

Atlantic City Public Schools



Theater Arts

9th - 12th Grade

Curriculum Guide

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We need to get the message out loud and clear;

“Health is like money, we never have a true idea of its value until we lose it.”

Josh Billings

ACKNOWLEDGMENTS

The Theater Arts Task Force has designed and developed a curriculum guide that will meet the standards according to the New Jersey Department of Education. The guide utilizes the most up to date information and mandates. This curriculum is a comprehensive guide that will be utilized throughout the entire Atlantic City Public School System.

We wish to acknowledge the Atlantic City Board of Education, the Superintendent of Schools, Assistants Superintendents and the Theater Arts Team for their continued support and assistance as we service our children.

This guide has been produced by a special task force representing the administrators and the teachers of the Atlantic City Public Schools. The guide represents the current pedagogy within the teaching of Theater Arts and the special needs of the teachers and students of the school system.

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Program Overview

Program Overview
<p>Theater Arts 1 & 2 invites and engages students in the theoretical and experiential elements of theatre and expressive communications. Each marking period the students will embark on a practical journey encased within the theatrical frameworks of exploration, preparation, performance, and specialization, as set forward in current textbook: <i>THEATRE Art In Action</i>. Students will participate, reinforce, enrich, and expand their knowledge in ensemble building, pantomime, improvisation, and characterization as creators, organizers, observers, and evaluators. Students will explore the social, political, historical, and cultural factors influencing theatre work as it parallels society. Theater Arts 1 & 2 reinforces the preeminent language skills of reading, writing, speaking, listening, and viewing while strengthening self-esteem and confidence to better prepare students to negotiate challenges faced in the 21st century.</p>
Student Learning Objectives as per the NJ Curricular Framework Critical Knowledge and Skill
<p>NJSLs for Visual and Performing Arts (Updated 2014)</p>

Philosophy, Vision, Mission

ACHS Theater Arts Philosophy, Vision, Mission

Philosophy

The purpose of Performing Arts education in the Atlantic City School District is to celebrate and preserve our cultural heritages, and to explore the realms of expression, imagination, and creation resulting in new knowledge. The Visual and Performing Arts Department, comprised of visual arts, music, dance, and theater, recognizes that this philosophy is achieved and understood through parental, community, and administrative support.

Vision

We believe education and participation in the Performing Arts provides support in literacy development through interdisciplinary learning, enhancement of technological skills during the creative process, a platform in which to develop multicultural and communal sensitivities, and experiences to promote self-awareness and an enhanced purpose. Visual and Performing Arts supports and integrates with all areas of the curriculum through reading and writing, which results in a comprehensive and balanced curriculum for students regardless of a students' background, talents, or special needs.

Mission

The mission of the Atlantic City School District Performing Arts Department is to instill a lifelong appreciation for the visual and performing arts, cultivate discipline, foster enduring character traits, and equip students with the Career Readiness and 21st Century Skills of creativity, critical thinking, communication, and collaboration. This is supported through the use of cross-curricular content and national, state, and local standards.

We affirm our faith in the power of the Performing Arts to enrich the lives and endeavors of humankind. In a highly technological society, the Performing Arts serve as a humanizing force, giving dignity and a sense of worth to the individual.

Standards

NJ Standards

NJ: 2014 SLS: VISUAL AND PERFORMING ARTS:

NJ: Grade 12

1.1 The Creative Process

1.1.12.C.1

Content Statement: 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.

Indicator: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

1.1.12.C.2

Content Statement: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

Indicator: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

1.1.12.C.3

Content Statement: Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.

Indicator: Apply the basic physical and chemical properties (e.g., light, electricity, additive and subtractive color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

1.2 History of the Arts and Culture

1.2.12.A.1 Content Statement: Cultural and historical events impact art-making as well as how audiences respond to works of art.

Indicator: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2

Content Statement: 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

Indicator: 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.

1.3 Performance

1.3.12.C.1

Content Statement: 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.

Indicator: Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.

1.3.12.C.2

Content Statement: Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.

Indicator: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

1.4 Aesthetic Responses & Critique Methodologies

1.4.12.A.1

Content Statement: 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.

Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual arts.

1.4.12.A.2

Content Statement: Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.

Indicator: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Indicator: 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.

1.4.12.A.4

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1

Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

Indicator: 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 historical eras.

1.4.12.B.2

Content Statement: 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 well as by the manner and physical context in which it is performed or shown.

Indicator: Evaluate how an artist's technical proficiency may affect their creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3

Content Statement: Art and art-making reflect and affect the role of technology in a global society.

Indicator: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multi-media arts for consumers, creators, and performers around the world.

Amistad Commission Mandate

Amistad Mandate Infused Through the Curriculum

Mission Statement

The development of the Amistad Curriculum link in the Atlantic City School District is to ensure the integration of the history of peoples of African descent, including but not limited to the African origins of African Americans, the African slave trade, slavery and its legacy, as well as a variety of contributions that the people of African descent have made and continue to make to American and world history as stipulated by the New Jersey Amistad Commission.

Goals

1. To integrate the history of Africans and African Americans into the social studies, as well as other curricula in our schools in order to provide a history that is accurate, complete, and inclusive.
2. To aide Atlantic City teachers with additional information and resources to facilitate the teaching of this curriculum.
3. To encourage our students and community to become more aware and knowledgeable about the importance of the history and contributions made by African Americans to the growth and development of the American society as stated by the New Jersey Amistad Commission.

The Theater Arts Curriculum at Atlantic City High School meets the mandate through activities that align with the goals and mission statement of the New Jersey Amistad Commission. These activities are merely suggestions and may be enhanced or modified to suit the needs of both the students and the teachers.

Theater Arts 1 –

- provides a “Historical Profile: Storytelling” in the text *THEATRE Art in Action* and relates and traces the art of storytelling to the ancient griots of West Africa and credits those individuals as the earliest form of acting and theater

- studies Lorraine Hansberry, an African American playwright, and her renowned play, *A Raisin in the Sun*

Theater Arts 2 –

- provides a “Historical Profile: August Wilson” in the text *THEATRE Art in Action* and offers biographical information on the Pulitzer Prize winning African American playwright as well as an excerpt from his play, *Seven Guitars*

Grade Level Expectations & Graduation Requirements

Grade Level Expectations & Graduation Requirements

- 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. The 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. The standards allow for flexibility in how and when hands-on introductory arts are offered throughout the K-5 cycle.
- Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines (dance, music, theatre, or visual art) based on their interests, aptitudes, and career aspirations.
- By the end of grade 12, every student must successfully complete a course of study for 1 year in one art form at some point during grades 9-12.
- There are four visual and performing arts standards: Two apply equally to all arts domains (History of the Arts & Culture and Aesthetic Responses & Critique Methodologies). The other two (Creative Process and Performance) are very similar for each art form, deviating primarily in domain specific vocabulary.

- Additionally, the Visual & Performing Arts Standards are organized in grade band clusters (K-2, 3-5, 6-8, 9-12), and do not articulate yearly expectations for students. Rather, expectations for learning are benchmarked by the end of grades 2, 5, 8, and 12.
- 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.
- **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 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 1.3** 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 1.4 Aesthetic Responses & Critique Methodologies:** 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. This standard 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.

Model Curriculum Unit Distribution Grades

- **K-5:** 5 six-week units per grade per year in Music, and Visual Art plus 2 six-week units (each) in grades 3 & 5 for Dance and Theatre 60 Units (total) have been developed covering yearly sequences of Music and Visual Art instruction for grades K-5. 20 Units (total) have been developed in Dance and Theatre for grades 3 & 5 (Two units each in Dance and Theatre) to accommodate for hands-on opportunities for learning in all four arts domains, as required by the standards. (Fully articulated K-5 Unit sequences for Dance and Theatre shall be developed in subsequent phases of the NJ Model Curriculum Project) Grades 6-8 5 six-week units per grade per discipline 60 Units (total) have been developed covering yearly sequences of Dance, Music, Theatre, and Visual Art for Grades 6-8. Choice of specialization in one of the four arts disciplines is driven by student choice in grades 6-8.
- High School 5 six-week units/grade for each of 4 art forms (General Coursework) 20 Units (total) have been developed for students opting to take a (general) arts course in Dance, Music, Theater, or Visual Art that satisfies the five-credit Visual & Performing Arts High School Graduation Requirement. The graduation requirement is intended as a capstone experience to the required K-8 sequence of Visual & Performing Arts instruction. Choice of specialization in one of the four arts disciplines is student driven. These non-arts majors' courses may be taken at any point during grades 9-12. (Fully articulated 9-12 sequences of courses in dance, music, theatre, and visual art shall be developed in subsequent phases of the NJ Model Curriculum Project for arts majors in pursuit of deeper investigation into arts content).

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Accommodations & Modifications

Accommodations & modifications for students that are working on, below, and above grade level, including ELL, Intellectually Gifted, and students with disabilities.

- **STUDENTS WITH DIVERSE NEEDS**

This curriculum guide, in keeping with the philosophy of the Atlantic City Public School District, acknowledges that education is for all students. Integration of students with developmental disabilities means their involvement in all aspects of school life. This includes placement in regular Visual and Performing Arts education classes and participation in extra-curricular activities. Students with disabilities placed in regular classes have an environment in which to grow creatively, physically, and socially. **Public Law 94-142** entitles all children with disabilities to a free appropriate public education in the least restrictive environment. The following section is taken from the New Jersey Frameworks for Visual and Performing Arts:

- **Education for All Handicapped Children Act 94-142, 1975**

The Individuals with Disabilities Education Act, Amendments of 1997 and Section 504 of the Rehabilitation Act of 1973 guarantee students with disabilities the right to general education program adaptations as specified in their Individualized Education Programs (IEP's) or 504 plans. The intent of these acts is to provide these students access to the general education program and curriculum. The term adaptation, in the context of the Visual and Performing Arts Frameworks is defined as: "any adjustment or modification to the general education program enabling students with disabilities to participate and benefit from learning activities and experiences based on the core curriculum content standards and demonstrate understanding and application of the content standards." These modifications may be those identified as best practice.

- **Participation in and Benefit from Visual and Performing Arts**

Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical, sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.

- **Dance, Music, Theater, and Visual Arts Require Different Forms of Participation**

The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. Examples of physical demands include dexterity, flexibility, and use of a variety of tools and materials and safety considerations. For these reasons, it is essential that the arts teacher understands the nature of the student's disability and accesses the

individual education program. Special needs students enrolled in the Atlantic City High School Theater Arts courses are offered modifications including but not limited to: alternate assessments, multiple attempts, extended time, open book or notebook evaluations, after school assistance, modified performance projects, and peer assistance in order to achieve maximum success.

- Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community.
- Provide students with multiple choices for how they can represent their understandings (e.g. multisensory techniques-auditory/visual aids; pictures, illustrations, graphs, charts, data tables, multimedia, modeling).
- Provide opportunities for students to connect with people of similar backgrounds (e.g. conversations via digital tool such as SKYPE, experts from the community helping with a project, journal articles, and biographies).
- Provide multiple grouping opportunities for students to share their ideas and to encourage work among various backgrounds and cultures (e.g. multiple representation and multimodal experiences).
- Structure the learning around explaining or solving a social or community-based issue.
- Provide ELL students with multiple literacy strategies.
- Collaborate with after-school programs or clubs to extend learning opportunities.
- Restructure lesson using UDL principles (http://www.cast.org/our-work/about-udl.html#.VXmoXcfD_UA).

Assessments

Assessment and Benchmarking

Theater Arts is comprised of many components, some of which can be monitored with traditional assessments. Performance and Production are the creative core of theater and are challenging and delicate elements to assess and benchmark. In fact, measurement in this area can only be accomplished through the viewing of a performance/production. Standard stage business, all techniques an actor(s) uses on stage to bring a performance to life, has been established and can be captured in an objective manner, yet subjectivity can contribute to an overall evaluation. It is suggested that assessing and benchmarking for Theater/Drama classes be negotiated in a variety of manners. Listed below are suggested but not limited mechanisms to measure student growth through performance/production.

Active Participation
 Learning & Improving Skills
 Problem Solving
 Critical Thinking
 Bravery & Confidence
 Transferring Skills
 Performance

The most valuable asset of a theater/drama class is that the attained skills are utilized in all stages of daily life. Working independently and/or working with a group, observation, enhanced listening, reaction, critical thinking, time management, memorization, multi-tasking and public speaking are all key elements in theater as well as the “real world.” Ideally, learning and re-enforcing these fundamentals in the theater/drama class and transferring them to daily life will result in a successful student/citizen.

Instructional & Supplemental Materials

Scope & Sequence

This Outline has five sections:

[I.\) Develop Internal and External Personal Resources](#)

[II.\) Develop Interpersonal Skills and Awareness](#)

[III.\) Develop Aesthetic Sensitivity and Understanding](#)

[IV.\) Relate Drama to its Larger Context](#)

[V.\) Create Theatre through Artistic Collaboration](#)

Students will:

I.) DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES

A.) Use the body and voice expressively.

- 1.) Identify and understand specific movement and vocal techniques.
- 2.) Master pantomime skills.

B.) Express character through movement and voice.

- 1.) Develop body awareness and spatial perception.
- 2.) Experiment with imitative and interpretive movement.

C.) Develop sensory awareness.

- 1.) Recognize individual differences in emotional states and attitudes.
- 2.) Recall and express personal sensory experiences.
- 3.) Create fully realized sensory environments through pantomime and dialogue.

D.) Develop personal creativity.

II.) DEVELOP INTERPERSONAL SKILLS AND AWARENESS

A.) Cooperate in teams to solve problems.

- 1.) Plan and execute complex dramatic scenes.
- 2.) Demonstrate social discipline in dramatic activities.
- 3.) Balance personal and group needs and concerns.
- 4.) Explore consequences and implications of alternative solutions to dramatic problems.

B.) Place self in other contexts--walk in others' shoes.

- 1.) Acknowledge similarities with and differences from others in dramatic activities.
- 2.) Explore alternatives and problem-solving techniques through dramatization.
- 3.) Draw parallels between drama and life.

C.) Observe and criticize one another's work.

III.) DEVELOP AESTHETIC SENSITIVITY AND UNDERSTANDING

A.) Develop an appreciation of the Theatre.

- 1.) Identify and discuss reasons for creating Theatre, including:
 - a.) Political tool.
 - b.) Religious celebration.
 - c.) Entertainment.
 - d.) Art.
- 2.) Identify and discuss reasons for attending theatrical performances, including:
 - a.) Learn about others.
 - b.) Participate in culture.
 - c.) Social concerns.
 - d.) Entertainment.

B.) Attend live theatre presentations.

- 1.) Practice audience etiquette.
- 2.) Describe and discuss the relationship between audience and performing artists.
- 3.) Discuss and evaluate the behavior of particular audiences.

C.) Evaluate the success of dramatic expressions both in class and in formal performances.

- 1.) Use articulated criteria to describe and analyze the effectiveness of artistic choices.
- 2.) Describe and evaluate the success of their own and others' contributions to collaborative drama work.
- 3.) Put forth considered suggestions for alternative courses of action.

D.) Understand elements of drama including:

- 1.) Dramatic Action.
- 2.) Character.
- 3.) Conflict.
- 4.) Resolution.
- 5.) Playwright.
- 6.) Director.
- 7.) Designer.
- 8.) Suspension of Disbelief.
- 9.) Representation vs. Presentation.

E.) Use dramatic elements in a clear and controlled way.

F.) Compare and contrast art forms such as theatre, music, visual art, dance, electronic media, etc, and incorporate them into classroom performances.

- 1.) Compare the ways ideas are expressed in various media.
- 2.) Make clear choices about which media to use to express particular ideas.
- 3.) Describe the ways that other art forms are incorporated into theatrical presentations.

G.) Articulate personal reactions to several art forms.

H.) Compare theatre and other dramatic media to real life.

IV.) RELATE DRAMA TO ITS LARGER CONTEXT

A.) Recognize the role of theatre, film, television and other media in daily life.

- 1.) Describe and analyze the effect of publicity, programs, and physical environment on audience response to theatre.
- 2.) Articulate the meanings of their own and others' theatrical performances.
- 3.) Analyze the emotional and social impact of dramatic events in their lives, in their community, and in the larger society.
- 4.) Explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy and empathy apply in the theatre and in life.
- 5.) Describe how theatre reflects life.

B.) Develop awareness of multicultural concepts in the theatre.

- 1.) Describe and compare universal characters and situations in dramas.
- 2.) Discuss how theatrical practices and specific theatrical artifacts reflect a culture.

C.) Develop awareness of historical heritage of the theatre.

D.) Explore careers in the theatre and related fields.

- 1.) Explain the knowledge, skills and discipline needed to pursue careers in the theatre and related media.

V.) CREATE THEATRE THROUGH ARTISTIC COLLABORATION

A.) Create/WRITE scripts.

- 1.) Participate in group play-making activities.
 - a.) Collaborate to select and create characters, situations and environments.
- 2.) Create characters, environments and actions through improvisation.
 - a.) Formalize improvisations by recording and repeating them.
 - b.) Create fully realized characters through improvised dialogue and actions.
- 3.) Write scenes and monologues using proper format and containing dramatic action.

B.) ACT/role-play.

- 1.) Develop basic acting skills including:
 - a.) Sensory recall.

b.) Concentration.

c.) Diction.

d.) Breath control.

e.) Body alignment.

f.) Body control.

g.) Improvisation.

2.) Interpret stories and other themes through dramatic performance.

3.) Create characters.

a.) Incorporate physical, emotional and social dimensions of characters in scenes.

b.) Analyze descriptions, dialogue and actions to justify character choices.

c.) Sustain characters in improvised and formal scenes.

d.) Make clear choices in character traits and behavior.

C.) DIRECT classroom theatre.

1.) Understand the role of the director in formal theatre.

2.) Lead small groups in planning and executing dramatic performances.

a.) Rehearse in small groups.

b.) Rehearse individual performances collaboratively.

c.) Criticize one another in partnerships.

d.) Organize rehearsals independently.

D.) DESIGN environments for theatre.

1.) Explain the function of:

a.) Scenery.

b.) Properties.

c.) Lighting.

d.) Sound.

- e.) Costumes.
- f.) Makeup.
- g.) Designer.
- h.) Technical director.
- 2.) Explore the effect of selected technical elements in dramatic scenes.
- 3.) Make clear choices of technical elements to enhance classroom performances.
 - a.) Arrange room furniture to assist in presentation of scenes.
 - b.) Organize materials for costumes, sets, props and lighting.
 - c.) Select music and other aural elements for presentations.
- 4.) Create designs for speculative productions.
- E.) Conduct research to support dramatic work.**
 - 1.) Apply research from print and nonprint sources to writing, acting, directing and design problems.
 - 2.) Make formal written analysis of characters for performance.
 - 3.) Relate specific information learned through research to specific choices in design, acting, writing or directing

Instructional & Supplemental Materials

Theatre Art in Action. National Textbook Company, 1999.
Theatre Games for Young Performers. Maria C. Novelly. Meriwether Publishing Ltd., 1985.
Winning Monologs for Young Actors. Peg Kehret. Meriwether Publishing Ltd., 1987.
Encore! More Winning Monologs for Young Actors. Peg Kehret. Meriwether Publishing Ltd., 1987.

Theater Arts 1

Suggested Play Readings:

Gershe, Leonard. *Butterflies Are Free*.

Goodrich, Frances and Hackett, Albert. *The Diary of Anne Frank*.

Hansberry, Lorraine. *A Raisin in the Sun*.
Inge, William. *Splendor in the Grass*.
Shakespeare, William. *A Midsummer Night's Dream*.
Simon, Neil. *Brighton Beach Memoirs*.

Theater Arts 2

Suggested Play Readings:

Chekhov, Anton. The Three Sisters.
Hellman, Lillian. The Children's Hour.
Ibsen, Henrik. A Doll's House.
Shakespeare, William. Taming of the Shrew.
Simon, Neil. The Odd Couple.
Williams, Tennessee. The Glass Menagerie.
Wilson, August. Seven Guitars.

Interdisciplinary Connections

An interdisciplinary focus promotes learning by providing students with opportunities to solve problems and make meaningful connections within Theater Arts and across disciplines. Interdisciplinary opportunity-rich curriculum encourages students to generate new insights and to synthesize new relationships between ideas. Interdisciplinary opportunities are encouraged with a goal of presenting a balance between disciplinary and interdisciplinary learning environments for the student to explore and flourish-in while pursuing core academic requirements, as well as electives at the high school level.

Integration of 21st Century Skills, Technology, and Careers

Embedded in the Theater Arts curriculum is the integration of the [21st Century Skills, Careers](#), and [Technology NJSLS](#). The classroom community is committed to developing cooperative work in teams. This is demonstrated through the instructional environment that promotes collaboration, discussion, and critical thinking and reflection. Students use technology daily through a blended learning model of Theater Arts; an example being but not limited to using Google suite for research, composing, and creating virtual character/cast portfolios as individual character interlocked with production cast team.

21st Century Outcomes

Integration of 21st Century Outcomes

Skills, knowledge and expertise students should master to succeed in work and life in the 21st century.

1. Content Knowledge and 21st Century Themes

Schools must move beyond a focus on basic competency to promoting understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into curriculum:

Global Awareness

Financial, Economic, Business, and Entrepreneurial Literacy

Civic Literacy

Health Literacy

Environmental Literacy

2. Learning and Innovation Skills:

Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare student for the future.

Creativity and Innovation

Critical Thinking & Problem Solving

Communication

Collaboration

3. Information, Media and Technology Skills: Today we live in a technology and media-suffused environment with: 1) access to an abundance of information, 2) rapid changes in technology tools, and 3) the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to create, evaluate, and effectively utilize information, media, and technology.

Information Literacy, Media Literacy, ICT Literacy

4. Life and Career Skill: Today's students need to develop thinking skills, content knowledge, and social and emotional competencies to navigate complex life and work environments. P21's essential Life and Career Skills include:

Flexibility & Adaptability

Initiative & Self Direction

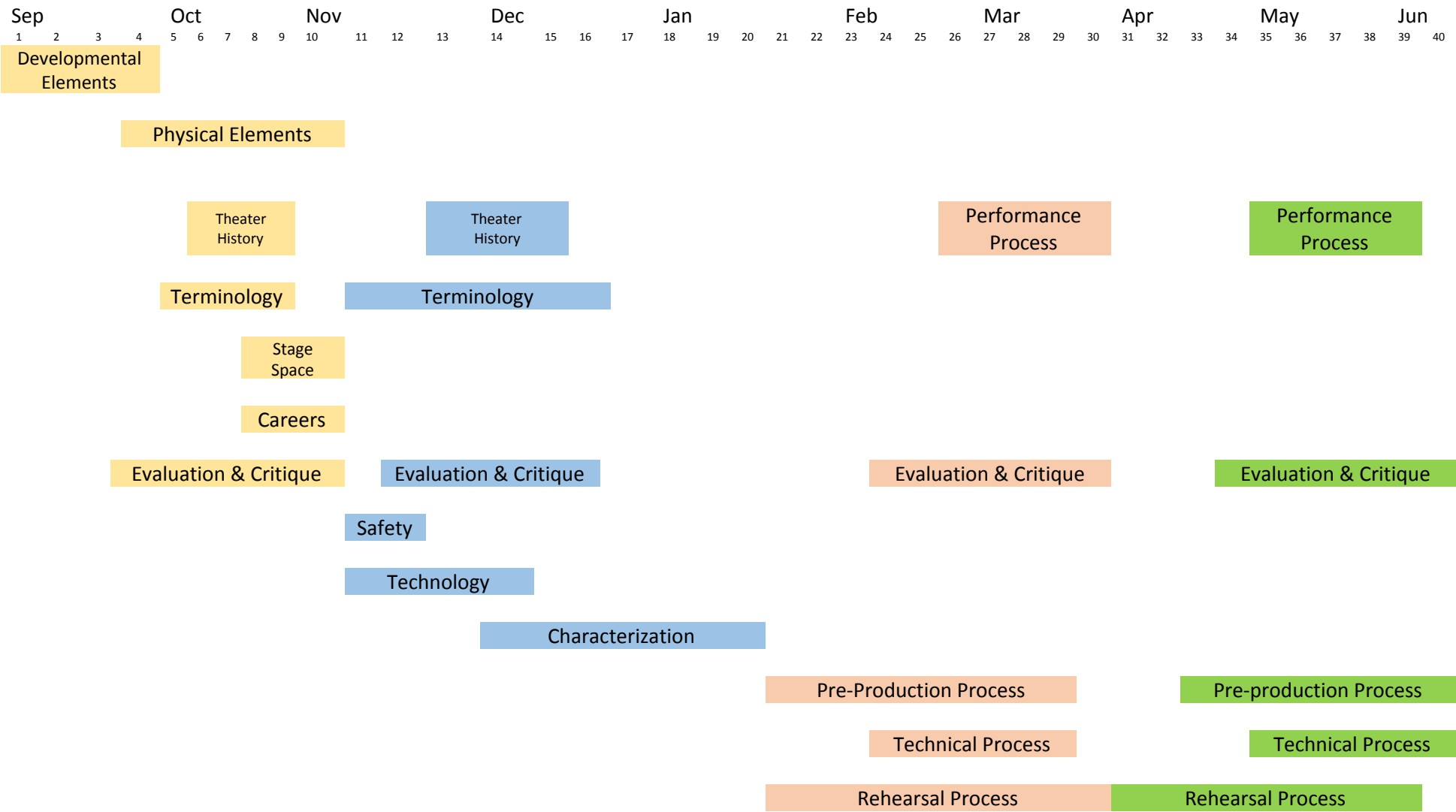
Social & Cross-Cultural Skills

Productivity & Accountability

Leadership & Responsibility

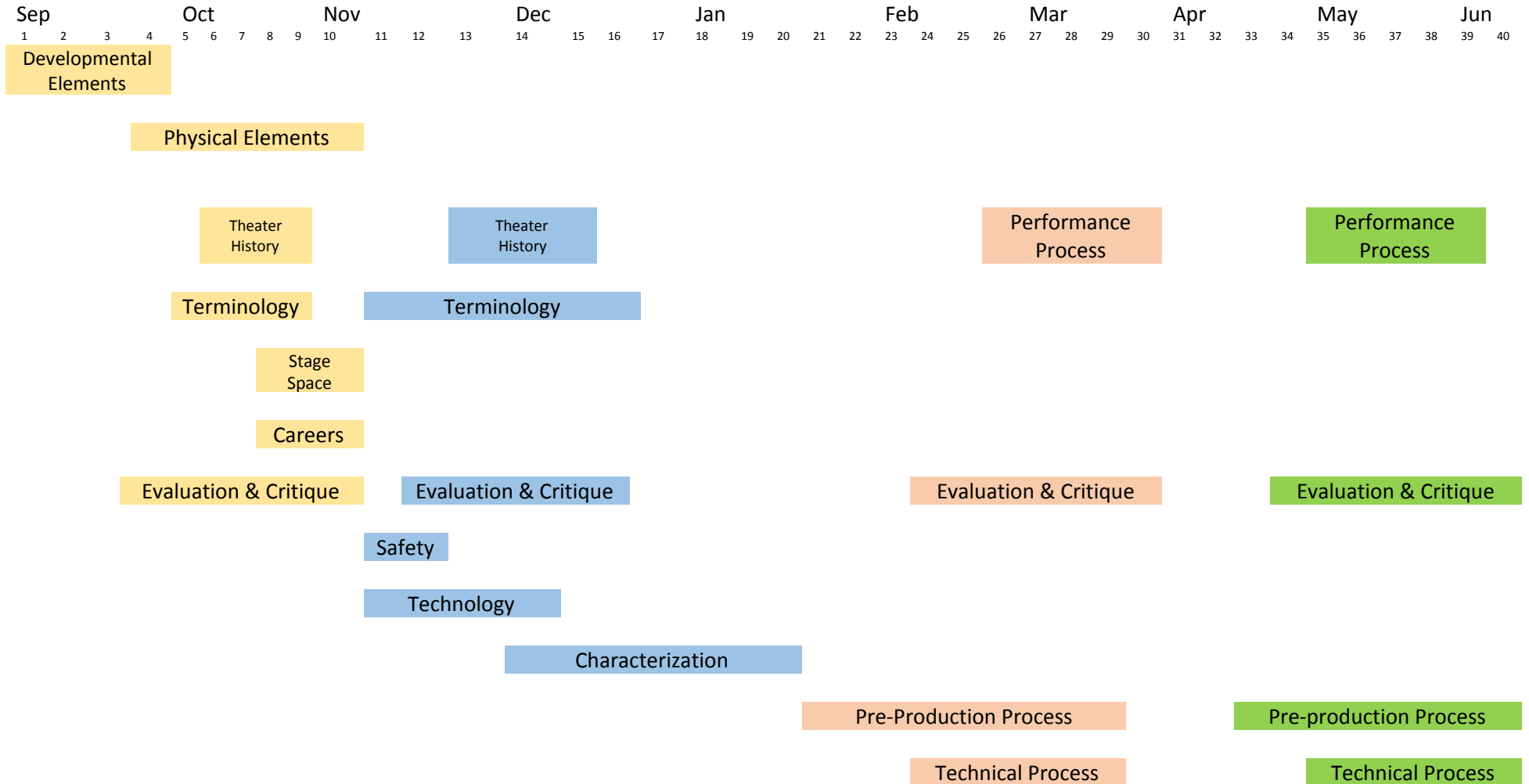
Pacing Guides / Curriculum Maps
YEAR-AT-A-GLANCE

Theater Arts 1



Theater Arts 2

YEAR-AT-A-GLANCE



APPENDICES

VOCABULARY

Theater Arts 1 Terminology

Chapter 1 Acting:

ad-lib - to act or speak without a script (improvise)

articulation – the clear and precise pronunciation of words

articulators – the parts of the body that create consonant sounds

diaphragmatic breathing – a technique useful to actors that increases air capacity and improves breath control

gesture – an expressive movement of the body or limbs

improvise – to act or speak without a script (ad-lib)

inflection – variety in speech reflecting changing thoughts and emotions

pantomime – to act without words through facial expression and gesture

phrasing – how you divide your speeches into smaller parts, with pauses added to create emphasis and a rhythmic pattern of sounds and silences

pitch – how high or low your voice is

posture – your customary way of holding your body

project – (verb) to make your voice fill the performing space; cast an image or patterned light onto a screen/surface

quality – whether your voice is shrill, nasal, raspy, breathy, booming, and so on

resonance – a quality caused by vibration that enriches vocal one

resonators – the parts of the body that create vowel sounds

script – the text of the play

tempo – how fast or slow you speak

volume - how loud or soft your voice is

Chapter 2 Directing & Producing:

apron – the acting area of the stage that extends beyond the proscenium arch

arena stage – a performance space in which the audience sits all around the stage; sometimes called theater-in-the-round

downstage – the stage area toward the audience

house – the auditorium, or the area where the audience sits

production concept – how the play should look and feel

proscenium stage – a performance space in which the audience views the action as if through a picture frame

scenery – on stage decoration to help establish the time and place of a play

stage manager – the director's technical liaison backstage during rehearsals and performance

thrust stage – a combination of the proscenium and the arena stages, with the audience sitting on two or three sides of the acting area

upstage – (noun) the stage area away from the audience

director – the person who oversees the entire process of staging a production

staging – bringing a play to life on the stage

producer – the person who oversees the business details of a theatrical production

assistant director – the person who assists the director by organizing the rehearsal process, coordinating rehearsal schedules, working with individual actors, and taking the director's notes

prompter – the person who provides lines for actors when they forget them

business manager – the person who handles fundraising, publicity, programs, ticket sales, bill payments, and other business details of running a theatre

artistic director – the person who hires the director, designers, and cast (some companies: production committee)

design team – those who design and coordinate a production's set, props, lighting, sound, costumes, and makeup

production team – the director, producer, and their staff, and the designers who work together to design and coordinate the production

box office – where ticket sales are handled, usually located in the lobby of a theatre

orchestra – the seats in the auditorium that are nearest the stage; group of musicians who play during a performance

orchestra pit – the area immediately in front of the stage where the orchestra sits, may extend under the stage

balcony – upper floor in an auditorium that projects out over the main floor and provides additional seating for the audience

mezzanine – the balcony closest to the main floor

backstage – all areas of a stage other than the acting area that are out of sight of the audience

fly space – the area above a stage where lights, drips, and scenery may be flown, or suspended on wire ropes

green room – the lounge area where actors may wait while not onstage or greet members of the audience after a performance

prop table – place where all items carried onstage by the actors are located

call board – a bulletin board for posting rehearsal times, performance changes, and special notices

scene shop – the place where scenery and props are built; the stage crew's center of operation

Chapter 3 Technical Theatre:

batten – a wood or metal pipe from which stage lights; drops, and scenery are hung

cue – a signal for something to happen

drop or backdrop – a large canvas or muslin curtain that hangs at the back of the stage setting

flat – a set piece consisting of a lightweight frame covered with canvas muslin, or wood

platform – a set piece with a solid top and braced legs; built to support the weight of actors, furniture, and props

prop or property – anything that an actor handles onstage as well as furniture and other items used to enhance the set

set – the onstage physical space and its structures in which the actors perform

stage crew – the group of people working on set construction, props, lighting, sound, costumes, and makeup

throw – the distance light can be cast from a lighting instrument

set designer – person who develops the concept for and designs a set

shifting crew – the crew responsible for changing the set from scene to scene

lighting – any illumination of the set and actors during a performance

lighting designer – person who develops a lighting concept and design for a production; oversees installation and operation of lighting for the production

sound designer - person who determines the kinds of sound needed for a production. The sound designer supervises the sound crew in recording sounds and providing live sounds, setting up sound equipment, and sound playback

sound – the audio portion of a theatrical production, including music, sound effects, and the amplification of the performer's voices

costume designer – the person who designs costumes to build or chooses costumes to rent, borrow, or buy for a production

costume – any clothing an actor wears onstage for a performance

makeup – cosmetics and hairstyling that an actor uses to emphasize facial features or to add age or other special qualities called for by the character

makeup designer – person who determines what kind of makeup each actor will use, designs specialty makeup for actors, and supervises the makeup artists and makeup crew

stock units – standard set piece that can be adapted and used for various purposes

foundation – makeup applied to the entire face to provide a base of uniform color

straight makeup – enhances your natural features and intensifies your coloring

character makeup – uses to create a specific character in a play

Chapter 4 Acting:

beat – a smaller section of a scene, divided where a shift in emotion or topic occurs

cold reading – auditioning with a script that you have not had the opportunity to read before the audition

cross – to move from one place onstage to another

focus – the intended point of interest onstage

master gesture – a characteristic gesture

open – to keep your face and the front of your body visible to the audience as much as possible

shared position – a position onstage in which one actor mirrors another actor's body position

subtext – information that is implied but not stated by a character; thoughts or actions of a character that do not express the same meaning as the character's spoken words

upstage – (verb) to stand upstage of another actor on a proscenium stage forcing the downstage actor to turn away from the audience to communicate with the upstage actor

sense memory – memories of sights, sounds, smells, tastes, and textures; used to help define a character in a certain situation

emotional memory – the technique of calling upon your own memories of emotions to understand a character's emotions

motivation – a character's reasons for doing or saying things

objective – a character's goal or intention

obstacle – something that stands between a character and his/her ability to meet an objective or achieve a goal

outcome – result of an action taken by a character or characters to overcome an obstacle and achieve an objective

stakes – the consequences of an outcome

status quo – a character's present circumstances

leading center – the part of a character's body that leads in movements and reflects the nature of the character

role – a part in a play

audition – an interview-like opportunity in which actors are able to demonstrate their talents, meet the person hiring the cast, and leave impressions of themselves

cast – (verb) to be chosen to play a specific role in a play; (noun) the group of actors who take the roles in a play

auditors – the individuals who conduct the auditions, usually the director and assistant director

monologue – a story, speech, or scene performed by one actor alone

transition – movement, gesture, or words that acts as a bridge between beats in a monologue; verbal or visual connection that separates and links scenes

callback – an invitation to an actor to return for a second audition

Theater Arts 2 Terminology

Chapter 5 Directing & Producing:

blocking – coordination of actors' movements onstage

denouement – the final resolution of the conflict in a plot

exposition – the beginning part of a plot that provides important background information

farce – comedy with exaggerated characterizations, abundant physical or visual humor, and often an improbable plot

ground plan – a top-view drawing of the floor plan of a set, usually in scale

inciting incident – the event that sets into motion the action of a plot

level – height of an actor's head onstage

plane – the depth of an actor's head onstage

royalty – a fee paid to produce a play

stage – (verb) bring to life on stage; (noun) the area of a theatre where the actors perform

genre – classification by type; a distinct classification of literature

drama – a play, film, or TV program dealing with a serious subject matter, but that does not necessarily have a disastrous ending

plot – the structure of a play, including the exposition, inciting incident, rising action, climax, falling action, and denouement

rising action – the middle part of a plot, consisting of complications and discoveries that create conflict

falling action – the series of events following the climax

promptbook – a notebook containing the pages of a script pasted onto larger sheets of blank paper to allow space for notes

comedy – a light and amusing play that typically has a happy ending

tragedy – a form of drama in which the main character suffers disaster

dramaturg – a special consultant who provides specific, in-depth knowledge and literary resources to a director, producer, or entire theatre company

Chapter 7 Acting:

cue line – final line that signals an actor to begin the next speech

fourth wall – an imaginary wall between the audience and actors in a representational play

off book – rehearsing without a script after lines are memorized

on book – rehearsing with a script

presentational style – theatrical style in which the actors acknowledge the presence of the audience

read-through – a complete reading of a play aloud by the assembled cast, usually at the first rehearsal

representational style – theatrical style in which the actors do not acknowledge the presence of the audience, but try to duplicate life

scenario – a standard plot outline

spike – to mark the floor of a rehearsal space with tape that indicates significant parts of a ground plan

stage business – movements employing props, costumes, and makeup; used to strengthen the personality of a character

romanticism – a literary movement that, in drama, emphasized heroism and sentiment, featuring extraordinary characters and melodramatic plots

realism – a style of writing in which the author tries to represent life situations as they really are

blocking rehearsals – a phase of rehearsals in which the director and actors work through blocking

working rehearsals – a phase of rehearsals during which actors work on exploring and building characterization, often through improvisation

polishing rehearsals – a phase of rehearsals in which actors polish movements, line delivery, and characterizations and in which technical elements of the production are integrated. These rehearsals proceed without interruption, unless there are major problems.

dress rehearsals – the final phase of rehearsals before an opening night performance, run with all technical elements in place and without interruption

RUBRICS

PERFORMANCE RUBRIC

CATEGORY	4	3	2	1
Voice/Delivery	Clear and nuanced vocal interpretation that reflects the character is sustained throughout the piece.	Demonstrates consistent vocal choices, clarity, nuance and reflection of the character are attempted throughout the piece.	Articulation is not fully successful, some vocal choices are apparent.	Vocal choices are not clear and/or apparent. The audience often has trouble understanding.
Acting & Movement	The student has full command of facial expressions and body movements to reflect the character. Delivery solidifies believability.	The student adequately uses facial expressions and movements to make the character believable and assist in audience comprehension of storyline.	The student attempts to use facial expressions and movements to make the characters more believable and the story somewhat understood.	The student tells the story but does not use facial expressions or movement to make the storytelling more interesting or clear.
Character Development	The student shows successful evidence that appropriate acting techniques and strategies were used to develop the character.	The student shows adequate evidence that acting techniques and strategies were used to develop the character.	The student shows attempts at using acting techniques and strategies to develop the character.	Appears that the student put little to no effort in developing the character.
Pacing	As a storyteller/actor, the student's delivery successfully builds emotional moods that are appropriate to the tone of the piece. Pacing of the delivery is appropriate.	As a storyteller/actor, the student's delivery attempts to build emotional moods that are appropriate to the tone of the piece. Pacing of the delivery is adequate.	As a storyteller/actor, the student tries to deliver the story with some emotions. The pace of delivery seems to drag or be rushed in places.	As a storyteller/actor, the student doesn't appear to put effort into delivery of the story in regards to emotion and/or pacing.

Interpretation & Preparation	The student has a strong interpretation of the storyline and it is obvious that sufficient preparation was put forth.	The student has an interpretation of the storyline and adequate preparation was put forth.	The student shows some interpretation of the storyline and/or some effort in preparation.	The student does not appear to have an appropriate interpretation of the storyline and/or adequate preparation.
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ORAL PRESENTATION RUBRIC

CATEGORY	4	3	2	1
Preparation Knowledge Gained	Student successfully and thoroughly presents appropriate, adequate, and meaningful information about the subject matter.	Student presents appropriate, adequate, and meaningful information about the subject matter.	Student attempts to present appropriate, adequate, and/or meaningful information about the subject matter.	Student presents insufficient information about the subject matter.
Voice/Delivery	Clear and nuanced vocal interpretation that reflects the character is sustained throughout the piece.	Demonstrates consistent vocal choices, clarity, nuance and reflection of the character are attempted throughout the piece.	Articulation is not fully successful, some vocal choices are apparent.	Vocal choices are not clear and/or apparent. The audience often has trouble understanding.
Pacing	As a storyteller/actor, the student's delivery successfully builds emotional moods that are appropriate to the tone of the piece. Pacing of the delivery is appropriate.	As a storyteller/actor, the student's delivery attempts to build emotional moods that are appropriate to the tone of the piece. Pacing of the delivery is adequate.	As a storyteller/actor, the student tries to deliver the story with some emotions. The pace of delivery seems to drag or be rushed in places.	As a storyteller/actor, the student does't appear to put effort into delivery of the story in regards to emotion and/or pacing.
Presentation & Movement	Presenter never interrupted or hurried the piece being presented. The presenter has full command of facial expressions and body movements to reflect appropriate behavior.	Presenter rarely interrupted or hurried the piece being presented. The student adequately uses facial expressions and movements to reflect appropriate behavior.	Presenter struggles with interruptions and/or hurried the piece being presented. The student inadequately uses facial expressions and/or movements that reflect appropriate behavior.	Presenter struggles with overall presentation of piece in regards to expression, movement, and appropriate behavior.

Collaboration	The presenter successfully participated in collaboration dictated by the assignment.	The presenter adequately participated in collaboration dictated by the assignment.	The presenter attempted participated in collaboration dictated by the assignment.	Participation in collaboration dictated by the assignment was inadequate.
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