

American
Musical
Theatre
Curriculum

Adopted

August

2017

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**Fair Lawn
Public Schools**

Fair Lawn, NJ

Fair Lawn School District

Committee Credits

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American Musical Theatre Curriculum

Scope and Sequence

Marking Period 1			
Weeks 1-10 The Basic Elements of Musical Theatre			
Week 1-3	Week 4-6	Week 7-9	Week 10
Basic Theatre Knowledge	Musical Staging	Musicality and Vocal Production	Solo Song and Ensemble Presentations 1900-1950

Marking Period 2			
Weeks 1-10 Building Acting Technique and Vocal Artistry with an Historical Foundation			
Week 1-4	Week 5-8	Week 9	Week 10
Basic Acting and Auditioning	Musical Theatre History	Solo Song and Ensemble Presentations 1950-1975	Midterm Examination

Marking Period 3		
Weeks 1-10 The Comprehensive Art of Performance Preparation and Delivery		
Week 1-5	Week 6-7	Week 8-10
Scene Study & Performance 1975-2000	Technical Theatre	Solo Song and Ensemble Presentations 1975-2000

Marking Period 4		
Weeks 1-10 Putting It All Together		
Week 1-5	Week 6-9	Week 10
Scene Study & Performance 2000 to present	Solo Song and Ensemble Presentations 2000 to present	Final Examination

American Musical Theatre (grades 9 -12)

I. Course Synopsis

This performance based course is open to all students regardless of experience. Studied in this course will be a survey of the evolution of musical theatre beginning with early influences. Particular attention will be given to the works of Rodgers & Hammerstein, Stephen Sondheim, and Kander & Ebb. Activities will include a variety of “hands on” experiences with importance centered on process and actual performance. Students will have the opportunity to develop their singing, acting, directing and movement skills. Student will study the process of and experience scene study, vocal performance and basic theatre knowledge.

II. Philosophy and Rationale

American Musical Theatre provides students an opportunity to express themselves in a unique artform that combines singing, acting, dancing/movement, directing, writing and much more. Musical theatre reaches beyond a singular narrow view and strive for a broader context of service in the performing arts and community.

III. Enduring Understanding

Musical Theatre is a performing art. Each student will leave the musical theatre classroom with their own unique musical theatre experience as well as the exposure to various solo and ensemble performances.

IV. Scope and Sequence:

A. Unit: Basic Theatre Knowledge

1. Learning Objective:
 - a. Identify basic elements of musical theatre and describe their use in a variety of theatrical performances.
 - b. Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms.
 - c. Define the areas of responsibility (e.g., actor, director, producer, scenic, costumes, etc.).
 - d. Students will develop a strong and practical knowledge of theatrical vocabulary.
 - e. Students will be able to discuss musical theatres function and evolution through history.

2. Suggested Activities
 - a. Review and discuss theatrical vocabulary in small and manageable units.
 - b. Identify and discuss different styles of theatres using graphical representations.

- c. Arrange classroom into different styles of theatres.
 - d. Discuss the possible functions of theatre and relate to movies and theatrical productions the students are familiar with.
 - e. Create a theatre history timeline that can be filled in as the year progresses with material in chronological order.
 - f. Discuss technical theatre elements, and engage in hands on demonstrations of different technical elements.
 - g. Develop a working knowledge of all technical theatre elements to promote safety and understanding of how technical elements work.
 - h. Student driven discussions as a class or in cooperative groups
3. Assessment
- a. Informal and aural visual observation of student performances
 - b. Simple written formative assessments
 - c. Differentiated in-class performance
 - d. Student centered self-assessment
 - e. Interactive SmartBoard activities
 - f. Students will participate in hands on production activities.
4. Essential Questions
- a. What terminology is necessary to communicate with other theatre professionals?
 - b. Who are the key players in a theatrical production team and what are their function?

B. Unit: Musical Staging

1. Learning Objectives:
- a. Identify the basic elements of musical theatre staging/movement and describe their use in a variety of theatrical performances.
 - b. Express stage directions, areas of the stage, basic stage movements, and parts of the script using correct theatre terms.
 - c. Compare and contrast musical staging, blocking, and choreography.
 - d. Compare and contrast the various styles of musical staging throughout theatre history.
 - e. Students will be able to create original blocking patterns for a scene.
 - f. Students will be able to create original musical staging/choreography for a musical number.
2. Suggested Activities
- a. Students will be chosen to walk through the basics of stage directions including: Geography (The concepts of Upstage, Downstage, Stage Right, Stage Left, etc...).
 - b. Compare and contrast different musical staging performances through video clips.
 - c. Students will be asked to record blocking notations to an open scene provided by the instructor.

- d. Students will explore various musical staging trends in current Broadway productions using YouTube.

3. Assessment

- a. Students will create or be given open scenes and or musical numbers to demonstrate mastery of staging methodology.
- b. Solo Song Presentation that incorporates original musical staging.
- c. Critique of public performance.

4. Essential Question

- a. How do you create interesting and clear stage pictures?
- b. How is physicality on stage different from real life?

C. Musicality and Vocal Production

1. Learning Objectives:

- a. Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
- b. Apply theoretical understanding of expression and dynamic music terminology to the performance of written scores in the grand staff.
- c. Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
- d. Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
- e. Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
- f. Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.

2. Suggested Activities

- a. Students will use musical theatre repertoire to learn about musical notation, building on their knowledge with each new song.
- b. Students will examine sheet music examples that present clear instances of notation informing story.
- c. Students will be expected to use correct terminology when describing musical elements both written and verbally for classroom presentations.
- d. Students will engage in a series of exercises that develop compulsory figures for the basics of creating sound as a singing actor.
- e. Students will learn a vocal warm-up that will strengthen and expand their voice.
- f. Students will compare and contrast the various vocal techniques needed for different styles of theatre repertoire.

3. Assessment

- a. Simple written assessment of musical notation.
- b. Individual and group participation within class and group discussion.
- c. Individual assessment of learning using exit slips.

- d. Student vocal performances will be evaluated using a performance rubric
- 4. Essential Question
 - a. How can an actor be heard and understood in various acting spaces?
 - b. How can an actor maintain a healthy voice?
 - c. How does music and music theory help shape the performer's performance.

D. Solo Song and Ensemble Presentations (1900-1950)

- 1. Learning Objectives:
 - a. Create and apply a process for developing believable multidimensional characters in scripted and improvised performances by combining methods of vocal skills, acting techniques and active listening skills.
 - b. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
 - c. Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
 - d. Students will develop a successful and efficient process for delivering consistent solo and ensemble vocal performances
- 2. Suggested Activities
 - a. Students in collaborative groups will explore, research and discuss their findings with the entire class about the historical context of assigned songs. Discussions will include how song construction and storytelling changes throughout history.
 - b. Interactive activities detailing solo and ensemble song staging techniques and strategies.
 - c. SmartBoard interactive activities.
 - d. Student performances of solo and ensemble works.
- 3. Assessment
 - a. Simple written and aural assessment.
 - b. Individual and group participation within class and group activities with a provided classroom participation rubric.
 - c. Student performance projects with a provided performance rubric.
 - d. Individual assessment of learning using exit slips.
- 4. Essential Question
 - a. What are the elements of an effective interpretive reading?
 - b. How can an actor delineate characters vocally?

E. Basic Acting and Auditioning

- 1. Learning Objectives
 - a. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
 - b. Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
 - c. Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances.

2. Suggested Activities
 - a. Students will create believable characters in collaborative groups using improvisation.
 - b. Students will create a character from a one-act play working in collaborative groups. Students will eventually prepare and present (memorized) scenes for the class.
 - c. View, interpret and analyze musical theater productions of from selected excerpts presented on the SmartBoard.
 - d. Student centered break-out work to explore the different careers in musical theater.
3. Assessment
 - a. Simple written and aural assessment.
 - b. Individual and group participation within class and group activities with a participation rubric.
 - c. Student performances with a performance rubric.
 - d. Individual assessment of learning using exit slips.
4. Essential Questions
 - a. What is the relationship between music and drama?
 - b. What is the relationship between the artist and society?

F. Musical Theatre History

1. Learning Objectives
 - a. By studying the development of Western theatre from the Greeks to present day, students will understand and appreciate the various styles, playwrights, composers, plays, and aesthetic contributions of our art.
 - b. In order to perform and design plays from different historical periods, students must have a knowledge and understanding of every historical period.
2. Suggested Activities
 - a. Analyze how theatre reflected the social, political, and technical issues of the time.
 - b. Examine the plays, playwrights, composers styles and conventions of major periods of theatre history.
 - c. Students working in collaborative groups will explore the universal themes of various musical theatre works throughout history.
3. Assessment
 - a. Create a presentation from an assigned period with a 3-dimensional technical project and report on plays and playwright.
 - b. Identify the plays, playwrights, composers, actors, designers and technological developments of each period.
4. Essential Questions
 - a. What inspires playwrights and composers?
 - b. How do playwrights and composers get their ideas for plot and character?
 - c. Why did styles change throughout history?

- d. How did theatre respond to the political and social issues of the day?

G. Solo Song and Ensemble Presentations (1950-1975)

1. Learning Objectives

- a. Students will develop a successful and efficient process for delivering consistent solo and ensemble based performances.
- b. Students will learn the important songs for the musical theatre repertoire and present them for the class.
- c. Students will create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

2. Suggested Activities

- a. Students will learn a variety of solo and ensemble musical theatre songs from varying time periods and composers.
- b. An interactive presentation detailing solo and ensemble songs with musical staging suggestions.
- c. Students in collaborative groups will research and explore the historical context of the songs covered in class and how these songs effects storytelling.

3. Assessment

- a. Students will present/perform a solo song of their choosing to the class. A performance rubric will be supplied.
- b. Students will analyze vocal performances on Youtube and write a detailed critique.

4. Essential Questions

- a. What are the elements of effective interpretative singing?
- b. How does performing a vocal solo differ from other performance related experiences in your daily life?
- c. How can an appreciation of musical theatre contribute to my participation in culture?

H. Scene Study and Performance (1975-2000)

1. Learning Objectives

- a. Analyzing plays from a variety of historical periods and countries and developing an emotional connection to the character.
- b. Students will synergize previously learned skills to synthesize a complete performance of various assigned scenes and musical numbers.
- c. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

2. Suggested Activities

- a. Student performances of scenes and musical numbers including student directed works.
- b. Students will create/write original scenes and monologues to be performed in class.

- c. Student critiques of classroom performances and of examples from Youtube shown on the Smartboard
- 3. Assessments
 - a. Students will analyze the character for the scenes, musical numbers, and monologues they perform.
 - b. Students will write and submit critiques of classroom performances.
 - c. Student performances will be evaluated with a performance rubric.
- 4. Essential Questions
 - a. What are the essential elements of a good performance?
 - b. How can I understand what the play is about?
 - c. How can I connect my character/play to another real life experience?

I. Technical Theatre

- 1. Learning Objectives
 - a. Student will demonstrate knowledge of the basic elements of sound and lighting design by assisting in school events.
 - b. Student will demonstrate knowledge of the basic elements of scenic and costume design by assisting in school events.
 - c. Students will demonstrate knowledge of the basic elements of back stage management by assisting in school events.
- 2. Suggested Activities
 - a. Hands on experience using a digital sound board. Activities would include cue programming, adjusting and setting an EQ, patching, running monitor speakers, creating a sound plot, and making manual adjustments of a live performance.
 - b. Hands on experience programming a digital lighting board, setting cues, making manual adjustments of a live performance, and notating cues in a script.
 - c. Hands on experience spiking a stage, creating a master stage managers script, organizing a prop table, adjusting back stage drapery, and running/calling cues for a live performance.
- 3. Assessments
 - a. Quizzes over technical theatre terms.
 - b. Students will draw a scale floor plan for a set.
 - c. Students will complete a sound and lighting plot for a musical.
- 4. Essential Questions
 - a. How do set and lighting designers approach a project?
 - b. What are the basic considerations when designing a set or lighting plot?
 - c. Why is the Stage Manager an important person on the staff for a play or musical?

J. Solo Song and Ensemble Presentations (1975 to 2000)

- 1. Learning Objectives
 - a. Students will develop a successful and efficient process for delivering consistent solo and ensemble based performances.

- b. Students will learn the important songs for the musical theatre repertoire and present them for the class.
 - c. Students will create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
2. Suggested Activities
- a. Students will learn a variety of solo and ensemble musical theatre songs from varying time periods and composers.
 - b. An interactive presentation detailing solo and ensemble songs with musical staging suggestions.
 - c. Students in collaborative groups will research and explore the historical context of the songs covered in class and how these songs effects storytelling.
3. Assessment
- a. Students will present/perform a solo song of their choosing to the class. A performance rubric will be supplied.
 - b. Students will analyze vocal performances on Youtube and write a detailed critique.
4. Essential Questions
- a. What are the elements of effective interpretative singing?
 - b. How does performing a vocal solo differ from other performance related experiences in your daily life?
 - c. How can an appreciation of musical theatre contribute to my participation in culture?

K. Scene Study and Performance (2000 to present)

1. Learning Objectives
- a. Analyzing plays from a variety of historical periods and countries and developing an emotional connection to the character.
 - b. Students will synergize previously learned skills to synthesize a complete performance of various assigned scenes and musical numbers.
 - c. Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
2. Suggested Activities
- a. Student performances of scenes and musical numbers including student directed works.
 - b. Students will create/write original scenes and monologues to be performed in class.
 - c. Student critiques of classroom performances and of examples from Youtube shown on the Smartboard
3. Assessments
- a. Students will analyze the character for the scenes, musical numbers, and monologues they perform.
 - b. Students will write and submit critiques of classroom performances.

- c. Student performances will be evaluated with a performance rubric.

4. Essential Questions

- a. What are the essential elements of a good performance?
- b. How can I understand what the play is about?
- c. How can I connect my character/play to another real life experience?

K. Solo Song and Ensemble Presentations (2000 to present)

1. Learning Objectives

- a. Students will develop a successful and efficient process for delivering consistent solo and ensemble based performances.
- b. Students will learn the important songs for the musical theatre repertoire and present them for the class.
- c. Students will create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

2. Suggested Activities

- a. Students will learn a variety of solo and ensemble musical theatre songs from varying time periods and composers.
- b. An interactive presentation detailing solo and ensemble songs with musical staging suggestions.
- c. Students in collaborative groups will research and explore the historical context of the songs covered in class and how these songs effects storytelling.

3. Assessment

- c. Students will present/perform a solo song of their choosing to the class. A performance rubric will be supplied.
- d. Students will analyze vocal performances on Youtube and write a detailed critique.

4. Essential Questions

- a. What are the elements of effective interpretative singing?
- b. How does performing a vocal solo differ from other performance related experiences in your daily life?
- c. How can an appreciation of musical theatre contribute to my participation in culture?

V. New Jersey Student Learning Standards (2014): Visual and Performing Arts and other standards

1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

By the end of grade 12, those students choosing Theatre as their required area of specialization demonstrate proficiency in the following content knowledge and skills.		
Theatre and the arts play a significant role in human history and culture.	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.
Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	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.
Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction 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.

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.

Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
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.	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.

1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

NOTE: By the end of grade 12, those students choosing music as their required area of specialization demonstrate competency in the following content knowledge and skills.

Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
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NOTE: By the end of grade 12, those students choosing theatre as their required area of specialization demonstrate competency in the following content knowledge and skills.

<p>Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.</p>	<p>1.3.12.C.1</p>	<p>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.</p>
<p>Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>	<p>1.3.12.C.2</p>	<p>Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions</p>

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

<p>NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p>		
<p>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p>	<p>1.4.12.A.1</p>	<p>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.</p>

Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	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.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

B. Critique Methodologies

NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.

Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	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.
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The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
Art and art-making reflect and affect the role of technology in a global society.	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.

VI. Interdisciplinary Connections and Alignment to Technology standards

The following topics have connections to other content areas:

- Social Studies - (Contemporary United States: Domestic Policies)

6.1.12.A.14b Analyze how the Supreme Court has interpreted the Constitution to define the rights of the individual, and evaluate the impact on public policies.

6.1.12.A.14.f Determine the extent to which nongovernmental organizations, special interest groups, third party political groups, and the media affect public policy.

6.1.12.B.14a Determine the impact of recent immigration and migration patterns in New Jersey and the United States on demographic, social, economic, and political issues.

- New Jersey Student Learning Standards (English Language Arts)

Knowledge of Language

L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

A. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.

L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).

C. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Craft and Structure

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

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.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Technology standards (<http://www.state.nj.us/education/cccs/2014/tech/>):

8.1.12.A.2 Produce and edit a multi-page document for a commercial or professional audience using desktop publishing and/or graphics software

8.1.12.C.1 Develop an innovative solution to a complex, local or global problem or issue in collaboration with peers and experts, and present ideas for feedback in an online community.

- Workplace readiness standards
(<http://www.state.nj.us/education/cccs/1996/05ccwrready.html>):

Cross-Content Workplace Readiness Standards	The Arts (Visual and Performing)
Develop Career Planning and Workplace Readiness Skills	Demonstrate originality, technical skills, and artistic expression in the creation, production and performance of dance, music, theater, or visual arts. 1.2.4
Use Technology, Information and Other Tools	Apply elements and media common to the arts to produce a work of art. 1.3.1
Use Critical Thinking, Decision-Making, and Problem-Solving Skills	Identify and solve design problems in space, structures, objects, sound, and/or events for home and workplace. 1.6.3
Demonstrate Self-Management Skills	Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts. 1.4.2
Apply Safety Principles	Demonstrate appropriate use of technology, tools, terminology, techniques, and media in the creation of dance, music, theater, or visual arts. 1.3.2

- 21st Century Content Standards
(<http://www.state.nj.us/education/cccs/standards/9/#91>):

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

9.1.12.B.1 Present resources and data in a format that effectively communicates the meaning of the data and its implications for solving problems, using multiple perspectives.

VII. Suggested Modifications and Accommodations for Special Education, ELL, At-Risk, and Gifted Students

<u>ACCOMMODATIONS</u>			
Preferential seating	Repeating/ simplifying of directions	Ample use of visuals	Use of manipulatives
Strategic/flexible grouping and pairing	Clear visual, verbal and demonstrative modeling	Kinesthetic activities Rhythm, music, body movements	Use of graphic organizers
Ample wait time before calling on students	Think/Pair/Share	Teach vocab in context, and in small chunks	Frequent repetition
Student self-assessment, self-monitoring of progress	Have students set personal growth goals	Break down assignments into manageable parts/tasks	Learning centers or stations that address varied activities, skills, learning modalities
<u>MODIFICATIONS</u>			
<u>Speaking</u> <u>Provide:</u> -sentence starters -processing time	<u>Groups/Pairs</u> <u>Teach:</u> -rules and expectations	<u>Reading</u> <u>Use:</u> -peer tutoring -label main ideas	<u>Writing</u> -Shorten task -Require lists rather

<ul style="list-style-type: none"> -cues and prompts -embedded choices -practice time 	<ul style="list-style-type: none"> -skills of independence – bridging phrases, disagreeing agreeably, voice level -strategies for moving in and out of groups -signal for getting teacher’s attention <u>Allow:</u> Flexible grouping Adequate/extra time Assign group roles 	<ul style="list-style-type: none"> -label 5 W’s -visual imagery -graphic organizers <u>Allow:</u> -Highlighting of key words/concepts -Silent pre-reading -Partner reading <u>Teach:</u> -Pre-reading strategies -‘During’ reading strategies -Post-reading strategies 	<ul style="list-style-type: none"> than sentences <u>Allow:</u> -note-taking -visual representation of ideas -collaborative writing -Brainstorm word bank -Pre-writing with graphic organizers <u>Provide:</u> -Model of writing -Structure for writing -Fill-in-blank form for note-taking
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VIII. Suggest Texts and Resources

The Drama Sourcebook by Neil John

Basic Drama Projects by Fran Averett Tanner

Stage Directions (Volumes 1-4) Edited by Stephen Peithman & Neil Offen

An Actor Prepares by Constantin Stanislavski

A History of the Theatre by Oscar Brockett

Fundamentals of Theatrical Design by Karen Brewster

The Art of Acting by Stella Adler

The Sanford Meisner Approach (Volumes 1-3) by Larry Silverberg

Playing The Audience by James B. Nicola

Theatre Games For Young Performers by Maria C. Novelly

Everything About Theatre!: Guidebook To Theatre Fundamentals by Robert L. Lee

The Singer's Musical Theatre Anthology (Volumes 1-4) by Hal Leonard

Masterclass.com