

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

THEATRE ARTS 2

Length of Course:	<u>Term</u>
Elective/Required:	<u>Elective</u>
School:	<u>High Schools</u>
Student Eligibility:	<u>Grades 10-12</u>
Credit Value:	<u>5 Credits</u>
Date Approved:	<u>11/22/10</u>

THEATRE ARTS II

TABLE OF CONTENTS

Statement of Purpose	3
Introduction	4
Curriculum Framework	6
Pacing Chart	8
Visual and Performing Arts	10
• Standards	
• Essential Questions	
• Enduring Understandings	
Framework for Essential Instructional Behavior (Draft 14)	12

Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

The aim of all types of theatre should be to help us understand ourselves better as we learn about other people and the world. To that end, teachers of the district Theatre Arts program have been engaged in discussions and instructional practices to determine curriculum offerings for students participating in Theatre Arts I-IV. Matching core curriculum content standards with students' needs and expectations, teachers from both high schools designed documents to reflect an incremental, spiraling approach to the study of theatre. These documents illustrate what students will learn and do from Theatre Arts I, an introductory course, through Theatre Arts IV, a course that incorporates independent and interdisciplinary studies that involve creating a mask and assuming director's duties.

Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

The Edison Township School District Curriculum Template

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring *understandings/essential questions, unit assessments, and instructional activities*. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

Guiding Principles: What is Backward Design? What is Understanding by Design?

“Backward design” is an increasingly common approach to planning curriculum and instruction. As its name implies, “backward design” is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working ‘backward’ to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to answer more deeply and fully these questions as they proceed through the unit. Knowledge and skills are the “*stuff*” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

Targeted Standards: Standard 1.1 (Creative): All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theatre. **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 (Performance):** All students will synthesize those skills, media, methods, and techniques appropriate to creating, performing, and/or presenting works of theatre. **Standard 1.4 (Aesthetic Responses and Critique Methodologies):** All Students will demonstrate and apply understanding of theatre philosophies, judgment, and analysis to theatre arts.

Mastery Objectives:

1. Students will be able to evaluate the characteristics of a well-made one act play. VPA 1.1.5.C.1
2. Students will be able to interpret the relationship between the actor’s vocal and physical choices for character development. VPA 1.1.5.C.2
3. Students will be able to explain the function of sensory recall and apply it to their character. VPA 1.1.5.C.4
4. Students will be able to create a method for defining and articulating character objectives, intentions, and subtexts in order to apply the method to the portrayal of characters in live performances or recorded venues. VPA 1.3.8.C.1
5. Students will be able to exercise interpretive choice in selecting specific voice, movement, gestures for character performance and in the evaluation of the performance of others. VPA 1.3.12.C.2
6. Students will be able to identify aesthetic qualities of exemplary work of theatre and identify characteristics of the artists who created them. VPA 1.4.2.A.1

Essential Questions and Enduring Understandings:

1. How does a student create a three dimensional character?
 - Breaking down a character into their fundamental parts.
2. How do underlying structures unconsciously guide the creation of theatre works?
 - Underlying structures in theatre works can be found via analysis and inferences.
3. When is theatre criticism vital and when is it besides the point?
 - The critical process of observing, analyzing, interpreting, and evaluating leads to informed judgments regarding the relative merits of theatrical works.

Assessment: Various forms of assessment will be used, including but not limited to rubric assessments for both formative and final performances, peer and teacher review as well as critiqued evaluation.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
VPA 1.1.5.C.1.1,2 VPA 1.3.8.C.1 VPA 1.3.12.C.2 VPA 1.4.2.A.1	1. How to identify and evaluate the elements of a One Act play. 2. How to make an informed choice about character development. 3. How to create drama and storytelling using voice, movement, and facial expression.	1. Create good storytelling through different voices and facial expressions. 2. Utilizing their knowledge of what makes for a positive theatre experience as a viewing audience member. 3. Apply knowledge of character development through historical biographies.	1. Mirrored and modeling with rehearsal partners. 2. Find local productions and school performances to assess. 3. Character maps, journaling, and textual clues. 4. Graphic organizers for compare/contrast emotional life of character with self. 5. View and critique theatrical performances.	1. Quizzes 2. Performance assessment 3. Journal writings and discussions 4. Graphic Organizers

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	4. How to apply active listening, gesturing, and sensory recall skills to creating three dimensional characters. 5. How to differentiate between a thoughtful and a thoughtless judgment.	4. Utilize knowledge of character performance through sensory recall. 5. Acting for performance. 6. How to discuss and write critically about varied theatrical performance and written works.		

Pacing for Theatre Arts II

Marking Period 1	Marking Period 2	Marking Period 3	Marking Period 4
<p>Retell a Story</p> <ul style="list-style-type: none"> • Explain storytelling skills • Basic structure of story action • Dialoguing and vocal characterizations • Tempo • Theatre language • Rehearsal and performance <p>2-3 weeks</p>	<p>Memorizing</p> <ul style="list-style-type: none"> • Discuss reasons for unit memorization being preferred over rote • Explain how movement and memorization are related • Share an effective routine for memorization • Prepare and present • Rubric Assessment <p>2-3 weeks</p>	<p>Playing Humorous Scenes</p> <ul style="list-style-type: none"> • Compare four types of comedy • Describe what is meant by comic sense • Discuss six requirements for playing comedy effectively • Explain how to hold for laughs • Prepare and present • Rubric Assessment <p>2-3 weeks</p>	<p>One Act Plays</p> <ul style="list-style-type: none"> • Choose One Acts appropriate for High School • Audience • Assume the director's duties • Memorization • Character Analysis • Director and Actors • Journal • Rehearse • Perform in front of parents, friends, and/or school staff • Peer Assessment <p>10 weeks</p>
<p>Interpreting the Character's Lines</p> <ul style="list-style-type: none"> • Importance of proper line interpretation • Analyzing dialogue • Compare factual and sub meanings • Discuss motivating desire as it pertains to dialogue • Relate spontaneity to line reading • Explain the techniques for picking up cues • Describe the techniques for laughing and crying on demand • Select and prepare a scene • <i>Rehearsal and final performance</i> <p>7-8 weeks</p>	<p>Analyzing a Character</p> <ul style="list-style-type: none"> • List ways to obtain information about a character • Discuss internal qualities of a character • Discuss external qualities of a character • Explain artistic selectivity in characterization • Relate characterization to the actor's dual role • Prepare and present • Rubric Assessment <p>2-3 weeks</p>	<p>Playing Serious Scenes</p> <ul style="list-style-type: none"> • Explain how antagonizing forces in tragedy have changed over the centuries • Contrast tragedy and serious drama • Describe the pitfalls to avoid in playing tragedy • Explain the four basic essentials for playing serious scenes • Prepare and present • Rubric Assessment <p>2-3 weeks</p>	

Pacing for Theatre Arts II (Cont.)

Marking Period 1	Marking Period 2	Marking Period 3	Marking Period 4
	<p data-bbox="500 247 766 306">Developing a Character in a Play</p> <ul data-bbox="522 348 812 1125" style="list-style-type: none"> <li data-bbox="522 348 795 445">• Relate how play analysis is vital to character analysis <li data-bbox="522 453 795 579">• Note differences in two basic styles of plays: Comedy/tragedy <li data-bbox="522 588 795 848">• Discuss the difference between melodrama and serious drama and representational theatre to presentational theatre <li data-bbox="522 856 795 915">• Diagram basic play structure <li data-bbox="522 924 795 1020">• Determine the difference between plot and theme <li data-bbox="522 1029 795 1087">• Prepare and present <li data-bbox="522 1096 795 1125">• Rubric Assessment <p data-bbox="500 1163 643 1192">4-5 weeks</p>	<p data-bbox="841 247 1091 277">Technical Theatre</p> <ul data-bbox="863 315 1153 554" style="list-style-type: none"> <li data-bbox="863 315 1013 344">• Make-up <li data-bbox="863 352 1032 382">• Costumes <li data-bbox="863 390 948 420">• Set <li data-bbox="863 428 1003 457">• Lighting <li data-bbox="863 466 1062 520">• Prepare and present <li data-bbox="863 529 1153 558">• Rubric Assessment <p data-bbox="841 592 980 621">3-4 weeks</p>	

Visual and Performing Arts

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

Standard 1.1 Aesthetics	
All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre, and visual arts.	
Big Idea: Aesthetic knowledge stimulates judgment and imagination empowering students to interpret, appreciate, and extract meaning from the arts.	
Essential Questions	Enduring Understandings
<p style="text-align: center;">Strands A and B: Knowledge and Skills</p> <ul style="list-style-type: none"> • Why should I care about the arts? • What's the difference between a thoughtful and a thoughtless artistic argument? 	<ul style="list-style-type: none"> • Aesthetics foster artistic appreciation, interpretation, imagination, significance, and value. • The point of studying the arts is to foster meaning, making deeper emotional response and more inventive decision making. • Experts can and do disagree about the value, power, and source of art.
Standard 1.2 Creation and Performances	
All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.	
Big Idea: Active participation in the arts leads to a comprehensive understanding of the imaginative and creative process.	
Essential Questions	Enduring Understandings
<p style="text-align: center;">Strand A-D: Dance, Music, Theater, and Visual Arts</p> <ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • To what extent does the viewer properly affect and influence the art and the artist and to what extent is the art for the artist? 	<ul style="list-style-type: none"> • The arts serve multiple functions: enlightenment, education, and entertainment. • Though the artist's imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product. • The artistic process can lead to unforeseen or unpredictable outcomes.
Standard 1.3 Elements and Principles of the Arts	
All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.	
Big Idea: An understanding of the elements and principles of art is essential to the creative process and artistic production.	
Essential Questions	Enduring Understandings
<p style="text-align: center;">Strand A-D: Dance, Music, Theater, and Visual Arts</p> <ul style="list-style-type: none"> • How do underlying structures unconsciously guide the creation of art works? • Does art have boundaries? 	<ul style="list-style-type: none"> • Underlying structures in art can be found via analysis and inference? • Breaking accepted norms often gives rise to new forms of artistic expression.

Standard 1.4 Critique	
All students will develop, apply, and reflect upon knowledge of the process of critique.	
Big Idea: Through the critical process, students formulate judgments regarding artistic and aesthetic merits of artwork.	
Essential Questions	Enduring Understandings
<p style="text-align: center;">Strands A and B: Knowledge and Skills</p> <ul style="list-style-type: none"> • When is art criticism vital and when is it beside the point? 	<ul style="list-style-type: none"> • The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of artworks.
Standard 1.5 World Cultures, History, and Society	
All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.	
Big Idea: The relationship of the arts and culture is mutually dependent; culture affects arts and the arts reflect and preserve culture.	
Essential Questions	Enduring Understandings
<p style="text-align: center;">Strands A and B: Knowledge and Skills</p> <ul style="list-style-type: none"> • Does art define culture or does culture define art? • What is old and what is new in any work of art? • How important is “new” in art? 	<ul style="list-style-type: none"> • Culture affects self-expression, whether we realize it or not. • Every artist has a style; every artistic period has a style.

**Public Schools of Edison Township
Divisions of Curriculum and Instruction**

Draft 14

Essential Instructional Behaviors

Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment

Does the planning show evidence of:

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement

Does the lesson show evidence of:

- a. learners actively engaged throughout the lesson in on-task learning activities?
- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorm?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?