<ul style="list-style-type: none"> Importance of set design. Basic of stage lighting. Producing sound for the stage. Basic of costume design. Principles of effective stage makeup.

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
<p>In what ways does a stage design fulfill the need of applicant?</p> <p>In what ways does the music and effects fit the theme and mood of a scene?</p> <p>What does costume communicate about the personality and statistics of the character?</p> <p>How realistic is a plan for making, reviewing, borrowing, or purchasing the items.</p>	<ul style="list-style-type: none"> Set design Construction Lighting Sound Makeup Costumes Props Arena stage Facts Proscenium Thrust stage Unit

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Create a set design for one act play or a scene from a longer work. With partner you will make and present a detailed cue sheet and sound effect. Tape for a scene that is no longer than fifteen minutes. Prepare a set of three to five costumes for a character from a published play. Create a prop with a detailed list of props from a given play describing a three to eight minute presentation.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> · Evaluate the designs presented in class and evaluate it using the rubrics critique and discuss with the class. · Evaluate how well your classmates integrate their sound effect into the scene presented. · Evaluate costume designs present actions. · Write test on Prop terminology and use of proper prop table layout and design. <p><u>Summative-</u></p> <p><u>Project Based Tasks</u></p>

**STEP 1 –
BIG
IDEA** Theatre and its Components

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Understand the elements of musical theatre.
Combine writing and performance.
Understand elements of theatre and film.
Explore the aspects of TV & TV series.

Instructional Objectives – Skills

What Students will be able to do

Writing and performance skills.
Elements of theatre and film differ.
The art of conceptualizing a script and presenting it to others.
Explore unique aspects of vision and the demands of this medium.

STEP 3 – TO CONSIDER

Essential Questions

How effective is a writer’s choice of camera shots and special effects?
Is an actor’s idea imaginative as well as feasible?
Would anyone invest in this process of this new film?
Should a speaker imagine the audience? Why? Why not?

Vocabulary

Back lot
Working
Script
Development
Final art
Post production
Pre-production
High cut
Shooting script
Sound stage
Trailer

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Create a proposal for a new musical. Develop an idea for an original screenplay and follow it through all phases of development and production. Write an outline for an episode of a well known drama. Write an essay on how television differ from film and theatre.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u> Judge the work of the poetry by using a rating sheet.</p> <p>Choose the screenplay readings presented in the class and evaluate it.</p> <p>Evaluate group presentation of screenplay ideas.</p> <p>Review outlines and discuss different ideas to revise it.</p> <p>Read and grade essays.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Exploring Theatre History
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Understand the development and history. Undermining of theatre is the development of the human race. Understanding as theatre grows human culture flourishes. Evaluate theatre history and interpret works of art and in writing critiques and appropriate terminology.</p>	<p>Refine directing skills to solve logistics problems. Practice practical design appreciation. Develop research and media skills.</p>

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
	<p>Realism Pharoahs Romanticism Shaman Mant Pacify Ritual Book of Job Clown Periaktois Rhetorical Skene Thespian Old Testament Mantle Dithyramps</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Draw an idea for a mask that might symbolize a great warrior an elder, shaman, or a clown. Read and physical emotional and social dimensions of the characters. Report on how Elizabethan stages have influenced the style of our modern thrust stages. Select a current playwright from a culture other than your own and after research give an all report on the important contributions of that persons dramatic work.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Each person will present the completed mask. Everyone will present a report and be assessed for clear use of material. The students will demonstrate proficiency in writing a report. The student will write an essay and present a clear and informative nature.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

<p>STEP 1 – BIG IDEA</p>	<p>Creating characters</p>
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Learn how to analyze a role by drawing on the material in the play as well as your own experiences. Learn the important element of the play, expose the major dramatic forms and learn how to create a dramatic character and identify the different types of comedy and how to create a comic character?</p>	<ul style="list-style-type: none"> · Analyze a character in terms of internal and external traits motivation, objectives, and stakes. · Sharpen your analytical skills and develop a vivid characterization. · Use strong characterization and controlled emotional intensity. · Develop a sense of comic timing.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>Is an author’s style distinctive? Is difficult to remain in character while presenting a scene? Is it easier to evaluate a dramatic character or a comedic one? How do you create a character that is believable?</p>	<p>Character Analysis Development Dramatic roles Comic roles Artistic selectivity Dual rite External traits Internal traits Motivation Objective Obstacles Outcome</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <ul style="list-style-type: none"> · Create distinctive characters with a specific goal in a three to five minute impromptu scene. · Write and perform a comedic monologue. · Describe and discuss an insightful way to critique other people’s work from a classmate. <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Each person will be responsible for tracing his/her own motivation objective, obstacle, strategy, action of outcome, and stakes in the scene prepared.</p> <p>The actor will be assessed on their ability to clearly portray their motivations, objectives, actions, outcomes, and stakes in a given scene.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

STEP 1 – The theatre involves four important parts, the story, the action, the production team, and the audience
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Instructional Objectives – Skills

What Students will be able to do

The story in a book, song play in a movie, video, or TV show.

The performer who is the writer, singer, actor, or TV personality.

The story is called the play.

The audience that is responding internally to the story and the performers.

- Active listening
- Cooperative participation
- Define basic theatre terms
- Identify games, comedy, and drama
- Appreciate theatrical experiences

STEP 3 – TO CONSIDER

Essential Questions

Vocabulary

What are the origins of the theatre?

What is theatre today?

Why is theatre an elaborative art form?

What is conflict and why is it an essential part of theatre?

What is the meaning of the word ensemble?

- | | |
|---|---|
| Play
Tragedy
Amphitheatre
Protagonist
Comedy
Drama
Musical
Mystery
Stage fright
Antagonist
Theatre
Tony award
Regional theatre
Community | Broadway theatre
Educational theatre
Conflicts
Ensemble
Audience
Etiquette |
|---|---|

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Discussion- Essential Questions Design illustrations mask of comedy & tragedy Read along segment of Classical Greek play style View examples of live theatre in the classical Greek style Write personal “creation myth” collaborate in groups to present creation stories in Greek style.</p> <p>Websites Ibdb.com- internet Broadway database Playbill.com Broadway.com www.whitman.edu/theatre/theatre/home.htm Ancient theatre Archive (virtual tours)</p>	<p><u>Formative:</u></p> <p>Active participation Class discussion Group self assessment Student observe and discuss group presentation- check for understanding & Greek style. Complete written review of Greek original Vocabulary Test.</p>
<p>See Studies/ Historical Figures & Events</p> <hr/> <p>A. Reinforced through overview of classical storylines. B. Reading and critical thinking skills.</p>	<p><u>Summative:</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Begin with the Basics
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<ul style="list-style-type: none"> · Learn how to relax warm ups and get in the right frame of mind. · Use all your senses to take on the world around you. · Understand the major elements of traditional pantomime. · Learn how to work with other actors and actresses. 	<ul style="list-style-type: none"> · Increase flexibility, body control, relaxation, and vocal articulation. · Develop actions that are believable to both actors and audience. · Develop concentration and focus. · Improve your sense of memory. · Audience etiquette

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
Why warm up? What is make believe and what is real? Why is it important to say yes and ...in improvisation? How does observation help you as an actor?	Warm up Observation Pantomime Improvisation

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Actors can read and memorize the short dialogue The pair can discuss common experiences, understandings of the dialogue, and then they will integrate imagination to make a scene clear. Each person can take a closer look at the character he/she plays by alternating characters and analyzing questions. Create a character sketch background and relationship to others.</p> <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Strong group dynamics and observable signs of cooperation. Each individual group will successfully perform an improve that incorporates all necessary components learned. Each performer will reach his/ her objective The classes will give verbal feedback.</p> <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Elements of Acting
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Learn the basis of moving in stage and then practice movement.</p> <p>Learn stage directions and ten plot and execute three stage crosses.</p> <p>Use your voice to its full potential then perform vocal exercises working with others improvise a scene.</p>	<ul style="list-style-type: none"> · Practice moving naturally on stage. · Create and follow directions. · Use purer breathing and speculation. · Produce quality vocal tone to develop concentration skill and work necessary to working an ensemble.

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>What are the similarities between the magician an actor?</p> <p>Does the scene have a beginning, middle, and an end?</p> <p>How does an actor make his intentions clear?</p> <p>What is spontaneous movement or its there unnecessary business?</p> <p>What is an outcome or resolution of a scene?</p>	<p>Movement</p> <p>Stage directions</p> <p>Voice production articulation</p> <p>Ensemble</p> <p>Cheating out</p> <p>Genuine</p> <p>Muscular memory</p> <p>Offstage</p> <p>Onstage</p> <p>Scenario</p> <p>Stage business</p> <p>Upstaging</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Small groups can work together to make a map of the stage that should include an outline of the stage area with labels to identify the type of stage and specific areas.</p> <p>Each person can make a grid of acting and use a grid system to identify the major areas of the stage. Each area is labeled.</p> <p>The teacher can demonstrate the different body positions an actor might be asked to assume on stage.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Each person will take a written test on the various stages and stage positions.</p> <p>A movement test will be given on the stage body positions.</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Vision of Reality
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<ul style="list-style-type: none"> · To have your skills at play and analysis and interpretation and to understand some of the basic elements if directing plays. · Learn to create a real world rehearsal schedule for a production of two acts. · Apply techniques or handling complex movement on stage. · Analyze and better understand the theatrical play experiences. 	<p>Learn the basic element of play writing and write a scenario for an original play.</p> <p>Learn to analyze and interpret a dramatic work in preparation for directing a play.</p> <p>Understand rehearsal and create a schedule.</p> <p>Attend a theatre production and analyze the experience.</p>

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>How would you describe the theme of the play?</p> <p>In what way does the presenter answer the question from the audience perspective?</p> <p>How does blocking help focus attention in the character emphasized in the scene?</p> <p>What does blocking tell you about the emotional state and relationship of the character?</p> <p>In what ways is a stage picture balanced?</p>	<p>Playwright Casting Director Cast Producer Blocking Presentation Dramatic Prompt book Royalties Strike Symbol Director Casting call</p> <p>Call Back Double cast Spiking Ground plan Symmetrical Balance</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <ul style="list-style-type: none"> · Analyze a play as a director would and give three to five minute presentation. · Create and discuss a rehearsal schedule using information from a particular play. · A group will attend a local theatre production and then present a ten minute improvised take show based on the performance. <hr/> <p><u>Modification</u></p>	<p>Assessments</p> <p><u>Formative:</u></p> <ul style="list-style-type: none"> · Student will create a short paper that summarizes the play and the author’s background. · A written test on preparation will be given. · Students will judge each students presentation. · Everyone will be interviewed for a director’s position with the school play. <hr/> <p><u>Summative-</u></p> <hr/> <p><u>Project Based Tasks</u></p>

STEP 1 – BIG IDEA	Creating a Character
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STEP 2 - LEARNING OUTCOMES	
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NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<ul style="list-style-type: none"> · Respect understanding and empathy with a character. · Characters have physical, emotional, and social dimensions that can be communicated through the application of acting. 	<ul style="list-style-type: none"> · Demonstrate originality , technical skill, and artistic expression in the creation, production, and performance. · Create characters that communicate personal and open thoughts about ideas.

STEP 3 – TO CONSIDER	
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Essential Questions	Vocabulary
<p>How old is your characters?</p> <p>What is the relationship to one another?</p> <p>What are the character objectives?</p> <p>How high are the stakes to a character?</p> <p>What character got what he/she wanted –and how was it achieved?</p>	<p>Artistic</p> <p>Selectivity</p> <p>Conflict</p> <p>Dual role</p> <p>External traits</p> <p>Internal traits</p> <p>Motivation</p> <p>Objections</p> <p>Outcome</p> <p>Stakes</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <ul style="list-style-type: none"> · Trip to main Street to observe people and record observation for further study. · Everyone can create a character based on observation. · Discuss and observe students chooses and how to make those choices clearer through character development. · In groups build a scene around a historical event. Be sure your story has characters in conflict, high stakes, a clear outcome, and is historically correct. 	<p>Assessments</p> <p><u>Formative:</u></p> <ol style="list-style-type: none"> 1. Everyone will be given a written description and performance of the way a character walks. 2. The character and movement will be appropriate to the age of the character that is being portrayed. 3. Each person will turn in a types paper costume choices, make-up tone, and style in any movie that emphasizes strong character work.
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – The Theatre involves four important parts,- the story, the actors, the production team, and the audience
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>The story in a book, song, play, movies, video, or TV show.</p> <p>The performer who is the writer, singer, actor, or TV personality.</p> <p>The audience that is responding internally to the story and the performers.</p> <p>The story is called the play.</p>	<ul style="list-style-type: none"> · Active listening · Cooperative participation · Define basic theatre terms · Identify genres comedy, tragedy, and drama. · Appreciate theatrical experiences.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary																				
<ol style="list-style-type: none"> 1. What are the original theatres? 2. What is theatre today? 3. Why is theatre a collaborative art form? 4. What is conflict and why is it essential part of the theatre? 5. What is the meaning of the word ensemble theatre? 	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Play</td> <td style="width: 50%;">Ampitheatre</td> </tr> <tr> <td>Tragedy</td> <td>Tony Awards</td> </tr> <tr> <td>Protagonist</td> <td>Conflict</td> </tr> <tr> <td>Comedy</td> <td>Pathos</td> </tr> <tr> <td>Drama</td> <td>Dionysus</td> </tr> <tr> <td>Musical</td> <td>Ensemble</td> </tr> <tr> <td>Mystery</td> <td>Audience</td> </tr> <tr> <td>Stage fright</td> <td>Etiquette</td> </tr> <tr> <td>Theatre</td> <td>Thesis</td> </tr> <tr> <td>Theater</td> <td></td> </tr> </table>	Play	Ampitheatre	Tragedy	Tony Awards	Protagonist	Conflict	Comedy	Pathos	Drama	Dionysus	Musical	Ensemble	Mystery	Audience	Stage fright	Etiquette	Theatre	Thesis	Theater	
Play	Ampitheatre																				
Tragedy	Tony Awards																				
Protagonist	Conflict																				
Comedy	Pathos																				
Drama	Dionysus																				
Musical	Ensemble																				
Mystery	Audience																				
Stage fright	Etiquette																				
Theatre	Thesis																				
Theater																					

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>Discussion –Essential Questions design illustrations masks of comedy and tragedy Read Aloud segment of essential Greek play View examples of live theatre in the classic Greek style Write an original mythological story. Collaborate in groups to present creation stories in Greek style</p> <p>Websites: Ibdb.com- internet Broadway database Playbill.com database Broadway.com www.whitman.edu/theatre/theatre/home.htm Ancient theatre Archive (Virtual tours)</p>	<p><u>Formative:</u> Active participation class discussion</p> <p>Group self assessment</p> <p>Students observe and discuss group presentation- check for understanding of Greek style</p> <p>Complete written review of Greek originals</p> <p>Vocabulary tests</p>
<p>See Studies/ History- Historical figures & Events L.A. Reinforced thru overview of classical storylines-reading a critical thinking skill.</p>	<p><u>Summative</u></p>
<p><u>Modification</u></p>	<p><u>Project Based Tasks</u></p>

<p>STEP 1 – Dramatic Performance employs numerous techniques to communicate on-stage realities</p> <p>BIG IDEA</p>
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Pantomime and improvisation are used during rehearsals and performance to create various environments, situations, and characters.</p> <p>Presentational theatre acknowledges the presence of the audience while representational (modern) theatre strives to represent a self-contained world.</p> <p>The stage is divided into specific areas.</p> <p>Recognizing different theatrical elements increasing the audience’s ability to appreciate meaning from the theatrical performance.</p>	<ul style="list-style-type: none"> • Pantomime and improvisational techniques • Critical observation • Relating informed criticism and constructive criticism • Observe audience protocol and appropriate theatre etiquette • Identify appropriate use of the stage by a performer

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>How does a performer create something out of nothing?</p> <p>How does an actor make you believe in something that you know it is not real?</p> <p>Why is improvisation an essential part of drama?</p> <p>What is the difference between make believe and theatre?</p> <p>What function does insulation serve in the realization of a performance?</p>	<p>Pantomime</p> <p>Stage areas</p> <p>Critique</p> <p>Stereotype</p> <p>Locking</p> <p>Fourth Wall</p> <p>Downstage</p> <p>Center stage</p> <p>Stage left</p> <p>Stage right</p> <p>Representational</p> <p>Presentational</p> <p>Biographies</p> <p>Improvisation</p> <p>Wings</p> <p>Proscenium</p> <p>Entrances</p> <p>Exits</p> <p>Upstage</p> <p>Emotion</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Theatre games</p> <p>Cooperative team building games</p> <p>Pantomime object</p> <p>Bus stop</p> <p>http://online/earning.mhhe.com/demo/introduction to theatre-vs-a1</p> <p>Youtube videos(download on teacher’s website) “Expert Village:How to ...”</p> <p>Mime videos “Michael Jackson et le mime Marcel Marcesu”</p> <p>Language Arts-vocabulary will be given and learned. Language Arts- The students will need to make presentations in front of an audience. Physical Education- will be used with most movement.</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Each person will present a solo pantomime activity.</p> <p>Create an improvised scene based in random scene elements.</p> <p>Students will re enact and identify and discuss stereo typical characters.</p> <p>Students will demonstrate knowledge of vocabulary through a written test.</p> <p>Does an actor successfully communicate their objective to the audience?</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

STEP 1 – The actor uses all of his/her self in the practice of his/her craft, including the voice, body, intellect, and **BIG IDEA** spirit.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>Basic terms used to refer to vocal production.</p> <p>Use of facial expression, posture, movement, and other physical attributes is essential to the actor.</p> <p>Script analysis basics- plot, main event, acts, and scene.</p> <p>Memorization techniques.</p>	<p>On interpretation</p> <p>Voice control</p> <p>Memorization</p> <p>Public speaking</p> <ul style="list-style-type: none"> • Create a “dumb show” (music optional) to express a character or scenario. • Delivery of a short text selection from memory using proper vocal speech techniques.

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>What do you know about a person just by observing them?</p> <p>What are emotions?</p> <p>How has your life experiences shaped who you are and how you behave?</p> <p>What makes you want to listen or respond to a person’s voice?</p> <p>What text(s) knows by heart why/how did you learn it/them?</p>	<p>Voice</p> <p>Physicalization</p> <p>Script</p> <p>Memorization</p> <p>Diagram</p> <p>Pitch</p> <p>Tone</p> <p>Accent</p> <p>Articulation</p> <p>Movement</p> <p>Lungs</p> <p>Inflector</p> <p>Screenplay</p> <p>Beats</p> <p>Acts</p> <p>Repetition</p> <p>Resonance</p> <p>Pause</p> <p>Scene</p> <p>Scenario</p> <p>Timbre</p> <p>Vocal cord</p> <p>Windpipe</p>

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Recording a radio commercial Speed up or slowdown Change the volume Feel the rhythm Speak expressively Reading with expression</p> <ul style="list-style-type: none"> • Prepare a selection of text for a memorized recitation using proper vocal techniques. • Create a pantomime/ “dumb show” (music optional) that expresses a character and/ or scenario. • Rehearse and record radio commercial/ news spot <p>/</p> <p>Interview or Pod cast/</p> <p>WNYC.org see “Radio Rookies”</p>	<p>Assessments</p> <p><u>Formative:</u></p>
<hr/> <p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>

Timeline: 5 Weeks

Unit 4

Unit Title: Introduction to Technology in Dramatic Arts

STEP 1 – Design and technology in theatre are used to create an environment suitable for the vision, mood, and style of a staged performance
BIG IDEA

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content

What Students will Know

Highly sophisticated technology is used in most facets of theatrical production.
 The combination of lighting, sound, set, and costume are carefully coordinated to support and enhance the director’s vision of a production.
 Director’s of films and television use camera anoles and editing in addition to production elements shared by theatrical production.

Instructional Objectives – Skills

What Students will be able to do

- Identify technical theatrical elements and their impact in a theatrical production .
- Apply production design elements in the expression of a Character theme or mood.
- Identify media technique used to manipulate the audience and trigger emotional response. i.e. commercial/marketing.
- Organize and visualize plot live using a story board.

STEP 3 – TO CONSIDER

Essential Questions

1. How would the experience of a going to a Broadway show change without production design and technology?
2. Why do certain images and sounds trigger emotional responses?
3. Why do you know if a video or film well made?
4. What adjustments must an actor make when performing on-camera as oppose to on stage?

Vocabulary

Camera angle
 Close shot
 Close up
 Med shot
 Long shot
 Establishing shot
 Pov shot
 Story boards
 CGI computer
 CGI graphic
 Action
 Continuity
 Editing
 Media

Production Team:

Producer
 Director
 Set Designer
 Lighting designer
 Sound designer
 Costume designer
 Technical director

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
<p>Learning Activities – Technology - Integration</p> <p>Guided discussion Web search: Creation of design/setting collage dioramas. [artwork.asu.edu/students/+b/index.htm]</p> <p>Observe video/film sample and identify camera angles editing techniques and any SFX or CGI</p> <p>Participate in a controlled video shoot and/or create a story board using still camera shots “Door Story” AFI/Discover education or create a PSA video.</p> <p>Websites: Imdb.com Broadway.com Various official websites for American Film Inst.- www.afi.com/education/screened/demo/screened-tables.aspx Curriculum tie-ins Persuasive Speech -Essay</p>	<p>Assessments</p> <p><u>Formative:</u></p> <p>Active participation</p> <p>Self Assessment</p> <p>Assess & Story board sample according to rubric.</p> <p>Assess on camera performance/technical participation.</p> <p>Vocabulary Test(exhibits use of proper vocabulary in execution of Performance Tasks)</p>
<p><u>Modification</u></p>	<p><u>Summative-</u></p>
	<p><u>Project Based Tasks</u></p>