Theater Curriculum

Middle School

Lawnside Public School

(In collaboration with Barrington Public School)

Pending Board Approval – July 2019

Paula Davis – Director of Curriculum & Instruction

Dr. Ronn Johnson – Superintendent

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 8 | NOTE: By the end of [grade 8](#VPAgrade8) those students choosing THEATRE as their required area of specialization demonstrate [COMPETENCY](#VPAcomp) 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](#VPAhe). |
|  | 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. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 8 | NOTE: By the end of [grade 8](#VPAgrade8), all students demonstrate [COMPETENCY](#VPAcomp) 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 of the arts. | | 1.2.8.A.1 | Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new 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 mores 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. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 8 | NOTE: By the end of [grade 8](#VPAgrade8), those students choosing THEATRE as their required area of specialization demonstrate [COMPETENCY](#VPAcomp) 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](#VPAphyandvoclskills), acting techniques, and active listening skills. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 8 | NOTE: By the end of [grade 8](#VPAgrade8), all students demonstrate [COMPETENCY](#VPAcomp) 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](#VPAarch) or [consummate works of art](#VPAconworkart) 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](#VPAutilandnonutil) purposes. | | 1.4.8.A.2 | Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes. |
|  | Performance technique in dance, music, theatre, and visual art varies according to [historical era](#VPAhe) and [genre](#VPAgen). | | 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](#VPAgen) 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. |

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| **Content Area** | | **Visual and 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** | | **Indicator #** | **Indicator** |
| 8 | NOTE: By the end of [grade 8](#VPAgrade8), all students demonstrate [COMPETENCY](#VPAcomp) 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 [historical eras](#VPAhe). | | 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. |

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|  | Unit 1 – 10 days | Unit 2 – 10 days | Unit 3 – 10 days | Unit 4 – 10 days |
| **Unit Focus –**  **\*Teacher will modify curriculum based on grade level and ability** | Technical Theater | Theater and Its Components | Exploring Theater History | Creating Characters |
| **Essential Questions** | * How does stage design fulfill the need of the project? * How does music and effects fit the theme and mood of a scene? * What does costume communicate about the character’s personality? * How realistic is a plan for make, borrowing, or purchasing the items? | * 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? | * In what ways has the historical roots of the theater shape today’s productions? * How does culture influence the development of theater? * In what way does theater reflect the current interpretation of current events? | * How is a role analyzed though the drawing on the material in the play as well as personal experiences? * What is the important element of the play? * How are the major dramatic forms exposed? * How are dramatic characters created? * How are different types of comedy identified? * How is a comic character created? * What is comic timing |
| **Standards** | 1.1.8.C.1 1.3.8.C.1  1.1.8.C.2 1.3.8.C.2  1.1.8.C.3  1.1.8.C.4 | 1.3.8.C.1  1.3.8.C.2  1.4.8.A.1 1.4.8.A.3  1.4.8.A.2 1.4.8.A.4 | 1.2.8.A.1 1.4.8.A.6  1.2.8.A.2  1.2.8.A.3  1.4.8.A.4 | 1.4.8.B.1 1.3.8.C.2  1.4.8.B.2  1.4.8.B.3  1.3.8.C.1 |
| **Students will understand ….** | * The basics of stage * The role and production of sound for theatrical presentation * Basic costume design * Principles of effective stage makeup * Importance of set design * Basics of stage lighting | * The elements of musical theater * How to combine writing and performance * The elements of theater and film * How to explore aspects of TV and TV series * Writing and performance skills * How theater and film differ * The art of conceptualizing a script and presenting it to others. * How to explore the unique aspects of vision and the demands of the medium | * Understand the development and history * That has theater grows, human culture flourishes * Evaluate theater history and interpret works of art * Write critiques using appropriate terminology * Refine directing skills to solve logistics problems * Practice practical design appreciation * Develop research and media skills | * How to analyze a role by drawing on the material in the play as well as personal experiences * Learn the important element of the play * Expose the major dramatic forms * How to create a dramatic character * Identify the different types of comedy * How to create a comic character * Analyze a character in terms of internal and external traits * Develop vivid characterization * Use strong characterization and controlled emotional intensity * Develop sense of comic timing |
| **Resources** | **Unit Vocabulary**  set design  construction  lighting  sound  makeup  costumes  props  arena  stage  facts proscenium  thrust  stage unit  <http://broadwayeducators.com>  <https://www.schooltheater.org>  /publictions/teachingtheater | **Unit Vocabulary**  back lot  working script  developmental final  pre- and post-production  cut  shooting script  sound stage trailer  <http://broadwayeducators.com>  <https://www.schooltheater.org>  /publictions/teachingtheater | **Unit Vocabulary**  realism  pharaohs  romanticism  shaman mantle  pacify  ritual  clown  thespian  <http://broadwayeducators.com>  <https://www.schooltheater.org>  /publictions/teachingtheater | **Unit Vocabulary**  character analysis  development dramatic roles  comic roles  artisitic  dual rite  external and internal traits  motivation objective  obstacles outcome  <http://broadwayeducators.com>  <https://www.schooltheater.org>  /publictions/teachingtheater |
| **Activities and Suggested Assessments** | Create a set design for one act play or a scene from a longer work. With partner, 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.  Evaluate the designs presented in class and evaluate it using the rubrics critique and discuss with the class. Evaluate how well peers integrate their sound effect into the scene presented. Evaluate costume designs present actions.  Write test on prop terminology and use of proper prop tale layout and design. | 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 know drama. Write and essay on how television differs from film and theater.  Judge the work of the poetry by using a rating sheet. Choose the screenplay readings presented in the class and evaluate it. Evaluate group presentation of screenplay ideas. Review outlines and discuss different ideas to revise it. Read and grade essays. | 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 person’s dramatic work.  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. | 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.  Each person will be responsible for tracing his/her own motivation objective, obstacle, strategy, action of outcome, and stakes in the scene prepared. The actor will be assessed on their ability to clearly portray their motivations, objectives, actions, outcomes, and stakes in a given scene. |
| **Technology**  **21st Century Skills**  **Career Education** | 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.  8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.  CRP1. Act as a responsible and contributing citizen and employee. CRP2. Apply appropriate academic and technical skills. CRP4. Communicate clearly and effectively and with reason. CRP6. Demonstrate creativity and innovation.  CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. | | | |
| **Interdisciplinary Connections**  **ELA** | NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.  NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.  NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.  NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text. NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.  NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.  NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.  NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed. | | | |

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| **Modifications and Accommodations** | | |
| **Special Education Students**   * Modified assignments * Small group instruction * Direct instruction * Choices * Shortened/chunked assignments * Reword/repeat directions | **English Language Learner**   * Programming for qualifies students * Labeling * Text to speech * Small group * Direct instruction * Shortened/chunked assignments * Intentional grouping | **Student at Risk of Failure**   * RTI program * Modified assignments * Small group instruction * Direct instruction * Shortened/chunked assignments * Reword/repeat directions |
| **Gifted and talented**   * Qualified programming * Extension projects/tasks * Intentional grouping * Classroom leadership role | **Students with 504plans**   * Small group instruction * Direct instruction * Directions readaloud * Shortened/chunked assignments * Reword/repeat directions * Intentional grouping |  |

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| Standard: | | | | | |
| Unit \_\_\_\_\_\_ | | | | | |
| Established Goals | Transfer (How will this apply to their lives) | | | | |
|  | *(Students will be able to independently use their knowledge to…)* | | | | |
| Enduring Understandings | | | Essential Questions | |
|  | | |  | |
| Students will know | | | Students will be skilled at | |
| District Formative Assessment | | | District Summative Assessment | | |
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| District Text | | | Supplementary Resources | | |
|  | | |  | | |
| Interdisciplinary Connections | | | | | |
| ELA | | Math | | | Science |
| 21st Century Skills | | Technology | | | Career Education |
| Modifications and Accommodations | | | | | |
| Special Education Students | | English Language Learners | | | Students at Risk |
| Gifted and Talented | | Students with 504 Plans | | |  |
| Unit Duration (Instructional Days | | | | | |
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