

PARK RIDGE SCHOOL DISTRICT

Park Ridge, New Jersey



Theatre and Dance Curriculum Guide

Approved by Park Ridge Board of Education – August 27, 2012

Language Arts Literacy Curriculum Guide

All 7-12 teachers participated in the Language Arts curriculum revision process days during the 2011 – 2012 school year, thereby affording opportunities for teachers to add their knowledge and professional experiences to the process. Teachers on the curriculum revision committee based the curriculum on the National Common Core Standards, teacher input and recommendations collected from collaboration efforts. The curriculum writing committee members will act as a resource for their department colleagues. Opportunities to discuss the curriculum implementation, teaching strategies, resources, as well as reflections and concerns will be provided during the 2012-13 school year.

I am grateful to the curriculum committee members for the many hours and expertise they devoted to writing this curriculum guide. The committee members are commended for their efforts and interest in providing the Park Ridge School District with a thorough curriculum that aligns with the National Common Core Standards for Language Arts Literacy.

According to the 2010 National Common Core Standards Initiative, “The Common Core Standards are designed to provide a clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With our students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy.”

Cathy Timpone, Ed. D.

Director of Curriculum & Instruction

Language Arts Literacy Curriculum Guide

Grades 7-12 Curriculum Writing Committee:

Meredith McCamble revised:

Reading 7 Curriculum Guide

Michelle Muller revised:

English 7 Curriculum Guide

Melissa Quackenbush revised:

English 8, Reading 8, English 9, English 9 Honors Curriculum Guides

Stephanie Buckley revised:

Speech and Drama 7, Speech and Drama 8, American Literature, American Literature Honors, Express Yourself, Acting in Performing Arts I and II, Theatre and Dance, Public Speaking, and At The Movies Curriculum Guides

Maria Papadopoulas revised:

Children in Film, British Literature, Themes in world Literature
Creative Writing I, II, and III, Journalism I, II, III,
Pulp Fiction, and Freshman Focus

Christine Dow revised:

SAT Preparation for Reading and Writing

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Board Approval Date: August 27, 2012

**PARK RIDGE SCHOOL DISTRICT
PARK RIDGE, NJ**

ENGLISH DEPARTMENT, 2012 – 2013

COURSE TITLE/GRADE & SUBJECT: Theatre & Dance/ gr. 9-12 English

COURSE #: 1635

PREREQUISITE: Successful completion of 8th grade

TIME ALLOCATION: Half year - five days per week (44 minutes per day) – 2.5 credits

TEXTS: *The Stage and the School* (Schanker & Ommanney)
 Learning About Dance (Ambrosio)

COURSE PHILOSOPHY:

Theater and Dance provides experience in the performing arts for students as audience members and performers. Students will be exposed to music, theater and dance via excerpts of filmed performances, guest lecturers and fieldtrips.

Theater and Dance provides an overview of and an introduction to the theater and dance as art forms: their nature, elements, genres, styles, and techniques. Course content is based on the supposition that a love for and knowledge of the performing arts—whether as an active participant or simply as a member of an audience—is a significant means of enriching individual human existence.

Discussions and other course activities will center, generally, on three areas: (1) the personal significance of the performing arts; (2) aspects of production; and (3) the structure and forms of drama and movement.

OVERARCHING ENDURING UNDERSTANDINGS:

- Theatre and the arts play a significant role in human history and culture.
- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.
- Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.

- Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.
- 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.
- Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.
- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- Art and art-making reflect and affect the role of technology in a global society.
- Artwork may be both utilitarian and non-utilitarian; Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.
- Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.
- Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.
- Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- Dance production is collaborative and requires choreographic, technological, design, and performance skill.

OVERARCHING ESSENTIAL QUESTIONS:

- Why are theatre and the arts important?
- What impacts art-making?
- Why are acting techniques important?
- How is theatre production both an art and a science?
- How do actors expand develop their characters?
- What impacts an individual's ability to create and/or interpret art?
- Why is access to the arts important?
- How do the choices of artists and their use of technique make for believable presentations?
- How are archetypes featured in culture and art?
- How does technology impact the arts?
- How is art assessed?
- How can personal style be developed?
- How is style featured in dance?
- How do form and content impact aesthetic quality?
- What impacts dance artistry?
- What is required for a dance production to be successful?

TABLE OF CONTENTS:

UNIT 1 What are Theatre and Dance?

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UNIT 6 Producing the Musical Play

UNIT ONE: WHAT ARE THEATRE AND DANCE?

UNIT SUMMARY:

The unit introduces students to the basic vocabulary, conventions and theories of theater and dance. Students will explore exercises for overcoming stage fright and understand the expectations of theater discipline. In addition, students will understand the more abstract elements of the performing arts. Humanities are a means of making sense out of the human experience and answering eternal questions about existence and purpose. This unit introduces humanistic questions, such as “Who am I?” and “Why am I here?” that will be revisited throughout the semester.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

Students learn theater and dance vocabulary, read theater criticism, write original theater reviews and participate in class discussions (Language Arts). In addition, students will trace the history of the performing arts from its inception in Ancient Greece to Wagner’s concept of *Gesamtkunstwerk* (Social Studies).

The discussions of theater and dance history credit the contributions of the many different countries (Global Awareness). The theater discipline unit teaches students to appreciate the work of theater artists and reviews how to behave as an audience member (Civic Literacy). Both Theatre and Dance challenge young artists to consider their existences and purposes in the world (Health Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD

- 1.1.8.C.2: Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
- 1.1.12.A.2: Categorize the elements, principles, and choreographic structures of dance masterworks.
- 1.1.12.C.1: Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western theatre traditions.

HISTORY OF THE ARTS AND CULTURE STANDARD

- 1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2: 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.

PERFORMANCE STANDARD

1.3.12.C.2: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.12.B.1: 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.

READING INFORMATIONAL TEXT STANDARD

RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

WRITING STANDARD

W.11-12.1a-e: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

SPEAKING AND LISTENING STANDARD

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- Why do the performing arts have their own language and conventions?

UNIT ENDURING UNDERSTANDINGS:

- Theater and dance have their own languages and conventions.
- The humanities, which include theater and dance, attempt to

<ul style="list-style-type: none"> ▪ Why is theater and dance used to explore the human condition? ▪ Do the performing arts <u>need</u> a building with permanent seating, stage or special lighting equipment? ▪ Why is criticism necessary in the performing arts? ▪ How can stage fright help the performer? ▪ Why is theater discipline necessary? ▪ How is musical theater a “total artwork”? 	<p>answer eternal questions about humanity.</p> <ul style="list-style-type: none"> ▪ The ingredients of drama are performers, audience, place and light. ▪ Criticism and evaluation are necessary for the performing arts. ▪ Stage fright is natural and conquerable. ▪ Discipline and professionalism is required for the creative team, performers, technicians and audience members. ▪ Musical theater uses all elements of the arts, dance, music, theater and visual art.
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Time Allotment	Content	Skills	Assessment
<p>Week 1</p>	<ul style="list-style-type: none"> ▪ Stage language and conventions ▪ You and the theater 	<ul style="list-style-type: none"> ▪ SWBAT use stage language and conventions in class discussions ▪ SWBAT list the essential ingredients of drama ▪ SWBAT outline their personal connections to theater and dance 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Theater and dance vocabulary pre-reading and post-reading quiz ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation ▪ Theater scavenger hunt <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ You and the Theater timeline activity ▪ Humanities lecture/discussion
<p>Week 2</p>	<ul style="list-style-type: none"> ▪ How did drama come into being? ▪ Criticism and evaluation 	<ul style="list-style-type: none"> ▪ SWBAT trace the origins of the performing arts ▪ SWBAT defend the role of criticism in the humanities 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Theater history timeline ▪ Dance history timeline ▪ Annotating theater criticism ▪ Reviewing a production

<p>Week 3</p>	<ul style="list-style-type: none"> ▪ Stage Fright ▪ Theater discipline ▪ <i>Gesamtkunstwerk</i> 	<ul style="list-style-type: none"> ▪ SWBAT practice exercises that curb stage fright ▪ SWBAT respect the discipline of theater professionals ▪ SWBAT recognize the interconnectedness of the fine and performing arts 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation ▪ Stage fright “elimination” exercises <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Theater discipline contract ▪ <i>Gesamtkunstwerk</i> lecture/discussion
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<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> ▪ <i>The Stage and the School</i> (Shanker & Ommanney) ▪ <i>Learning about Dance</i> (Ambrosio) ▪ Web links (student-selected contemporary theater criticism) ▪ Theater models: Greek Amphitheater, Elizabethan Globe ▪ Theater renderings by Harry Berkheiser and Jonathan Samarro ▪ LCD projector or SmartBoard ▪ laptops ▪ Access to Little Theater 	<p>TEACHER NOTES/REFLECTIONS</p> <ul style="list-style-type: none"> ▪ Lessons on theater and dance vocabulary may be modified based on the results of the vocabulary pre-test) ▪ Students will select theater reviews on the web with guidance from the instructor
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UNIT TWO: “THE PLAY’S THE THING”

UNIT SUMMARY:

The text of a play is the nucleus around which the art of theater is centered. This unit will explore drama as a form of literature that is interpreted by actors, designers and directors. Students will understand the genres, styles and structures of theater. In addition, students will be exposed to a variety of plays that represent and defy the theatrical genres, styles and structures.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

The unit reviews literary terms already presented in Language Arts classes (plot, characterization, tragedy, comedy, etc.), asks students to research and present information, and challenges to student to create a one-act play (Language Arts).

In the process of researching various theater styles, students will grow in their awareness of the creative contributions of different countries as well as significant artistic differences and proclivities found internationally (Global Awareness).

STANDARDS

THE CREATIVE PROCESS STANDARD

- 1.1.12.C.1: Analyze examples of theatre’s influence on history and history’s influence on theatre in Western and non-Western theatre traditions.
- 1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques

HISTORY OF THE ARTS AND CULTURE STANDARD

- 1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12.A.2: 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.

PERFORMANCE STANDARD

1.3.12.C.1: 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.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS

RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

WRITING STANDARDS

W.11-12.2a-f: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.3a-e: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

W.11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

SL.11-12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- Why does a play need exposition, plot, character and theme?
- How do modern writers break the “rules” established by Aristotle?
- How does characterization in a play differ from characterization in a novel or short story?
- What are the defining features of a tragedy?
- What are the defining features of a comedy?
- What makes people laugh?
- How do modern writers combine theater styles?

UNIT ENDURING UNDERSTANDINGS:

- Narrative essentials of a written play influence how a production is developed.
- The influence of Aristotle on drama is significant.
- The structure of plays has changed in modern times.
- The parts of plot structure must be considered by actors.
- Methods of characterizations influence performance.
- Dramatists use dialogue, action and situation to create plays.
- The differences between tragedy and comedy are significant.
- A varieties of theatrical styles and their tenets are employed by actors.

TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
Week 4	<ul style="list-style-type: none"> ▪ Exposition, plot character and theme are narrative essentials of 	<ul style="list-style-type: none"> ▪ SWBAT list and understand the narrative essentials of plays 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework

	<p>a written play</p> <ul style="list-style-type: none"> ▪ Aristotle's <i>Poetics</i> established the three unities of drama ▪ Plot is defined by the initial incident, rising action, climax, falling action and conclusion 	<ul style="list-style-type: none"> ▪ SWBAT describe Aristotle's unities ▪ SWBAT use proper terminology when discussing the plots of plays 	<p>assignments and preparation for class</p> <ul style="list-style-type: none"> ▪ Teacher observation of student participation and performance ▪ Deconstructing Fairy Tales outline <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Aristotle's <i>Poetics</i> lecture/discussion ▪ Sitcom outline activity
Week 5	<ul style="list-style-type: none"> ▪ Playwrights characterize via dialogue and stage directions ▪ A tragedy is a play in which the protagonist fails to achieve desired goals or is overcome by opposing forces ▪ A comedy treats characters and situations in a humorous way ▪ Causes of laughter include exaggeration, incongruity, anticipation, ambiguity, recognition, protection and relief 	<ul style="list-style-type: none"> ▪ SWBAT identify the playwrights' means of characterization ▪ SWBAT cite examples of comedies and tragedies. ▪ SWBAT determine the source of comedy in plays. 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance ▪ Read/analyze an excerpt of <i>The Sandbox</i> by Edward Albee ▪ "The Tortoise and the Hare" as a Comedy and Tragedy ▪ Causes of laughter improvisations <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Tragedy or Comedy Quiz ▪ Screen/analyze Anouilh's <i>Antigone</i>
Week 6	<ul style="list-style-type: none"> ▪ Plays are either representational or presentational ▪ Styles of theater ▪ Writing a play 	<ul style="list-style-type: none"> ▪ SWBAT differentiate between representation and presentational plays. ▪ SWBAT illustrate one of the major styles of theater. ▪ SWBAT respect the creative and intellectual process of a playwright 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance ▪ Original play pre-writing and editing activities <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Representational/Presentational film clip quiz ▪ Theater style research project/presentations ▪ Original one-act plays

TEACHER RESOURCES

- *The Stage and the School* (Shanker & Ommanney)
- *The Sandbox* (Albee)
- *Antigone* (Anouilh, film)
- Teacher-selected play excerpts
- Teacher-selected fairy tale texts
- Teacher-selected film clips
- Web links (student selected for theater style research)
- PowerPoint or SmartBoard software
- Microsoft Word (for drafting one-act plays)
- LCD projector or SmartBoard
- DVD Player
- laptops

TEACHER NOTES/REFLECTIONS

Excellent student one-act plays may be submitted to the International Thespian Society Troupe #4629 One-Act Festival at PRHS, the Bergen County Young Playwrights Festival or the Young Playwrights Festival of New Jersey.

UNIT THREE: PRODUCING A PLAY

UNIT SUMMARY:

Play production requires a team that transforms the text into a fully realized show with scenery, lighting, sound, costumes and makeup. The unit will review the roles of theater professions and their responsibilities. Students will understand the theatrical hierarchy and how productions with so many creative forces maintain a cohesive vision.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

As discussed in Unit One, theater is sometimes considered the combination of all art forms. In Unit Three, the theater bleeds into visual art and music as the roles of costume, light and sound designers are described. In addition, students continue to be challenged to participate in class discussion and presentations (Language Arts).

The role of the producer introduces the idea of Financial, Economic, Business and Entrepreneurial Literacy. The producer is responsible for the final health and profitability of a production.

STANDARDS

THE CREATIVE PROCESS STANDARD

1.1.12.C.3: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.8.A.7: Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

1.4.12.B.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING INFORMATIONAL TEXT STANDARD

RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the

course of the text.

WRITING STANDARD

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SPEAKING AND LISTENING STANDARD

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- Why must the production staff be led by the director?
- What can the actor do outside of rehearsal to improve rehearsals?
- What should the scenery do for the production?
- How can lighting complement the play?
- How can sound design contribute to the production?
- Why is good costuming so important?
- Why do stage settings, lighting and characters impact makeup design?

UNIT ENDURING UNDERSTANDINGS:

- Members of the production staff and their responsibilities are vital to the success of a performance.
- The director is in charge of the overall production.
- The actor is responsible for working with the director to create a character.
- Purposes and effects of scenery must be considered when designing a production.
- Basic lighting principles should be learned by all who are involved in theater.
- Special effects lighting can produce impact.
- Equipment used in sound recording and amplification is varied.
- Good costuming is essential to a production.
- Costumers follow a process and consider various factors in their design process.
- The advantages and disadvantages of renting, borrowing and building costumes must be considered in the production process.

	<ul style="list-style-type: none"> ▪ Stage settings, lighting and characters affect choices in makeup. ▪ Hierarchy of theater personnel is essential for a successful production process.
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TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
Week 7	<ul style="list-style-type: none"> ▪ The producer backs a show by finding financial investors and hires the staff ▪ The director is in charge of molding all aspects of the production into a unified whole 	<ul style="list-style-type: none"> ▪ SWBAT describe the various staff members of a theatrical production ▪ SWBAT visually indicate the hierarchy of the staff ▪ SWBAT list the responsibilities of producers and directors 	<p>Formative Assessments</p> <ul style="list-style-type: none"> • Teacher checking of homework assignments and preparation for class • Teacher observation of student participation and performance • Theater position classified ads <p>Summative Assessments</p> <ul style="list-style-type: none"> • Sample financial report • Sample rehearsal schedule
Week 8	<ul style="list-style-type: none"> ▪ The stage manager maintains the director's vision and observes regulations. ▪ Actors must do character work, beat work and memorize dialogue outside of rehearsal ▪ The scenic designer creates a set that gives the play visual dimensions in harmony with the aims of the director 	<ul style="list-style-type: none"> ▪ SWBAT list the responsibilities of the stage manager ▪ SWBAT prepare a character in a mock-rehearsal situation ▪ SWBAT create a set design that meets the needs of a play 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Sample rehearsal report ▪ Making a set model
Week 9	<ul style="list-style-type: none"> ▪ The lighting designer ensures that the actors are visible and can manipulate the audience's emotions via lighting ▪ The sound designer create sounds that are called for in the script and contributes to the mood of the production ▪ The costume designer must pay 	<ul style="list-style-type: none"> ▪ SWBAT recognize the impact of makeup, costumes, lighting and sound on a production 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance ▪ Lighting instrument demonstration ▪ Sound effects improvisations ▪ Dress-in-Character day ▪ Stage makeup basics lesson

	<p>attention to character and time period and decide to rent, borrow and/or build costumes</p> <ul style="list-style-type: none"> ▪ The makeup designer must take settings, lighting and characters into account when creating makeup looks 		<p>Summative Assessments N/A</p>
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<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> ▪ <i>The Stage and the School</i> (Schanker & Ommanney) ▪ Excerpt of <i>Smash</i> (NBC) ▪ Sample classified advertisement (TBD) ▪ Makeup plot (created by Jonathan Samarro) ▪ Set Design model (created by Jonathan Samarro) ▪ PRHS sound and lighting boards ▪ LCD projector or SmartBoard ▪ Guest Speakers (TBD—may require access to Skype) 	<p>TEACHER NOTES/REFLECTIONS</p> <p>Guest speakers depend of the availability of theater professions who positions are described in the unit. For example, in 2011 Adam Bashian (Actor), Michael Goodmark (Costume Designer), and Sam Scalamoni (Director) “visited” the class via Skype.</p>
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UNIT FOUR: DANCE PARTICIPANTS

UNIT SUMMARY:

The unit discusses the choreographer, dancer and audience as necessary participants in the world of dance. Information is given on the functions and responsibilities of each role and how each one is related to the other.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

While this unit continues to challenge students to write about and talk about the performing arts (Language Arts), there is a decisive emphasis on movement (Physical Education).

As students develop an appreciation for dance, they also learn the importance of a healthy body and proper technique (Health Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD

1.1.12.A.1: Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.

1.1.12.A.2: Categorize the elements, principles, and choreographic structures of dance masterworks.

1.1.12.A.3: Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.

1.1.12.A.4: Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.

PERFORMANCE STANDARD

1.3.12.A.1: Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

1.3.12.A.2: Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.

1.3.12.A.3: Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3: 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.

WRITING STANDARDS

W.11-12.2a-f: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

SPEAKING AND LISTENING

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- What are the choreographers "tools"?
- How is dance a language?
- What is the creative process?

UNIT ENDURING UNDERSTANDINGS:

- Choreographers communicate with the audience through the movement of dancers.
- Dance is a language of movements.

<ul style="list-style-type: none"> ▪ How can choreographers control space and time? ▪ Why are a dancer's eyes as an important (if not more important) than his body? ▪ How can a technically proficient mover be a "bad" dancer? ▪ Is the audience's opinion always valid? 	<ul style="list-style-type: none"> ▪ The creative process that each choreographer goes through is different. ▪ Choreographers manipulate the elements of space, time and energy. ▪ Focus is where and how dancers use their eyes and bodies. ▪ Dancers must have good techniques and be outstanding performers. ▪ Being able to clearly articulate why a dance was liked or not liked is an important part of understanding dance and an intelligent way to critique.
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TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
Week 10	<ul style="list-style-type: none"> ▪ Choreographers communicate with the audience through the movement of dancers ▪ Choreographers manipulate the elements of space, time and energy 	<ul style="list-style-type: none"> ▪ SWBAT describe the choreographer's responsibilities ▪ SWBAT define space, time and energy as a choreographer 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Choreographer Classified Advertisement ▪ Floor pattern poster/presentation
Week 11	<ul style="list-style-type: none"> ▪ The technique of a dancer is the proper placement and alignment of the dancer's body and how the dancer executes the movements ▪ Being able to clearly articulate why a dance was liked or not liked is an important part of understanding dance and an intelligent way to critique 	<ul style="list-style-type: none"> ▪ SWBAT describe the attributes of dancing technique 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Dancer Classified Advertisement ▪ 32-count movement phrase presentation

<p>Week 12</p>	<ul style="list-style-type: none"> ▪ Being able to clearly articulate why a dance was liked or not liked is an important part of understanding dance and an intelligent way to critique 	<ul style="list-style-type: none"> ▪ SWBAT critique dancers and choreographers 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance <p>Summative Assessments</p> <ul style="list-style-type: none"> ▪ Baryshnikov evaluation ▪ Critique of dance concert (live or filmed)
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<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> ▪ <i>Learning about Dance</i> (Ambrosio) ▪ <i>Turning Point</i> or <i>White Nights</i> (Baryshnikov films) ▪ Example of floor pattern (Jamie Sporn) ▪ LCD projector or SmartBoard ▪ Little Theater or other performance space ▪ Guest artists (TBD) 	<p>TEACHER NOTES/REFLECTIONS</p> <p>Guest artists depend of the availability of professional dancer/choreographers. During the 2011 – 2012 school year, visitors included Jeanine Burke (Hip Hop), Jamie Sporn (African and Modern) and Sandi Weinthal (Musical Theater). Guest artists will visit during Units Four and Five.</p>
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UNIT FIVE: DANCE GENRES

UNIT SUMMARY:

There are many dance genres and styles. Some of which had their beginnings in this century and some have been in existence for thousands of years. The unit will provide introductions to dance genres and styles (also referred to as “forms”) that are part of the dance world.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

Students will hone their research skills as they investigate and present information about various dance forms in the unit (Language Arts) . In addition, students will move beyond academic exploration as they survey the physicality of dance (Physical Education).

Additionally, a focus on Africa’s influence on Western movement shows dance as a multicultural art form (Global Awareness).

STANDARDS

THE CREATIVE PROCESS STANDARD

- 1.1.12.A.1: Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
- 1.1.12.A.2: Categorize the elements, principles, and choreographic structures of dance masterworks.
- 1.1.12.A.3: Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
- 1.1.12.A.4: Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
- 1.2.12.A.1: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

PERFORMANCE STANDARD

- 1.3.12.A.1: Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
- 1.3.12.A.2: Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.A.3: Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3: 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: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

WRITING STANDARDS

W.11-12.2a-f: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- Why is classical ballet associated with orchestral music?
- How do dancers/choreographers physically express concerns

UNIT ENDURING UNDERSTANDINGS:

- Large orchestral pieces of music are the norm for classical ballet.
- Modern dance choreographers are concerned with the human

<p>about the human condition?</p> <ul style="list-style-type: none"> ▪ Why is improvisational movement a challenge for even veteran dancers? ▪ How do cultural traditions impact movement? ▪ How does the role of choreographer change when creating show movement? ▪ Why should social dance influence professional movement? 	<p>condition and emotions.</p> <ul style="list-style-type: none"> ▪ There are no rules and regulations in modern dance. ▪ Improvisation in dance is the act of creating movement spontaneously. ▪ The main focus of creative movement is not the product, but the process. ▪ Folk dances are usually a participatory activity that reflect and promote cultural values/traditions. ▪ Musical Theater movement requires collaboration with the creative team of the show. ▪ Social dance influences the professional dance world.
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TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
Week 13	<ul style="list-style-type: none"> ▪ Pantomime and the use of literal gestures are often seen in classical ballet ▪ Contemporary ballet uses that same vocabulary of movement as classical ballet ▪ Contemporary ballet lacks a storyline or plot ▪ Modern ballet evolved as a direct revolt against the “restrictions” of ballet 	<ul style="list-style-type: none"> ▪ SWBAT recognize ballet dancing ▪ SWBAT differentiate between classical and contemporary ballet 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance ▪ Classical ballet vs. modern dance set designs <p>Summative Assessments N/A</p>
Week 14	<ul style="list-style-type: none"> ▪ Improvisation in dance is the act of creating movement spontaneously ▪ The main focus of creative movement is not the product, but the process ▪ Almost every country has its own folk dances that have been passed down from generation to 	<ul style="list-style-type: none"> ▪ SWBAT note the value of improvisation in dance ▪ SWBAT articulate the importance of creative movement for young dancers ▪ SWBAT highlight the role of community and culture in dance development 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance ▪ Improvisational movement activity ▪ Mirror partner activity ▪ Learning the Tarantella

	generation		Summative Assessments N/A
Week 15	<ul style="list-style-type: none"> ▪ Jazz movement can be traced back to Africa ▪ Social dance influences the professional dance world ▪ Musical Theater movement require collaboration with the creative team of the show 	<ul style="list-style-type: none"> ▪ SWBAT credit traditional African dance for jazz movement ▪ SWBAT to note the financial benefits of professional dance keeping an eye on social dance ▪ SWBAT fit the choreographer and dance captain into the theater staff hierarchy 	Formative Assessments <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class ▪ Teacher observation of student participation and performance Summative Assessments <ul style="list-style-type: none"> ▪ Dance forms research report ▪ Screening/critiquing <i>Carousel</i>

TEACHER RESOURCES <ul style="list-style-type: none"> ▪ <i>Learning about Dance</i> (Ambrosio) ▪ <i>Carousel</i> (film) ▪ Web links (student selected for dance genre research) ▪ PowerPoint or SmartBoard software ▪ LCD projector or SmartBoard ▪ DVD Player ▪ laptops ▪ Little Theater or other performance space ▪ Guest artists (TBD) 	TEACHER NOTES/REFLECTIONS <p>The Guest Artists visits described in Unit Four will continue during Unit Five.</p>
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UNIT SIX: PRODUCING THE MUSICAL PLAY

UNIT SUMMARY:

Musical theater is the combination of theater and dance. The unit introduces students to various kinds of musical theater and the demands musicals present for a show's production staff. By introducing students to these aspects of musical theater, they will have a better understanding of the genre as creative participants and observers.

21ST CENTURY THEMES:

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy

PRIMARY INTERDISCIPLINARY CONNECTIONS:

Unit Six of Theatre and Dance prepares students for the Final Exam which asks students to create a treatment for a new musical. Students will adapt a film (Language Arts) or an album (Music) into a musical.

As students learn about and create musicals, they must contemplate the potential economic ramifications of their shows' plots, dance styles and music (Financial, Economic, Business and Entrepreneurial Literacy).

STANDARDS

THE CREATIVE PROCESS STANDARD

1.1.12.A.1: Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.

1.1.12.A.2: Categorize the elements, principles, and choreographic structures of dance masterworks.

1.1.12.C.2: Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.

1.1.12.C.3: Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

PERFORMANCE STANDARD

1.3.12.A.1: Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

- 1.3.12.A.2: Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity
- 1.3.12.A.3: Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.A.4: Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.
- 1.3.12.C.1: 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: Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

AESTHETIC RESPONSES AND CRITIQUE METHODOLOGIES

- 1.4.12.A.1: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
- 1.4.12.A.2: Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis
- 1.4.12.A.3: 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.3: 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.B.1: 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.3: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

READING LITERATURE STANDARDS

- RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

WRITING STANDARDS

- W.11-12.3a-e: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- W.11-12.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing

feedback, including new arguments or information.

W.11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS

SL.11-12.1a-d: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners

SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

LANGUAGE STANDARDS

L.11-12.1a-b: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2a-b: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

21ST CENTURY LIFE SKILLS

9.1.12.A.1 Apply critical thinking and problem-solving strategies during structured learning experiences.

9.1.12.C.4 Demonstrate leadership and collaborative skills when participating in online learning communities and structured learning experiences.

UNIT ESSENTIAL QUESTIONS:

- Why are musical theater forms always evolving?
- How is musical theater a “total artwork”?
- How are the original choreographers and directors of musicals responsible for shaping the future of the show?
- How does song order impact a play’s narrative?

UNIT ENDURING UNDERSTANDINGS:

- Different forms of musical theater have developed over time.
- The challenges of planning a musical play are many.
- The director and choreographer of a musical play must be mindful of special concerns.
- The format of musical plays is unique.

TIME ALLOTMENT	CONTENT	SKILLS	ASSESSMENT
Week 16	<ul style="list-style-type: none"> ▪ A book is the script of a musical ▪ The composer writes the music ▪ The librettist writes the book ▪ The libretto is the book, 	<ul style="list-style-type: none"> ▪ SWBAT use proper terminology when referring to musicals’ parts and staff 	<p>Formative Assessments</p> <ul style="list-style-type: none"> ▪ Teacher checking of homework assignments and preparation for class

	including lines and lyrics		<ul style="list-style-type: none"> Teacher observation of student participation <p>Summative Assessments N/A</p>
Week 17	<ul style="list-style-type: none"> Ballads are usually about love or other string emotions Up-tempo songs are usually high energy I Am songs are any song that explains a character, a group of characters, or a situation I Want songs tell the audience what characters desire, what motivates them 	<ul style="list-style-type: none"> SWBAT recognize ballads and up-tempo songs SWBAT recognize “I Am” and “I Want” songs by their lyrical contents 	<p>Formative Assessments</p> <ul style="list-style-type: none"> Teacher checking of homework assignments and preparation for class Teacher observation of student participation <p>Summative Assessments</p> <ul style="list-style-type: none"> Musical libretto annotations Analysis of <i>Sunday on the Park with George</i>
Week 18	<ul style="list-style-type: none"> Movicals use the plots of popular films to inspire musicals’ stories and songs Jukebox musicals use popular musical to inspire characters and stories. 	<ul style="list-style-type: none"> SWBAT list Movicals that have been on Broadway or the West End SWBAT list Jukebox musicals that have been on Broadway or the West End 	<p>Formative Assessments</p> <ul style="list-style-type: none"> Teacher checking of homework assignments and preparation for class Teacher observation of student participation <p>Summative Assessments</p> <ul style="list-style-type: none"> Original musical creation project

<p>TEACHER RESOURCES</p> <ul style="list-style-type: none"> <i>The Stage and the School</i> (Schanker & Ommanney) <i>Learning about Dance</i> (Ambrosio) <i>Sunday in the Park With George</i> (film) <i>Sunday in the Park With George</i> (libretto) Web links (student-selected music resources and film clips) PowerPoint or Smartboard software LCD projector or SmartBoard laptops 	<p>TEACHER NOTES/REFLECTIONS</p> <ul style="list-style-type: none"> If the course is taught in the Spring Semester, <i>Sunday in the Park With George</i> may be replaced with whatever musical title PRHS is mounting that season. The students will extend the creations of their Movicals or Jukebox Musicals and present their work to the class in place of a traditional final exam.
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