

Black Horse Pike Regional School District Curriculum Template
 ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY
 GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Theater Arts/ Unit #1: Improvisation</p>	<p>Unit Summary: In this unit, students will develop the basic acting skills of interpretation, voice, movement, and timing through improvisation. They will utilize successful improvisational techniques such as visualizing, working out stage settings in advance, rapid adjustments to accommodate new information/characters, and using actions to suggest props. In addition, students will learn to function as part of a team, recognize the value in ensemble acting, and establish a sense of sharing in problem-solving.</p>
<p>Grade Level(s): 9-12</p>	
<p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. Why should an actor study improvisation? 2. How can stage fright be controlled? 3. How do movements, expressions, gestures, posture, voice and breathing serve as acting tools to support and improve a scene? 4. How is creativity and concentration used to develop plot lines, setting and characters? 5. How can you draw upon personal experiences to enhance the realism of improvisation? 6. What role does conflict play in the acting process? 7. Why is it important for actors to collaborate in a scene? 	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. Improvisation is important in the expression of higher level and divergent thinking and problem-solving. 2. Training in motion, relaxation and communication techniques is necessary for successful dramatic presentations. 3. Performers need to develop vocal, breathing and body control for communicating artistic expression and action/reaction. 4. A performance uses creativity, self-discipline, problem-solving and experience. 5. Artistic choices are influenced by personal experiences and human development. 6. Conflict motivates the actors, drives a scene forward, and contributes to a dramatic situation. 7. Working together as a cohesive group can benefit the outcome of activity or scene and enhance interpersonal communication skills.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. <i>Facilitate group dynamics</i> <ol style="list-style-type: none"> a. Integrate information and cues from other actors to create and build a scene b. Participate in group games that encourage expressive and controlled performance c. Utilize lists of people, places, ages and objects that must be creatively incorporated and communicated through the performance d. Use music and/or literature as inspiration for an original performance 	<ol style="list-style-type: none"> 1. AR.9-12.1.1.12.2 AR.9-12.1.3.12.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.C.2 AR.9-12.1.4.12.B.1
<ol style="list-style-type: none"> 2. <i>Foster individuality in and motivation for performances</i> <ol style="list-style-type: none"> a. Recall and apply a specific emotion to an improvised scene b. Create conflict within a scene or character by drawing upon memory and experience c. Establish a personal goal for a character and a plan for achieving said goal d. Recognize and identify the parts of the body which aid in proper breathing techniques e. Critique performances 	<ol style="list-style-type: none"> 2. AR.9-12.1.1.12.2 AR.9-12.1.3.12.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.C.2 AR.9-12.1.4.12.B.1
<ol style="list-style-type: none"> 3. <i>Acquire and incorporate a sense of timing within a given frame of time in accordance with specific performance activities</i> <ol style="list-style-type: none"> a. Monitor performance length and modify/adjust accordingly b. Incorporate timed cues into individual and group performances to increase the level of spontaneity and maintain flow 	<ol style="list-style-type: none"> 3. AR.9-12.1.1.12.2 AR.9-12.1.3.12.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.C.2
<ol style="list-style-type: none"> 4. <i>Create the illusion of the “first time”</i> <ol style="list-style-type: none"> a. Draw upon observation, concentration and sensory recall in the creation of a realistic scene/character(s) 	<ol style="list-style-type: none"> 4. AR.9-12.1.1.12.2 AR.9-12.1.3.12.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.C.2

Inter-Disciplinary Connections:

1. **Music** (pop/rock/R&B)
2. **Science** (anatomy for understanding breathing)
3. **English** (allusions to classic works of literature)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Basic Drama Projects* (Perfection Learning/ Tanner)
2. *Improv Ideas* (Meriwether Publishing LTD)
3. *Drama, Games & Improvs* (Meriwether Publishing LTD)
4. *Whose Line is It Anyway?* (Recordings and/or youtube.com)

Students will write:

Suggested activities:

1. Plot sketches (i.e. retelling of a fairytale)
2. Reflective journal responses
3. Critiques of shows seen during own time
4. Peer-evaluations of performances

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

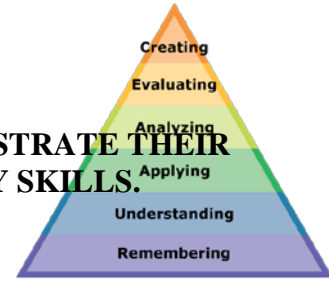
Suggested list of specific activities:

- **Whole class instruction** - Introduction to the history and structure of improvisation
- **Journal writing** – self-reflection on individual performances, critiques of peer-performances, ideas for future performances, self and peer evaluations, experimenting with style, taking risks with writing
- **Actor’s workshops** - individual performance conferences, large group/small discussions, project proposals, modeling of techniques and skills
- **Note-taking** – responses to informational texts, terminology definitions
- **Student presentations** – performances and rehearsals
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

Adherence to 504 plans and IEP's

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

Adherence to 504 plans and IEP's

Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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Template ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING
21ST CENTURY GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Theater Arts/ Unit #2: Acting	Unit Summary: This unit will provide the students will with fundamental knowledge
Grade Level(s): 9-12	of the creative and artistic process of acting for theater. Through reading, script interpretation, acting and performance, students will acquire a common core of acting terms and apply various acting strategies to individual/ensemble performances.
Essential Question(s): <ol style="list-style-type: none"> 1. How do improvisational activities prepare an actor for monologue/ensemble acting? 2. What are the various methods of training in drama? 3. What background work is required of a performer preparing for a role? 4. Why is it important to create a personality and a sub-text for a character? 5. How do movements, gestures, and expressions help improve and support a scene? 6. How do posture, breathing and voice control affect a performance? 7. What are the benefits of actors using/ sharing/ understanding a common theater language? 	Enduring Understanding(s): <ol style="list-style-type: none"> 1. Teamwork is crucial for a successful production and relationship building. 2. The importance of higher level and divergent thinking, previously used in improvisation, will now be applied to scripted performances. 3. Training in motion, communication and memory/sensory recall is necessary for dramatic presentations. 4. There is a tangible difference between improvisation and acting. 5. Acting is a verbal and non-verbal process. 6. An understanding of one's body contributes to an effective and accurate performance. 7. Knowledge of the domain-specific vocabulary enables an actor to work comfortably and efficiently on the stage.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. <i>Distinguish various approaches to acting</i> <ol style="list-style-type: none"> a. Utilize both objective and subjective acting techniques b. Adapt appropriate techniques to given roles/characters 	<p>1.AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3</p>
<ol style="list-style-type: none"> 2. <i>Construct a character</i> <ol style="list-style-type: none"> a. Analyze character motives b. Delineate emotional, mental, and spiritual aspects of a character c. Establish specific physical choices to convey character, motivation, objective and obstacle 	<p>2.AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3</p>
<ol style="list-style-type: none"> 3. <i>Develop vocal acting techniques</i> <ol style="list-style-type: none"> a. Apply actor's natural resources (voice, body, intellect, imagination) to performances b. Employ proper breathing and articulation to produce vocal tone, diction, pitch, projection and inflection 	<p>3.AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3</p>
<ol style="list-style-type: none"> 4. <i>Demonstrate awareness of stage movement</i> <ol style="list-style-type: none"> a. Read and interpret stage directions b. Demonstrates choreographed movement (blocking) c. Translates choreographed movement into blocking, business and gesture 	<p>4.AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3</p>

Inter-Disciplinary Connections:

1. **History** (interpretation of historical characters)
2. **Dance/ Physical Education** (movement and coordination)
3. **Science** (anatomy for understanding breathing, volume, inflection)
4. **English** (allusions to and usage of classic works of literature)
5. **Multi-Discipline** (themed assemblies- i.e. bullying, prom, social awareness, tolerance)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Basic Drama Projects* (Perfection Learning/ Tanner)
2. *Drama, Games & Improvs* (Meriwether Publishing LTD)
3. *The Theater Audition Book* (Meriwether Publishing LTD)
4. *Ultimate Scene Study Series* (Smith and Kraus)
5. Selected published one-acts and plays
6. Selected scenes from film, theater and television

Students will write:

Suggested activities:

1. Character sketches
2. Role scoring
3. Script scoring
4. Compose an original monologue and/or scene
5. Critiques of shows seen during own time
6. Peer-evaluations of performances

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

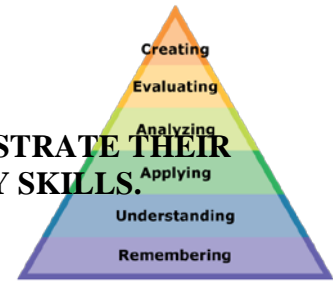
How will students uncover content and build skills.

Suggested list of specific activities:

- **Whole class instruction** - Introduction to the history and structure of improvisation
- **Journal writing** – self-reflection on individual performances, critiques of peer-performances, ideas for future performances, self and peer evaluations, experimenting with style, taking risks with writing
- **Actor’s workshops** – introduce audition preparation techniques, individual performance conferences, large group/small discussions, project proposals, modeling of techniques and skills
- **Note-taking** – responses to informational texts, terminology definitions
- **Student presentations** – performances and rehearsals
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.
IDENTIFY BLOOM'S LEVELS.**



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Black Horse Pike Regional School District Curriculum
Template ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING
21ST CENTURY GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Theater Arts/ Unit #3: Musical Theater</p>	<p>Unit Summary: This unit will provide the students with fundamental knowledge of the evolution of musical theater and the skills needed to create a coherent production. Through practice and application, students will recognize how variables such as budget, staffing, acting, scenery, lighting, music and selection of a production ensure the success of a musical. Students will also gain exposure to and appreciation of classic musicals through critical viewing, reading, and listening.</p>
<p>Grade Level(s): 9-12</p>	
<p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. What are the types of musical theater? 2. What are the special concerns in planning and directing a musical? 3. What performance principles work well for actors in a musical play? 4. What are the special staging requirements of a musical play? 5. What background work is required of a performer preparing for a role? 6. Why is it important to create a personality and a sub-text for a character? 7. How can the integration music enhance a production? 	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. Musical theater is the development of productions from the origins of opera to contemporary 21st century musicals. 2. The elements of budget, staffing, acting, scenery, lighting, music and selection of actors are crucial to the success of a production. 3. Stress the first beat of each measure, make the words intelligible, sing “through the eyes,” play out to the audience, keep the scene focused, be alive in character, play in a state of action, and enjoy the moment. 4. Musical productions require special considerations in the areas of scenery, costumes, choreography, and lighting; additionally, the music must coincide accordingly with the action on stage. 5. An understanding of one’s body, breathing, voice and posture contributes to an effective and accurate performance, as well as training in motion, communication and memory/sensory recall. 6. There are multiple physical, emotional, vocal, internal, external, and observational keys to understanding the development of a character. 7. Music conveys humor, pathos, love and anger which are communicated through the production.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. <i>Distinguish the varied aspects required to produce a musical</i> <ol style="list-style-type: none"> a. Define and identify the necessary elements specific to a musical b. Determine the obstacles faced within the compilation and production of a musical c. Assess and critique a performance and performance skills 	<ol style="list-style-type: none"> 1. AR.9-12.1.1.12.2 - AR.9-12.1.3.12 AR.9-12.1.3.12.C.2 AR.9-12.1.4.12.B.1 AR.9-12.1.4.12.2
<ol style="list-style-type: none"> 2. <i>Construct a character</i> <ol style="list-style-type: none"> a. Analyze character motives b. Delineate emotional, mental, and spiritual aspects of a character c. Establish specific physical choices to convey character, motivation, objective and obstacle 	<ol style="list-style-type: none"> 2. AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3
<ol style="list-style-type: none"> 3. <i>Develop vocal acting techniques</i> <ol style="list-style-type: none"> a. Apply actor’s natural resources (voice, body, intellect, imagination) to performances b. Employ proper breathing and articulation to produce vocal tone, diction, pitch, projection and inflection 	<ol style="list-style-type: none"> 3. AR.9-12.1.1.12.2 AR.9-12.1.1.12.C.2 AR.9-12.1.3.12.1 AR.9-12.1.3.12.2 AR.9-12.1.4.12.A.3
<ol style="list-style-type: none"> 4. <i>Delineate the timeline of musical theater</i> <ol style="list-style-type: none"> a. Examine the evolution of musical theater from opera to contemporary productions b. Apply concepts learned in the origins of musical theater to the formulation of new, original productions c. Debate how musicals are a projections of cultures and /or time periods 	<ol style="list-style-type: none"> 4. AR.9-12.1.2.12.A.1 AR.9-12.1.2.12.2 AR.9-12.1.2.12.A.2 AR.9-12.1.3.12.C.1 AR.9-12.1.4.12.1 AR.9-12.1.4.12.A.3 AR.9-12.1.4.12.4

Inter-Disciplinary Connections:

1. **History** (interpretation of historical characters)
2. **Dance/ Physical Education** (movement and coordination)
3. **Science** (anatomy for understanding breathing, volume, inflection)
4. **English** (allusions to and usage of classic works of literature)
5. **Math** (geometric dimensions for set design and measurement of available stage space)
6. **Multi-Discipline** (themed assemblies- i.e. bullying, prom, social awareness, tolerance)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Basic Drama Projects* (Perfection Learning/ Tanner)
2. *Drama, Games & Improvs* (Meriwether Publishing LTD)
3. *The Theater Audition Book* (Meriwether Publishing LTD)
4. *Ultimate Scene Study Series* (Smith and Kraus)
5. Selected published one-acts and plays
6. Selected scenes from film, theater and television

Students will write:

Suggested activities:

1. Character sketches
2. Role scoring
3. Script scoring
4. Compose an original monologue and/or scene
5. Critiques of shows seen during own time and/or class time
6. Peer-evaluations of performances
7. Incorporate existing songs from various musicals into an original scene

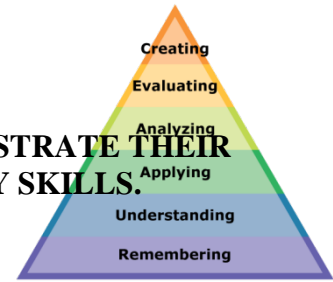
PART III: TRANSFER OF KNOWLEDGE AND SKILLS
DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Suggested list of specific activities:

- **Whole class instruction** - Introduction to the history of musical theater and vocal warm-ups
- **Journal writing** – self-reflection on individual performances, critiques of peer-performances, ideas for future performances, and self and peer evaluations
- **Actor’s workshops** - individual performance conferences, large group/small discussions, project proposals, Socratic Seminars, modeling of vocal training techniques and skills
- **Note-taking** – responses to informational texts, terminology definitions
- **Student presentations** – performances and rehearsals
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING
IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR
UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.
IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

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21ST CENTURY GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Theater Arts/ Unit #4: The History of Drama</p>	<p>Unit Summary: This unit will provide the students with fundamental knowledge of the origins of drama from a designated historical period. Through reading, script study, acting and performance, students will acquire an understanding of how drama is a reflection of the values of a culture and recognize how past (and present) cultures use drama as an artistic and educational medium.</p>
<p>Grade Level(s): 9-12</p>	<p>Unit Summary: This unit will provide the students with fundamental knowledge of the origins of drama from a designated historical period. Through reading, script study, acting and performance, students will acquire an understanding of how drama is a reflection of the values of a culture and recognize how past (and present) cultures use drama as an artistic and educational medium.</p>
<p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. How does culture affect drama through history? 2. What contributions did past cultures make to the art of modern drama? 3. Why is it important to research a time period for dramatizations? 4. How does drama reflect the lives and values of people in the past? 5. What were the different types of drama written and performed in the past? 6. How do past forms of drama compare with present forms? 	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. Drama is a reflection of history and culture. 2. Understanding the world's historical events helps to portray the drama medium of that time period. 3. Cultural and historical research supports artistic choices in the staging, set, costuming, props, make-up etc...in order to maintain authentic production concepts. 4. Values, morals and themes explored in past era plays (i.e. classical Greek/Roman, Shakespearean, Renaissance comedy, etc...) reflect the social, political and economic interests of that time period. 5. Identifying elements of traditional dramas from past time periods broadens an actor's repertoire and capacity to work with numerous styles of scripts/plays. 6. Recognizing how drama has evolved over time to fit the needs of its ever changing actors/audience allows students to more fully appreciate the art of drama.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. <i>Indicate the fundamental elements that define a specific time period in drama history (i.e. script style, character archetypes, allusions)</i> <ol style="list-style-type: none"> a. Classify and identify the elements of drama unique to that genre b. Define terms used in conjunction with a historical time period 	<p>1.AR. 9-12.1.412.A.3 AR. 9-12.1.4.12.4 AR. 9-12.1.4.12.1</p> <p>2.AR. 9-12.1.412.A.2 AR. 9-12.1.4.12.1</p>
<ol style="list-style-type: none"> 2. <i>Demonstrate awareness of values, social customs and political beliefs</i> <ol style="list-style-type: none"> a. Examine a play/monologue or scene to interpret what it reveals about culture of a historical society b. Rationalize a play’s structure and purpose (then vs. now) c. Translate classical texts to modern language 	<p>3.AR. 9-12.1.412.A.2 AR. 9-12.1.4.12.A.3 AR. 9-12.1.4.12.A.4</p>
<ol style="list-style-type: none"> 3. <i>Compare content and structure of historical plays with contemporary ones</i> <ol style="list-style-type: none"> a. Communicate the evolving purpose of drama b. Contrast styles of past playwrights vs. present day ones c. Assess value of drama for past and present societies 	

Inter-Disciplinary Connections:

1. **History** (interpretation of historical characters, times and places)
2. **English** (allusions to and usage of classic works of literature)
3. **World Languages** (origins of word and word parts in vocabulary of various historical times)
4. **Multi-Discipline** (fashion/costumes of era, overcoming technological limitations, use of art in masks, symbolic set pieces)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Nine Muses: Modern Plays from Classic Myths* (Perfection Learning)
2. *Scenarios of the Commedia dell'Arte* (Limelight Editions)
3. *Basic Drama Projects* (Perfection Learning/ Tanner)
4. *The Theater Audition Book* (Meriwether Publishing LTD)
5. Selected published one-acts and plays
6. Selected scenes from film, theater and television

Students will write:

Suggested activities:

1. Modernize/translate a period era monologue (individual)
2. Modernize, translate or write a scene in the style of a historical period
3. Peer-evaluations of performances
4. Score role/character sketches

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

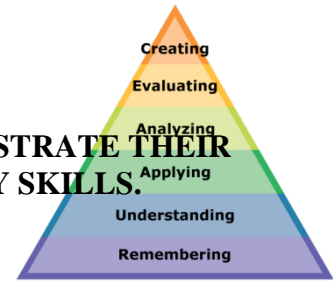
DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Suggested list of specific activities:

- **Whole class instruction** - introduction to the history, major playwrights, and dramatic styles of a specific time period
- **Journal writing** – self-reflection on individual performances, ideas for future performances, self and peer evaluations, experimenting with old styles, writing to update text and ideas
- **Actor’s workshops** - individual performance conferences, large group/small discussions, project proposals, modeling of techniques and skills
- **Note-taking** – responses to informational texts, terminology definitions
- **Student presentations** – performances and rehearsals
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING
IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR
UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.
IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
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Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
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 GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Theater Arts/ Unit 5 Production</p>	<p>Unit Summary: “Great art conceals art.” Konstantin Stanislavski The design and technical elements of a production, along with the work of</p>
<p>Grade Level(s): 9-12</p>	<p>the actors, create the delicate illusionary reality of theater. The illusion that the spectators see is just that. A great performance doesn’t simply happen; it is the product of organization, teamwork, talent, and dedication. The production team is responsible for the challenging work of getting a play from the written word to the stage.</p>
<p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. What sequence of events must occur for a play to move from the pages of a script to a live performance before an audience? 2. What is the role of a producer? 3. Who is responsible for handling the money? 4. Who comprises the production design team? 5. What is the “production concept?” 6. How does the production concept evolve? 7. What is the director’s job once production concept is created? 8. How does the director move the production concept to the stage? 9. What is the purpose of the rehearsal process? 10. What is the role of the production manager? 	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. Every successful production has a strong organizational structure that follows a fairly standard pattern, from the selection of the play through opening night. 2. Once a script is selected, the producer secures the legal rights to produce it and hires the production design team. 3. The production design team is comprised of the director, the designer, and the actors. 4. The business manager is in charge of the money, paying the bills and handling publicity, ticket sales, and program issues. 5. The production concept is the central idea that unifies the artistic vision of the producer, director, and designers. 6. The personality, training, and prior experiences of each team member will shape and color his or her thoughts about the play. 7. The director’s job is to mold these individual artistic ideas and expressions into a unified vision so that each designer’s work supports the word of the other designers as well as the central artistic theme of the production. 8. The director develops a plan for the audition/casting process; prepares prompt book to record blocking and other notations; and creates and implements a complete rehearsal/production schedule. 9. The rehearsal process is a means of refining and revising work leading to a finished performance. 10. The production manager keeps track of the various stages of development for a production, maintains a master calendar, coordinates the assignment of personnel and rehearsal spaces, and schedules production meetings and other necessary activities.

<p>11. What is the role of the stage manager?</p> <p>12. Who is responsible for the visual appearance and function of the scenic and property elements used in a production?</p> <p>13. Who coordinates the construction of all scenery and properties?</p> <p>14. What performance space factors influence the types of sets that a designer can create?</p> <p>15. What design requirements must all set designs meet?</p> <p>16. Who determines the use of lights and special visual effects used in a production?</p> <p>17. Why does a theater use so many different types of lights?</p> <p>18. What factors does a costume designer take into consideration when sketching and building costumes?</p>	<p>11. The stage manager assists the director during rehearsals and is responsible for all back stage activity after the show opens.</p> <p>12. The scenic designer, the scenic artist, the paint crew, and the property master and crew are responsible for the visual appearance and function of the scene and property elements.</p> <p>13. The technical director, under the artistic supervision of the scenic designer, oversees construction of building of scenery and properties, mounting of them on the stage, and overseeing the work of the scenic and property crews during rehearsals and performances.</p> <p>14. Proscenium (three stage walls and an “invisible” fourth wall), thrust (low platform that juts out into the audience), and arena (theater-in-the-round) stages engage the audience in different ways so they require types different sets</p> <p>15. All sets must provide adequate space for movement, including various areas and levels to provide variety and interest; communicate time and place in which the action occurs and the cultural, social, and economic status of the characters; through color and texture, convey the mood and style of the play; be technically usable and safe; be pleasing to the eye; and include set pieces that are functional and contribute to the overall design of the set.</p> <p>16. The lighting designer, with the assistance of the master electrician and various electricians (for the hanging, focusing, and running of lighting equipment), designs, installs, and operates the lighting instruments and special effects needed to make everything on the stage clearly visible to the audience, to direct spectators’ attention to a specific place, and to reflect the setting and mood of a production.</p> <p>17. Each type of instrument, along with various accessories, throws a different beam of varying intensity and focus, depending on the needs of a particular scene, including mood, time of day, and location.</p> <p>18. Costume personnel create designs that reflect the relevant fashion trends of the time period of the play, choose fabrics that are durable but able to accommodate the range of emotion and physicality of a particular role, and reveal the personality of the character for whom a costume is designed.</p>
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19. How do make-up personnel contribute to the quality of a production?	19. The make-up designer and crew work with the costume designer to create a look for each actor that will visually support the character.
20. How does sound enhance performances and the overall quality of the production?	20. From the sound-reinforcement system to the use of pre-recorded music and aural special effects, the sound designer is responsible for ensuring that the actor's voices are properly amplified, that the play is skillfully underscored, and that what the audience hears will be experienced as an integral part of the play.
21. How do production team members access information they need to make decisions about their designs?	21. The dramaturg plays a vital part in a production team, reading scripts carefully and conducting research into the play's historical and societal issues and shares that information with the rest of the team and the actors.
22. Who handles the house on the nights of the production?	22. The house manager is in charge of the seating and comfort of the audience members and supervises the ushers.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets:</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. Identify the various positions on a production team and describe their specific roles. 2. Demonstrate an understanding of the interrelationship between the technical aspects of production and the on-stage performers. 3. Work collaboratively with technical and production staff to coordinate all production details. 4. Apply technical knowledge of safety procedures and practices in the theater environment. 5. Research and select a one-act play for production. 6. Form a production team. 7. Create a production concept for a one-act play. 8. Research and create a budget. 9. Audition, cast, and direct students in a performance. 10. Conduct research to inform the design of sets, costumes, sound and lighting for a dramatic production. 11. Draw a set floor plan for play using a 1/12 scale. 12. Design and create a set model and stage diagram or a production. 13. Create a lighting plot for a production. 14. Design costumes and create a costume plot, including a color wheel and fabric swatches. 15. Develop a make-up morgue. 16. Learn and use the principles of effective make-up. 	<p>AR.9-12.1.1.12.3 AR.9-12.1.1.12.C.3</p>

17. Select music to underscore a production.
18. Select special effects to enhance a production.
19. Create a cue sheet for a production.
20. Create a promotional plan for a production.

Extended study:

1. Intern with a member of the production staff of a mainstage production.
2. Participate as a member of a technical crew or a management team for a mainstage production
3. Lead a technical crew in a mainstage production
4. Assume responsibility for the coordination of all aspects of a production by stage managing a mainstage event.
5. Operate a light and/or a sound board.
6. Differentiate among the various type of lighting instruments and their functions.
7. Identify the parts of a basic sound system and explain the function of each.
8. Build a costume, from design to finish.
9. Apply character make-up, using standard stage make-up and tools, along with liquid latex, derma wax, collodion, crepe hair, spirit gum, and/or hair whitener.
10. Build a flat.
11. Develop a technical portfolio.

Inter-Disciplinary Connections:

1. **Music** (for underscoring)
2. **Science** (for electrical circuits and sound)
3. **Art** (for color blending in lighting)
4. **History** (for the development of the technical aspects of theater over the centuries)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Basic Drama Projects* (Perfection Learning/ Tanner)
2. *Theatrical Design and Production* (McGraw Hill)

Students will write:

Suggested activities:

1. Create a production concept for an original one-act play.
2. Maintain a journal of approaches to coaching actors and solving artistic problems with a production.
3. Describe the designs, fabrics, and colors of costumes to be used in an original one-act play
4. Research and report on the development of staging (early mechanics through modern technology), theater lighting, sound effects, the art of costuming, and make-up.

PART III: TRANSFER OF KNOWLEDGE AND SKILLS
DESCRIBE THE LEARNING EXPERIENCE.

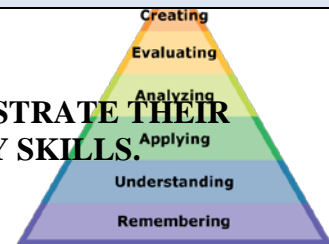
How will students uncover content and build skills.

Suggested list of specific activities:

- **Whole class instruction** - Introduction to the roles of the production staff
- **Journal writing** – notes for the various members of the production staff
- **Production meetings**
- **Note-taking** – responses to informational texts, terminology definitions
- **Student presentations** – set designs, costume plots, make-up designs, lighting and sound designs
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.
IDENTIFY BLOOM’S LEVELS.



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

Adherence to 504 plans and IEP’s

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

Adherence to 504 plans and IEP’s

Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

Adherence to 504 plans and IEP's

Black Horse Pike Regional School District Curriculum
Template ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING
 21ST CENTURY GLOBAL SKILLS

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Theater Arts/ Unit #6: Careers in Theater</p>	<p>Unit Summary: In this unit, students will examine the many and varied jobs that exist in the theater world. Students will research the theater and film industry in order to gain exposure and awareness of the careers related to performance, design and production.</p>
<p>Grade Level(s): 9-12</p>	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. There is a multitude of career choices in the area of theater and film: screenwriter/playwright, make-up artist, costume/special effects designer, stunt person, director/producer, props/stage manager, animator, etc... 2. There is a collaborative effort among the various roles needed to create a successful production 3. Identifying individual strengths, personal skills, aptitudes and abilities will allow for professional success in theater/film
<p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. What are the possible careers related to the theater/film industry? 2. How do theater careers work together to create a successful production? 3. What are the qualifications needed in order to secure a position in the field of theater/film? 	

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Targets</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> 1. <i>Distinguish the qualifications needed to acquire a career in the field of theater/film</i> <ol style="list-style-type: none"> a. Define and identify the necessary qualifications specific to each position within its respective field b. Determine the potential obstacles faced in pursuit of a career in theater or film 2. <i>Examine how various occupations work collaboratively and creatively to produce a successful play/film</i> <ol style="list-style-type: none"> a. Present information, findings or supporting evidence that validate the need for component careers to work together b. Hypothesize possible outcomes if collaboration is not achieved in the film/theater industry 	<ol style="list-style-type: none"> 1. AR.9-121.4.12.A.2 AR.9-121.1.12.3 2. AR.9-121.4.12.B.3 AR.9-12.1.3.12

Inter-Disciplinary Connections:

1. **Science** (anatomy for understanding breathing, volume, inflection)
2. **English** (compilation of cohesive resume, mock interviews/auditions and public speaking practice)
3. **Media/Technology** (research various careers, on-line primary sources and informational interviews)
4. **Business** (budgeting, planning, organizing, scheduling, networking, etc...)
5. **Art** (critical study of aesthetics for set, lighting, costume and make-up design)
6. **Multi-Discipline** (themed assemblies- i.e. bullying, prom, social awareness, tolerance)

Students will engage with the following text:

1. *The Stage and the School* (Glencoe/ McGraw-Hill)

Suggested additional texts and resources:

1. *Basic Drama Projects* (Perfection Learning/ Tanner)
2. *Drama, Games & Improvs* (Meriwether Publishing LTD)
3. *The Theater Audition Book* (Meriwether Publishing LTD)
4. *Ultimate Scene Study Series* (Smith and Kraus)
5. Selected published one-acts and plays
6. Selected scenes from film, theater and television

Students will write:

Suggested activities:

1. Compile a resume and conduct and participate in mock interview/audition
2. Complete a research project and develop a presentation that utilizes technology
3. Trace the production history of a play/film
4. Examine and annotate the biography of an individual who has achieved success in the industry
5. Respond in journal format to guest speakers

PART III: TRANSFER OF KNOWLEDGE AND SKILLS
DESCRIBE THE LEARNING EXPERIENCE.

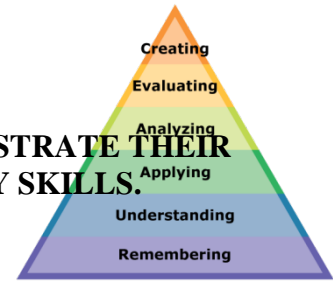
How will students uncover content and build skills.

Suggested list of specific activities:

- **Whole class instruction** – small and large group discussions about the decisions that affect actors
- **Note-taking**– Cornell notes based upon peer presentations and/or speakers
- **Student presentations** – oral reports, power points/prezis on choice topics
- **Objective tests and vocabulary quizzes**

PART IV: EVIDENCE OF LEARNING

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.
IDENTIFY BLOOM'S LEVELS.**



Formative Assessments:

Quizzes, tests, homework, class discussions, understanding checks, individual conferences, rehearsal activities

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Summative Assessments:

Benchmarks & final assessments – N/A

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

Performance Assessments:

Projects, critiques (oral/written) and presentations

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- Supply advanced students with more challenging materials

