PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

THEATRE ARTS 3

Length of Course: Term _____

Elective/Required: Elective _____

School: High Schools _____

Student Eligibility: Grades 11-12 _____

Credit Value: 5 Credits _____

Date Approved: 11/22/10_____

TABLE OF CONTENTS

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 determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training. VPA 1.1.8.C.2
2. Students will be able to differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character. VPA 1.1.8.C.3
3. Students will be able to define the areas of responsibility and necessary job skills of the front and back-of-house members of a theatre company. VPA 1.1.8.C.4
4. Students will be able to analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts. VPA 1.2.8.A.3
5. Students will be able to create and apply a process for developing believable multidimensional characters in scripted and improvised performance by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills. VPA 1.3.8.C.2
6. Students will be able to distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras. VPA 1.4.8.A.3
7. Students will be able to differentiate between traditional works of art and those that do not use conventional elements of style to express new ideas. VPA 1.4.8.A.6

Essential Questions and Enduring Understandings:
1. How does a student create a three dimensional character?
   - Breaking down a character into their fundamental parts.
   - Applying different methods of acting to fully develop a three dimensional character.
2. How do underlying structures unconsciously guide the creation of theatre works?
   - Underlying structures in theatre works can be found via analysis and inferences.
   - Analysis of social, historical, and political impact on theatrical works.
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.
   - Through better understandings of the process for developing believable characters the students will become a more appreciative audience member who can evaluate with a deeper understanding.

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** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
VPA 1.1.8.C.2-4 VPA 1.2.8.A.3 VPA 1.3.8.C.2	1. How to evaluate the elements of multiple One Acts/Full length plays.	1. Analyze and interpret One Acts and full length plays. 2. Differentiate classical and contemporary works	1. Play reviews	1. Quizzes 2. Performance assessment 3. Journal writings and discussions

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	**Concepts** *What students will know.*	**Skills** *What students will be able to do.*	**Activities/Strategies** Technology Implementation/ Interdisciplinary Connections	**Assessment Check Points**
VPA 1.3.12.C.2 VPA 1.4.8.A.3,6	2. Developing an appreciation for both classical and contemporary works. 3. How to make an informed choice about character development utilizing different methods of acting. 4. How to apply active listening, gesturing, and sensory recall skills to creating three dimensional characters. 5. How to understand and apply the presentational skills that coordinate with the acting styles necessary for the portrayal of different historical productions. 6. How to appreciate and evaluate multiple styles, genres, and modes of performance.	4. Apply knowledge of character development through historical biographies. 5. Utilize knowledge of character performance through sensory recall. 6. Assess when assorted teaching methods are best served for a given performance. 7. Employ professional acting standards studied, either viewing or reading, and incorporate into their own character development and subsequent performances.	2. View performances from a variety of theatre houses including but not limited to Regional, Community, University, and Broadway. 3. Research project on great teachers of acting. 4. Numerous monologue and scene performances. 5. View and critique theatrical performances. 6. Read, analyze, and direct a One Act Play.	4. Review of plays performed, viewed, and directed

Pacing for Theatre Arts III

Marking Period 1	Marking Period 2	Marking Period 3	Marking Period 4
Stage Composition Review • Demonstrate an understanding of collaborative nature of theatre • Acting: analyze descriptions, dialogue, and actions *4-6 weeks*	**Reader's Theatre** • Explain the differences of acting, oral interpretation of literature, and Reader's Theatre. • Explain choral reading • Find and/or develop scripts • Cast • Rehearse • Perform *5-6 weeks*	**Ten Minute One Acts** • Find and/or develop ten minute One Acts • Be cast and/or direct • Culmination of acting and technical skills • Prepare and present • Rubric Assessment *5 weeks*	**One Act Plays** • 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 *10 weeks*
Improvisation: History, Leaders, and Technical Skills • History of improvisational theatre • Leaders and their contributions • Rules of the game • Play the game *1-2 weeks*	**Children's Theatre** • Discuss differences between acting for a mature audience and children • Find and/or develop a children's play • Cast • Rehearse • Perform • Peer Assessment *4-5 weeks*	**Write a Play** • Assess needs in the school community for a related issue • Assess the cast and size ability • Review the basic structure of a play • Review Aristotle's elements of drama • Write a script • Rehearse • Perform *5 weeks*	

Pacing for Theatre Arts III (Cont.)

Marking Period 1	Marking Period 2	Marking Period 3	Marking Period 4
From Improv to Scripted Scenes • Discuss the difference between improve and scripted acting • Select partners and scene and read through • Read the play to analyze the scene • Cast roles – prepare scene • Improv for character and history and relationships • Rehearse and perform • Peer Assessment *3-4 weeks*			

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**
Strands A and B: Knowledge and Skills • Why should I care about the arts? • What's the difference between a thoughtful and a thoughtless artistic argument?	• 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**
Strand A-D: Dance, Music, Theater, and Visual Arts • 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?	• 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**
Strand A-D: Dance, Music, Theater, and Visual Arts • How do underlying structures unconsciously guide the creation of art works? • Does art have boundaries?	• 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
Strands A and B: Knowledge and Skills • When is art criticism vital and when is it beside the point?	 • 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
Strands A and B: Knowledge and Skills • 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?	 • 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 brainstorms?
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?