Lebanon Borough Public School
Theatre Curriculum Guide
Grades 6-8

LEBANON BOROUGH PUBLIC SCHOOL DISTRICT

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INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countries that produce the most important new products and services can capture a premium in world market ... (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential component**s** of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century. Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 National Standards for Arts Education and National Coalition for Core Arts Standards (NCCAS) National Arts Standards, anticipated for final publication in 2014**.** Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

Define and solve artistic problems with insight, reason, and technical proficiency. Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives. Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods. Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

2014 Visual and Performing Arts Standards

In view of the pending publication of the National Coalition of Core Arts Standards (NCCAS) National Arts Standards, anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding.   When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.
 Standard 1.1 The Creative Process**:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*
 Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

 Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*.

Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade- level standards for the arts.

Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy:

The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, *[Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#)*, is the NJAEPs response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jerseys public schools.

A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

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Unit Design

Each curriculum unit of study is designed within the Understanding by Design (UbD) framework. Each unit cites the New Jersey Core Curriculum Content Standards for Visual and Performing Arts, New Jersey Student Learning Standards for Technology, and New Jersey Student Learning Standards for 21st Century Life and Career. In addition, Enduring Understandings, Essential Questions, Topics and Objectives are specifically outlined. These clearly Indicate what students need to understand, what they will keep considering, what they will know and what they will be able to do.

These items provide the framework that teachers must follow in order to ensure that the New Jersey Core Curriculum Content Standards and curriculum objectives are met.

In the assessment column, students will show what they have achieved the goals of the unit. This section outlines specific assessment and performance tasks that students will engage in to display their level of understanding of unit content. Assessments and performance tasks are written specific to the content taught in each unit. These assessments are varied, including but not limited to, **formative assessments, summative assessments, alternative assessments and benchmark assessments.**

In the 'Activities' column, with key learning events and instruction are outlined. This is considered to be the 'how' of the curriculum. In this section, **exemplary learning activities, integrated accommodations, integrated modifications, interdisciplinary connections, technology integration, 21st century life and career integration** activities are suggested. Depending on the individual needs of the students in each classroom, teachers are expected to differentiate these components as needed. Differentiation of content, process and/or product will be necessary depending upon the strengths and needs of the students in the classroom.

Meeting the Needs of Diverse Learners through Differentiation

Classrooms are dynamic centers that include students of all backgrounds, ability levels, and interests. In order to meet the specific needs and capitalize on the specific strengths of individual students, differentiation is key. Effective instruction must include a teacher's commitment to a high level of differentiation. Modifications are designed to change the learning goal and/or objective. Accommodations change the way a student receives information or is tested without changing the learning goal. Integrated modifications, accommodations and differentiation strategies have been built into each unit at every grade level throughout this curriculum. These are specific to the content studied in each unit and target the following student populations:

1. **Special Education Students**
2. **English Language Learners**
3. **Students At Risk of School Failure**
4. **Gifted and Talented Students**
5. **Students with 504 Plans**

In order to fully meet the needs of students, the implementation of **Response to Intervention** is also necessary. In 2016, the New Jersey Department of Education (NJDOE), in collaboration with educators, higher education representatives and parents, has developed a set of resources for districts to facilitate implementation of RtI known as "New Jersey Tiered System of Supports (NJTSS)". NJTSS includes the three-tiered approach to instruction, assessment and intervention found in many models of response to intervention, along with three foundational components: effective district and school leadership, positive school culture and climate, and family and community engagement. Together, these components create an efficient and effective mechanism for schools to improve achievement for all students. NJTSS builds on effective practices and initiatives already in place in schools, and maximizes the efficient use of resources to improve support for all classroom teachers and target interventions to students based on their needs. An RtI program consistent with section 100.2(ii) of the Regulations of the Commissioner must include the following minimum components:

· **Appropriate instruction** delivered to all students in the general education class by qualified personnel. Appropriate instruction in reading means scientific research-based reading programs that include explicit and systematic instruction in phonemic awareness, phonics, vocabulary development, reading fluency (including oral reading skills) and reading comprehension strategies.

· **Screenings** applied to all students in the class to identify those students who are not making academic progress at expected rates.

· **Instruction matched to student need** with **increasingly intensive levels of targeted intervention** and instruction for students who do not make satisfactory progress in their levels of performance and/or in their rate of learning to meet age or grade level standards.

· **Repeated assessments** of student achievement which should include curriculum based measures to determine if interventions are resulting in student progress toward age or grade level standards.

· The **application of information** about the student's response to intervention **to make educational decisions** about changes in goals, instruction and/or services and the decision to make a referral for special education programs and/or services.

· **Written notification to the parents** when the student requires an intervention beyond that provided to all students in the general education classroom that provides information about the:

- amount and nature of student performance data that will be collected and the general education services that will be provided
- strategies for increasing the student's rate of learning
- parents' right to request an evaluation for special education programs and/or services.

21st Century Life and Career

One of the goals of Lebanon Borough School is to prepare our students for success as contributing citizens in the 21st Century. New Jersey Student Learning Standards for 21st Century Life and Career are integrated in each unit of study within the grade level bands. In addition, suggested learning activities are outlined to meet the standards selected for the unit.

Interdisciplinary Connections

Many areas of the overall curriculum are taught and reinforced through the performing arts. The study of performing arts reinforces the basic concepts taught in all other subject areas. All teachers have the ability and opportunity to meet with colleagues to discuss and design the ways in which the performing arts can be incorporated throughout the school day. Likewise, performing arts teachers are consistently incorporating content from the other core curriculum content areas. Teachers will meet to plan interdisciplinary lessons, activities, and projects that help students make connections and develop meaningful understandings. The opportunity to meet and plan have to be promoted and assisted by the district administration.

Technology Integration

Technology plays an integral part in the teaching and learning process throughout CPS. Performing Arts classes and integration should, when possible, make use of technology for a variety of reasons:
a) The technology available through numerous software programs is a media in itself.
b) The application of technology to creative production is a technique that has come into its own during the twenty-first century.
c) The performing arts have become a technology-driven discipline.
d) The Performing Arts are greatly enhanced by technology.
 Students utilize technology to access the curriculum, learn new content and apply their knowledge in a variety of ways. New Jersey Student Learning Standards for Technology are integrated in each unit of study, at every grade level. In addition, suggested learning activities are outlined to meet the standards selected for the unit. Lebanon Borough School has a wide range of media and technology available for staff and student use. Each district has made significant strides toward training their staff in terms of integrating technology into all curriculum areas. In addition, each of the districts has plans to continue to expand the technology they have and to extend the training offerings available to staff. Technology plays an important role in the implementation of the Performing Arts curriculum. Within the limits of available equipment and materials, teachers in the various districts will make regular, appropriate use of the available media.

Staff and Program Development

Staff development is an essential element of curriculum design that helps to ensure the implementation of the current curriculum. To keep staff abreast of new developments that may affect future curriculum revisions and adaptations, and to encourage professional growth and spirit. Region-Wide staff meetings are used to discuss the topics and importance of the arts to staff and students. In addition, teachers are encouraged to expand their knowledge within the subject by attending professional development sessions throughout the state. Teachers are also asked to embrace curriculum development as an on-going process. They are to research and present new findings in terms of how students learn.

New ideas emerge in terms of how programs should be organized and what is important for students to study and learn. Materials for teaching continue to evolve. For these reasons it is important that school districts examine new directions and consider ways to modify, adjust and expand current programs. In order to meet the NJSLS, it is necessary for all teachers to embrace the performing arts and continue to incorporate the performing arts in various subject areas.

Curriculum Pacing Guide

THEATRE

Grade Six - Grade Seven - Grade Eight	
12 Weeks September - December	Unit 1: Elements of Theatre
12 Weeks January - March	Unit 2: History of the Arts and Culture
12 Weeks April- June	Unit 3: Performance

Units of Study

Theatre

Grade 6-8

Unit 1: Elements of Theatre

Overview: In this unit, students will gain in-depth understanding of theatrical elements, principles, and conventions as well as develop their acting skills.

Time Frame: Approximately 12 weeks

Enduring Understandings:

- All roles of a production team are valuable and interdependent.
- Adjusting elements of style, setting, music, props, lights, and color integrated with the performers creates a unique aesthetic experience for the audience.
- Knowledge of spatial and sensory awareness, movement, and other techniques establish theatre preparation and warm-up techniques, including strategies for safe and correct use of the voice.
- The status of traditional theatrical roles (including director, stage manager, designers, operators, actors, producers) often dictates hierarchical structure within a production.

Essential Questions: *Students will keep considering...*
How do we respond emotionally to diverse works of theatre?
How do different components contribute to the overall theatrical performance?
How do symbolism and metaphor contribute to meaning in the arts?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.1.8.C.4 Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a the **1.4.8.A.2** Identify works of dance, music, theatre, and	Students will: • Identify the members of a production team and explain how these roles are interdependent. • Understand how sound and lighting create mood in ey jobs integral to producing a play (e.g., actor, director, set designer, lighting	• Stage a short scene showcasing different areas of responsibility that are integral to a theatrical production (e.g., actor, director, set designer, lighting designer, sound designer, costume designer.). • Direct a short scene in collaboration that	• PowerPoint: Elements of Drama • Video: Elements of Drama • Elements of Drama Lesson Plan • Glossary of Terms	• Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance "notes."

visual art that are used for utilitarian and non-utilitarian purposes.

1.**4.8.A.5** Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.

1.4.8.A.6 Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.

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

1.**4.8.B.1** Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

designer, sound designer, costume designer.) and research the duties and responsibilities of these positions.
- Interpret symbolism and metaphors used in selected theatre masterworks; apply metaphor and symbolism in the creation and performance of an original scene, and interpret symbolism and metaphors used in theatre scenes created by peers.
- Differentiate between "traditional" and non-traditional theatre masterworks and analyze the form, function, craftsmanship, and originality of the work.
- Differentiate among basic formal structures and technical proficiency of artists in peer and professional theatrical productions as well as use rubrics and scoring guides to evaluate the effectiveness of a theatre work.

demonstrates a directorial vision and choices.
- Research various theatre personnel, their responsibilities, the skills and training that go into the position, and how they work collaboratively to make a theatre production.
- Identify and discuss symbols and symbolism in a selected design.
- View and evaluate productions with regard to the design and production elements.

- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

Sample Assessments
- [Sample Assessment #1](#)
- [Sample Assessment #2](#)
- [Sample Assessment #3](#)

Sample Scoring Guides
- [Sample Scoring Guide #1](#)
- [Sample Scoring Guide #2](#)
- [Sample Scoring Guide #3](#)

Alternative Assessments
- Journal entries
- Self reflection – Mapping ones journey
- Pair-share
- Peer evaluation and observation
- Lesson task checklist
- Performance task checklist

Integration of 21st Century Standards NJSLS 9:

9.2.8.B.4 Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

ELL/ESL students: Students will be supported according to the recommendations for "can do's" as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

Students at risk of school failure: Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements. This will include allowing more opportunities to demonstrate creativity and the design of original works.

English Language Learners	Special Education	At-Risk	Gifted and Talented
• Create a word wall with key theatre terms/vocabulary.	• Create a visual identifying the elements of theatre. • Create a picture dictionary of theatre terminology. • Provide alternative response choices to questions on the elements of theatre.	• Incorporate student choice in activities. • Use a graphic organizer to categorize elements of theater. • Repeat directions as needed.	• Create and lead the class in a theatre games, activities, or process drama techniques.

Interdisciplinary Connections:

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Integration of Technology Standards NJSLS 8:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.
CRP4. Communicate clearly and effectively and with reason.
CRP6. Demonstrate creativity and innovation.
CRP12. Work productively in teams while using cultural global competence.

Unit 2: History of the Arts and Culture

Overview: In this unit, students will study selected theatrical material as well as identify and categorize historical/cultural heritages and theatrical conventions.

Time Frame: Approximately 12 weeks

Enduring Understandings:

Actors can draw on personal experiences, culture, literature, and history to create drama and improvisations, and assume roles within dramatizations.

Directors ensure that historical and cultural components, theatrical traditions and conventions, and technical aspects of production are consistent with the intent of the playwright.

Cultural references and relationships are embedded within scripted scenes and influence and inspire character development.

Essential Questions: *Students will keep considering...*

How does theatre influence life and life influence theatre over time?

In what ways do we see the origins of theatre still present in more modern drama?

How does theatre influence society?

How does society influence theatre?

How do past and contemporary works differ in the ideas and events they represent?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.1.8.C.1 Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras. **1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual**	Students will: • Articulate the cultural, historical, and social context of their original work and a clear statement of theme. • Identify major movements and periods in history, recognizing that theatre reflects the society and culture of its time.	• Contrast and compare one major Western and one non-Western type of theater, recognizing similarities in intended purpose and performance style, such as an ancient Greek arena and Vietnamese water puppets.	• [Video: What is Theatre?](#) • A Cultural History of Theatre by Jack Watson and Grant McKernie • History of the Theatre by Oscar Gross Brockett and Franklin J Hildy	• Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance "notes."

art that were caused by the creation of new technologies.

1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.

1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

1.4.8.A.1 Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

1.4.8.A.3 Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

1.4.8.A.4 Compare and contrast changes in the

- Describe and discuss a written text or live performance in terms of social, historical and cultural context.
- Identify and articulate the cultural and historical components of the work and how these components create a particular world of behaviors.
- Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values. Create and perform in stylistically nuanced scene work from known plays, aligned to the cultural norms and theatrical conventions appropriate to the era of the play.
- Categorize historical innovations in Western and non-Western theatre history up to and including the early 20th century that stemmed from the creation of new technologies.
- Distinguish ways that theatre has reflected and impacted the society and culture of its time in Western and non-Western theatrical traditions.

- Compare and contrast early theatrical texts to contemporary performances
- Use online and video resources to research and guide the creation of a project that examines Greek, Roman or early non-Western theatre
- Research and write a profile of a NYC theatre, including the performance history, architecture, as well as the historical, social and political context of when the theatre was built.
- Plan and improvise plays based on personal experience, heritage, imagination, literature, and history for informal and formal theater.
- Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
- Create and perform a theatre piece using masks from a chosen

- [Glossary of Terms](#)

- Create PowerPoint presentations on actors who greatly impacted theatre.
- Evaluate written reflections on theatre principles, including reports and journal responses, using a student-created rubric.
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

Alternative Assessments

- Analyzing primary source documents on the history of theatre and the cultures of origin.
- Conduct short research projects on the cultural origins of theatre to support analysis, reflection, and research
- Use technology to create a presentation on the impact of theatre on specific groups of people and historical events.

accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values. **1.4.8.B.3 Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.**	• Apply characteristics of various Western and non-Western theatrical traditions to scene work that emulates theatre of various and diverse eras and cultures up to and including the 21st century.	historical era or tradition (e.g., Greek, Commedia Dell'Arte). · Collaborate to write a short play based on a historical or current event.	Sample Assessments · Sample Assessment #1 · Sample Assessment #2 · Sample Assessment #3 Sample Scoring Guides • Sample Scoring Guide #1 • Sample Scoring Guide #2 • Sample Scoring Guide #3

Integration of 21st Century Standards NJSLS 9:
9.2.8.B.4 Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

ELL/ESL students: Students will be supported according to the recommendations for "can do's" as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

Students at risk of school failure: Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements. This will include allowing more opportunities to demonstrate creativity and the design of original works.

English Language Learners	Special Education	At-Risk	Gifted and Talented
• Use sentence/paragraph frames to assist with writing reports. • Create a word wall with cultural theatre names/vocabulary. • Work with a partner to develop written reports and journal entries. • Provide extended time for written responses and reports.	• Use sentence/paragraph frames to assist with writing reports. • Create a world wall with cultural theatre names/vocabulary. • Utilize graphic responses in journals. • Provide extended time for written responses and reports.	• Invite parents/guardians to participate in sharing cultural plays. • Provide an outline for journal entries and study guides. • Provide extended time for written responses and reports.	• Create an original play based on the cultural themes and theatre elements of a particular style. • Incorporate multiple types of resources, including text, video, interviews, etc., into a report on an actor or playwright from specific time period or culture.

Interdisciplinary Connections:

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. **NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. **NJSLSA.R10.** Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Integration of Technology Standards NJSLS 8:

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills. **CRP4.** Communicate clearly and effectively and with reason. **CRP7.** Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Unit 3: Performance

Overview: In this unit, students will plan a dramatization, take part in its production, and discuss the results. Students will study characterization to expand the definition of characters.

Time Frame: Approximately 12 weeks

Enduring Understandings:
- Theatre artists acquire skills in creative thinking, which allows them to exercise flexibility when making decisions and creating worlds through imagination.
- The arts demand learning to reach beyond one's perceived capacities by taking creative risks.
- Theatre artists use curiosity, questioning, observations, experiences, and problem solving to generate ideas, concepts, and feelings that shape a work of theatre.
- Theatre artists explore playfully without a preconceived plan.
- Characterization results from careful analysis of roles and incorporates appropriate vocal delivery, movement, costuming, and makeup.
- Improvising dramatizations include plot, characterization, and setting.

Essential Questions: *Students will keep considering...*
Why is it important to create a personality and a background for a character?
How do posture, breathing, and voice control affect a presentation?
How do movements, gestures, and expressions help improve and support a scene?
How do performers use vocal techniques to communicate meaning and character

Standards	Topics and Objectives	Activities	Resources	Assessments
1.1.8.C.2 **Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.** **1.1.8.C.3** **Differentiate among vocal rate, pitch,**	**Students will:** ● Define "believability" by identifying common traits of believable performances. ● Differentiate between a character's actions, intentions and internal dialogue as well as apply	● Create appropriate physical gestures and facial expressions that align to a character. ● Participate in group exercises, drills, improvisations and theater games.	**Suggested Plays** ● The Effect of Gamma Rays On Man-in-the-Moon Marigolds by Paul Zindel ● Our Town by Thornton Wilder ● A Thousand Cranes by Kathryn Schultz Miller	● Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and
and volume, and explain how they affect articulation, meaning, and character. **1.3.8.C.1 Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.** **1.3.8.C.2 Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.**	these distinctions to the portrayal of a character. ● Analyze scripted scenes to determine how a character's objectives change throughout a scene and how his or her tactics and subtext change within a scene in response to the actions of other characters. Apply the analysis to the portrayal of characters in a performance. ● Maintain focus and concentration in order to sustain improvisations, scene work and performance. ● Use distinct physical, vocal and emotional choices, to build a believable, multi-dimensional character and perform a scene and/or monologue within the context of two different genres. Compare and contrast the stylistic choices in each scene. ● Make imaginative and expressive use of scenery, props, costumes, lighting	● Rehearse and perform a scene in front of others. ● Research and portray a character, using at least one appropriate costume piece, prop, gesture, need and physical shape. ● Provide feedback to scenes performed by peers in the "director's voice," noting character choices, vocal projection and stage pictures. ● Demonstrate physical and vocal warm-ups used as preparation for rehearsal and performance.	● Step on a Crack by Susan Zeder ● Getting Near to Baby by Y. York ● Wiley and the Hairy Man by Susan Zeder ● Still Life with Iris by Steven Dietz ● Selkie: Between Land and Sea by Laurie Brooks [Glossary of Terms](#)	newspapers, theatre resources and performance "notes." Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics. Sample Assessments [Sample Assessment #1](#) [Sample Assessment #2](#) [Sample Assessment #3](#) Sample Scoring Guides [Sample Scoring Guide #1](#) [Sample Scoring Guide #2](#) [Sample Scoring Guide #3](#) **Alternative Assessments**

1.4.8.B.2 Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	and sound in improvisations, scene work and performances. • Use the body and voice expressively in theater exercises, improvs,	Journal entries Self reflection – Mapping ones journey Pair-share Peer evaluation and observation Lesson task checklist
	scene work and performances. • Use theatrical improvisation, both short and long form, as a means of exploring character development (from a physical, vocal and emotional standpoint) while also focusing on objectives and tactics.	• Performance task checklist

Integration of 21st Century Standards NJSLS 9:
9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

ELL/ESL students: Students will be supported according to the recommendations for "can do's" as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

Students at risk of school failure: Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements. This will include allowing more opportunities to demonstrate creativity and the design of original works.

English Language Learners	Special Education	At-Risk	Gifted and Talented
- Create visual of common character emotions. - Display labeled image of stage components.	Choose time, place, mood or theme to focus on when performing a	Invite parents/guardians to view and/or participate in a theatre performance.	Compare and contrast performance techniques from two or more theatrical styles and present findings to peers.
Highlight individual speaking parts to provide visual assistance during performance.	- particular theatrical piece. - Work with a peer to develop a short theatre performance. - Highlight individual speaking parts to provide visual assistance during performance.	- Break dialogue into smaller pieces. - Conference with teacher during the acting planning process.	Write and performer longer theatrical works, individually and in collaboration with peers.

Interdisciplinary Connections:
NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Integration of Technology Standards NJSLS 8:
8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.
Career Ready Practices:
CRP2. Apply appropriate academic and technical skills.   **CRP4.** Communicate clearly and effectively and with reason.   **CRP6.** Demonstrate creativity and innovation.   **CRP12.** Work productively in teams while using cultural global competence.

APPENDICES

Appendix A: Integrated Accommodations and Modifications

In addition to the integrated accommodations and modifications that are outlined in each unit of study, this appendix provides resources and information for teachers to consider as they design specific instruction to target the varying needs of the students in their classroom. The classroom teacher has access to student Individual Education Plans and Section 504 Plans. In addition, a teacher may be asked to coordinate a Response to Intervention action plan through Intervention and Referral Services programming. The purpose of integrating accommodations and modifications within each unit of study ensures that the differentiation occurs within the scope and content of the unit of study. Accommodations change the way a student receives information or is tested without changing the learning goal. Modifications change the learning goal or objective. This is important to keep in mind as instruction is designed and differentiated throughout the course of the curriculum.

Special Education Integrated Modifications and Accommodations

Presentation accommodations allow a student to: Listen to audio recordings instead of reading text, Learn content from audiobooks, movies, videos and digital media instead of reading print versions, Work with fewer items per page or line and/or materials in a larger print size, Have a designated reader, Hear instructions orally, Record a lesson, instead of taking notes, Have another student share class notes with him, Be given an outline of a lesson, Use visual presentations of verbal material, such as word webs and visual organizers, Be given a written list of instructions

Response accommodations allow a student to: Give responses in a form (oral or written) that's easier for him, Dictate answers to a scribe, Capture responses on an audio recorder, Use a spelling dictionary or electronic spell-checker, Use a word processor to type notes or give responses in class, Use a calculator or table of "math facts"

Setting accommodations allow a student to: Work or take a test in a different setting, such as a quiet room with few distractions, Sit where he learns best (for example, near the teacher), Use special lighting or acoustics, Take a test in small group setting, Use sensory tools such as an exercise band that can be looped around a chair's legs (so fidgety kids can kick it and quietly get their energy out)

Timing accommodations allow a student to: Take more time to complete a task or a test, Have extra time to process oral information and directions, Take frequent breaks, such as after completing a task

Scheduling accommodations allow a student to: Take more time to complete a project, Take a test in several timed sessions or over several days, Take sections of a test in a different order, Take a test at a specific time of day

Organization skills accommodations allow a student to: Use an alarm to help with time management, Mark texts with a highlighter, Have help coordinating assignments in a book or planner, Receive study skills instruction

Assignment modifications allow a student to: Complete fewer or different homework problems than peers, Write shorter papers, Answer fewer or different test questions, Create alternate projects or assignments

Curriculum modifications allow a student to: Learn different material (such as continuing to work on multiplication while classmates move on to fractions), Get graded or assessed using a different standard than the one for classmates, Be excused from particular projects

504 Student Integrated Accommodations and Modifications

Examples of General Accommodations
• Organizational Strategies
 • Behavioral Strategies
• Presentation Strategies
• Evaluation Methods

Environmental Strategies • Provide a structured learning environment • Make separate "space" for different types of tasks • Possible adapting of non-academic times such as lunch, recess, and physical education • Change student seating • Utilize a study carrel • Alter location or personal or classroom supplies for easier access or to minimize distraction • Provide sensory breaks • Provide a written or picture schedule
Organizational Strategies • Model and reinforce organizational systems (i.e. color-coding) • Write out homework assignments, check student's recording of assignments • Tailor homework assignments toward student strengths • Set time expectations for assignments • Provide clues such as clock faces indicating beginning and ending times • Teach study/organizational skills • Schedule before or after school tutoring/homework assistance
Behavioral Strategies • Use behavioral management techniques consistently within a classroom and across classes • Implement behavioral/academic contracts • Utilize positive verbal and/or nonverbal reinforcements • Utilize logical consequences • Confer with the student's parents (and student as appropriate) • Establish a home/school communication system for behavior monitoring • Post rules and consequences for classroom behavior • Put student on daily/weekly progress report/contract • Reinforce self-monitoring and self-recording of behaviors
Presentation Strategies • Tape lessons so the student can listen to them again; allow students to tape lessons • Use computer-aided instruction and other audiovisual equipment • Select alternative textbooks, workbooks, or provide books on tape • Highlight main ideas and supporting details in the book • Provide copied material for extra practice (i.e. outlines, study guides) • Prioritize drill and practice activities for relevance • Vary the method of lesson presentation using multi-sensory techniques: a) lecture plus overhead/board demonstration support b) small groups required to produce a written product c) large groups required to demonstrate a process d) computer-assisted instruction e) peer tutors or cross-age tutors f) demonstrations, simulations g) experiments h) games • Ask student to repeat/paraphrase context to check understanding • Arrange for a mentor to work with student in his or her interest area or area of greatest strength • Provide peer tutoring • Simplify and repeat instructions about in-class and homework assignments • Vary instructional pace • Reinforce the use of compensatory strategies, i.e. pencil grip, mnemonic devices, "spell check" • Vary kind of instructional materials used • Assess whether student has the necessary prerequisite skills. Determine whether materials are appropriate to the student's current functioning levels • Reinforce study skill strategies (survey, read, recite, review) • Introduce definition of new terms/vocabulary and review to check for understanding • Be aware of student's preferred learning style and provide matching instruction materials • Pre-teach and/or re-teach important concepts • Prepare advanced organizers/study guides for new material Assignments • Modify the amount of homework • Use written directions to supplement oral directions • Reduce paper and pencil tasks • Allow for assignments to be word processed • Lower reading level of assignments • Break assignments into a series of smaller assignments • Use highlighted texts
Evaluation Methods • Limit amount of material presented on a single page • Provide a sample or practice test • Provide for oral testing • Provide tests in segments so that student hands in one segment before receiving the next part • Provide personal copy of test tools and allow for color-coding/highlighting • Adjust time for completion • Modify weights of tests when grading.

www.warmlinefrc.org/uploads/5/9/5/8/5958794/section_504_accomodations.pdf
https://www.understandingspecialeducation.com/section-504.html
https://www.psycom.net/classroom-help-anxious-child-at-school/

Special Education and 504 Integrated Modifications and Accommodations - Tables TABLE A

TABLE B

Modifications		Accommodations	
	Assignment		Presentation
	Curriculum		Response
			Setting
			Timing
			Scheduling
			Organization

English Language Learners Integrated Accommodations and Modifications Tiered Vocabulary

Pre-teach vocabulary by selecting Tier 1, Tier 2 and Tier 3 words from the target content/instructional unit.

Teacher will identify **Tier 1 Vocabulary Words** – ELL students know the concept in their primary language but not the label in English.

Teacher will identify **Tier 2 Vocabulary** – Words that are useful to understanding the text, prepositions, and words where student understand the general concept but need more precision. These words can be demonstrated. Pre-teaching http://www.educators/content/introducing

Teacher will introduce **Tier 3 Vocabulary** – Words that are low-frequency and are found in content books in the upper grades.

Peer Review and cooperative learning
Use graphic organizers, assign reading partners, use think-pair-share TPS.
Making predictions http://www.teachervision.fen.com/skill-builder/reading/48610.html Sample Table:

Students at Risk for Failure Integrated Accommodations and Modifications

A student 'at risk' is a student who is considered to have a higher likelihood of failing academically and who requires temporary or ongoing intervention to succeed. It can also mean that the student is less likely to be a positive member of the school community. In these cases, student welfare and the inclusion of student welfare strategies are critical. Student-at-risk symptoms may include: challenging behaviors at school, withdrawal, truancy, disengagement, resistance and disconnection.
Students at risk for failing require a classroom environment that will nurture them and foster success. These basic ingredients include (Maurice J. Elias, 2009): 1. Caring sustained relationships at school that facilitate trust and communication; 2. Reachable goals that are challenging but within reach of the student; 3.Realistic, hopeful pathways preparing students for obstacles and problems; 4. Engaging school and community settings that provide positive feedback, encourage teamwork and help learning new skills,
https://link.springer.com/chapter/10.1007/978-0-387-73317-3_58
http://www.edutopia.org/strategies-help-at-risk-students

Gifted and Talented Integrated Accommodations and Modifications

Curriculum Compacting will be used to (1) define goals and outcomes of the unit of study, (2 determine and document which students have already mastered most or all of the learning outcomes, (3) provide replacement strategies for material already mastered.

Individual Educational Programming Guide

Curriculum Areas to be Considered For Compacting – Provide a brief Description of materials to be covered during The unit.	Procedures for Compacting Basic Material Describe activities that will be used in basic curricular areas	Acceleration and/or Enrichment Activities Describe activities that will be used to provide advanced level learning in each area

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http://gifted.uconn.edu/schoolwide-enrichment-model/identifygt/
https://gifted.uconn.edu/schoolwide-enrichment-model/curriculum_compacting/

The Instructional Products Menu Will be utilized for identified students generating varying outcomes determined as a result of student choice. A curriculum for the gifted should result in both concrete and abstract products.

CONCRETE PRODUCTS	ABSTRACT PRODUCTS
Knowledge (deepening)	Cognitive Structures
Written Products	Problem Solving Strategies
Spoken Products	Values
Constructed Products	Appreciations
Artistic Performances	Self-Actualization
Leadership Behaviors	

Tiered System of Supports

See district I&RS Manual

APPENDIX B: Assessments for Performing Arts - Dance and Theatre

Assessment evidence is found in the right column in each unit of study. These suggested assessments directly link to Stage One of the unit plan (Enduring Understandings, Essential Questions, Topics and Objectives).

Benchmark Assessments

Benchmark assessments are present in each unit of study. Teachers implement this form of assessment in the middle and end of each unit of study. Teachers use this benchmark data to inform instruction throughout the year and gain a deeper understanding of each student's progress to meeting the student learning standards outlined in each unit of study. The data yielded by these assessments directly relates to the performing arts curriculum as teachers prepare lessons. Throughout the year, learning patterns will be determined and the need for additional resources and /or services will be targeted and addressed throughout the curriculum. Data will be maintained in the Realtime Data Management System and transferred to the school report card at the close of the marking period.

Summative Assessments

The Performing Arts curriculum includes a varied repertoire of summative assessments, including, but not limited to, rubrics, oral and written performances, performance tests/quizzes, student performance during class and/or concert, and student participation and effort. These summative assessments allow students to meet personal learning styles and needs and provide a wealth of knowledge to the teacher. Many summative assessments are integrated in nature addressing higher level thinking skills. Standards based report cards or standards referenced report cards may be in place. All scores are entered into Realtime via Gradebook noting progress made toward Student Learning Standard attainment.

Formative Assessments

Formative assessments are embedded within each instructional unit and at the conclusion of each instructional lesson. End of lesson/unit questions reflect all aspects of Bloom's Taxonomy. Teachers utilize formative assessment data to inform instruction, ensuring the success of all students.

Alternative Assessments

Alternative assessments are embedded within each instructional unit. Teachers are able to design a variety of alternative assessments to ensure that all students have access to an assessment that fairly and equitably displays their level of learning and mastery of the New Jersey Student Learning Standards.

APPENDIX C: Core Instructional and Supplemental Materials

Core Instructional and supplemental resources are indicated within each unit of study across all grade levels. Each individual school, within the region, has varied core instructional and supplemental materials that fit the needs of the students and staff within the district. Included in this appendix is a list of possible core programs and materials that can be found throughout the schools.

Grade 6 Grade 7 Grade 8	PowerPoint: Elements of Drama Video: Elements of Drama Elements of Drama Lesson Plan Glossary of Terms Video: What is Theatre? A Cultural History of Theatre by Jack Watson and Grant McKernie History of the Theatre by Oscar Gross Brockett and Franklin J Hildy The Effect of Gamma Rays On Man-in-the Moon Marigolds by Paul Zindel Our Town by Thornton Wilder A Thousand Cranes by Kathryn Schultz Miller Step on a Crack by Susan Zeder Getting Near to Baby by Y. York Wiley and the Hairy Man by Susan Zeder Still Life with Iris by Steven Dietz Selkie: Between Land and Sea by Laurie Brooks

6-12 Glossary of Terms Theatre Curriculum

- Act: To represent, perform, interpret, communicate a character other than oneself; a major division of a play.
- Actor: In performing a role or representing a character in a play, the actor uses vocal as well as physical techniques to bring the character to life for the audience. Posture, gestures, facial expressions, tone, pitch, rate, and diction all help to create and present the desired characterization.
- Advertise: To call public attention to an event.
- Antagonist: The antagonist sets the conflict in motion by offering an obstacle to the protagonist's objective.
- Apron: The curved part of the stage that extends beyond the main curtain.
- Arena Stage: Also called theatre-in-the-round and central staging. There is seating on all sides of the stage.
- Aside: The dramatic device in which a character speaks his/her thoughts aloud unheard by other characters on stage at the same time.
- Audition: An action-oriented interview between director and actors for the purpose of deciding who will be cast in what role; usually involves script reading, performing a prepared monologue, and/or improvisation.
- Backdrop: A painted piece of muslin hung from the battens to depict a scene.
- Backstage: This designation also applies to the wings area and, loosely, can be used to indicate anything in the physical plant that is not stage or house.
- Basic Makeup: Applying base, highlights, and shadow to improve or alter facial structure for the stage.
- Batten: A wood or metal pipe from which stage lights, drops, and scenery are hung.
- Blackout: Stage goes to complete black; the blackout lighting cue is often used for a startling effect at the end of a scene.
- Blocking: The actor's basic stage positioning given to the actor by the director or used in self-direction.
- Blocking Symbols: X=Cross E=Entrance EX=Exit C=Center SR=Stage Right SL=Stage Left DC=Down Center DSR= Down Stage Right DSL=Down Stage Left UC=Up Center USR=Up Stage Right USL=Up Stage Left RC=Right Center USRC=Up Stage Right Center USLC=Up Stage Left Center LC=Left Center DSRC=Down Stage Right Center DSLC=Down Stage Left
- Center Bow: A movement at the waist that demonstrates acknowledgment and thanks to the audience for coming to the performance.
- Box Office Manager: A person in charge of selling the tickets for a production.
- Box-set: A feature of realistic theatre, a two- or three-walled set representing the interior of a room.
- Cat-walk: A narrow bridge above the stage providing access to stage scenery or lighting units.
- Cast: 1. (verb) to assign the roles of a dramatic production to actors; 2. (noun) the group of actors with specific roles in a play or narrative.
- Character: A person or entity (e.g., animal) in a play, or the personality of that person or entity (e.g., animal).
- Characterization: The art of developing the character (e.g., their life, emotions, choices, motivations, objectives).

- Choices: The decisions of the actor or director regarding how a character will be interpreted in a given production. Most directors prefer to allow the actors some rehearsal time to explore their own choices before deciding what will best serve the show.
- Choral Speaking: Reciting, in unison, a poem or piece of literature.
- Chorus: In classical drama, the chorus was used to narrate offstage events. Commedia 'del Arte: The basic plots derived from Roman comedy, and the cast of stock characters including Arlecchmo, Columbine, Pierrot, Pantaloon, Pagliaccio, Punchinello, and Scaramouche. The players appear in masks and in costumes that became the convention for the genre (e.g., the black-and-white "domino" costume of Arlecchino).
- Concentration: The actor's focus on the moment of the play.
- Conflict: Conflicts generally are described either as "human against human" (e.g., an equal struggle), "human against self" (e.g., a psychological struggle), and "human against an outside force" (e.g., an uneven struggle against some greater force such as nature, the gods, or some organization).
- Costumes: Clothing worn by the actors in a performance.
- Cue: The action or words that signals what happens next.
- Creative Drama: An improvisational, non exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experience.
- Crew: Group of people working on technical aspects of production (e.g., set crew, costume crew, lighting crew, sound crew, running crew).
- Comedy: A play that treats characters and situations in a humorous way and has a happy ending.
- Culture: The arts, beliefs, customs, institutions, and all other products of human work and thought at a particular time period.
- Cyc: Short for Cyclorama. It is a huge, light blue curtain at the back of the stage that can be made to look like the sky.
- Denouement: The solution to the conflict in the play, the untangling of the complications, and conflict between antagonist and protagonist.
- Dialogue: Two or more characters speaking with each other.
- Diction: The word choice made by the playwright; also, the enunciation of the actors as they say their lines.
- Director: Person responsible for coordinating, guiding, and developing of all aspects of a production so that the performance represents a unified vision.
- Dramatize: To present or view a story in a dramatic way.
- Dramatic Criticism: An evaluation and analysis of a play according to accepted aesthetic principles.
- Dramatic Play: Play in which children take on different roles (e.g., housekeeper, grocery store checker, camp counselor).
- Dramaturg: An assistant to the director who researches the culture, period, and literary references in a play.
- Ensemble: Acting in which a cast works together as a team to create a total effect rather than a group of individual performances.
- Exposition: As part of dramatic structure, the information that is often presented at the beginning of a play. Here the playwright may set the atmosphere and tone, explain the setting, introduce the characters, and provide the audience with any other information necessary to

understand the plot.

- Expressionism: A highly symbolic and poetic style of drama that features distorted, oversimplified, and symbolic characters rather than realistic characters.
- Falling Action: The action after the climax of the plot. (see denouement.)
- Fourth Wall: The invisible wall of a set through which the audience sees the action of a play.
- Front of House: 1. The part of the theatre in front of the proscenium arch. For example, the lighting equipment placed there is referred to as front of house lights. 2. Non-stage related production concerns, such as ticket sales, seating, concessions, and theatre house maintenance by the front of house staff.
- Gel: A thin piece of colored plastic, available in a wide variety of colors, that can be cut and fitted to a light to color the beam directed onto the stage.
- Genre: Each of the main genres may be subdivided by style or content. Comedy, for example, may be absurdist, comedy of humors, comedy of manners, or romantic. Genre studies examine a particular work in relation to others of the same kind, determining how closely it meets the characteristics in that genre.
- Gesture: An intentional movement of the arms, hands, or other parts of the body that expresses or emphasizes a feeling or idea.
- Graphic Organizer: A visual representation of organized data relating to a content area that integrates knowledge, fosters organization, and links higher order thinking skills.
- Grid/Gridiron: A steel framework above the stage to which lines are attached to fly scenery and lights.
- Ground Plan: A bird's-eye view of a stage set; also called a floor plan that often includes scenery placement.
- House: The place where the audience sits.
- House Manager: The person in charge of the theatre house, seating people, ushers, etc.
- Improvisation: A spontaneous scene or episode created without a script by an actor or actors.
- Lazzi: Plural for Lazzo, the Italian word meaning "trick" or "joke." Refers to comic bits or business, often repeated for humor (see Commedia 'del Arte).
- Leg: A tall, narrow curtain that an actor can stand behind before an entrance without being seen.
- Lighting Plot: A plan, usually drawn to scale, showing the placement of lighting instruments.
- Mask: To use backing, such as flats, draperies, and drops to hide backstage areas from the view of the audience.
- Melodrama: Features emotional action (more than motivation), stock characters, and a strict black- and-white view of morality (i.e., virtue rewarded and evil villains punished).
- Mime: Acting without words or props. Monologue: A work written to be spoken by just one person.
- Motivation: The reason a character does something; the reason for an action.

- Musical: A production consisting of a series of song and dance scenes, as well as spoken words.
- Nonverbal Communication: Communication without words.
- Objective: The goal a character has in a particular scene or throughout the play.
- Obstacle: A person, place, or thing that gets in the way of a characters reaching their objective.
- Off Book: When an actor has his lines memorized and doesn't need to look at the script.
- Open Script: A written dialogue with no apparent plot, given circumstances, or specific characters.
- Play Space: Any space where drama takes place (e.g., classroom, stage, auditorium).
- Playwright: A person who writes a play.
- Portfolio: An organized, systematic record of student work chosen by the student and teacher that documents growth in student learning. Portfolio types usually include process, product, and cumulative portfolios.
- Producer: The person who puts together a theatrical production: obtains financial backing; leases rights to the play; rents the theatre; hires the directors, designers, crews; and supervises the budget.
- Prompt Book: A notebook containing a script pasted on large pages with areas for notes. The notebook also contains production notes, blocking, and all lighting, sound, and special effects cues.
- Props: Short for stage properties. Usually divided into four categories: hand props, set props, dress props, and effects not produced within the lighting and sound boards.
- Proscenium Stage: A performance space in which the audience views the action as if through a picture frame.
- Readers Theatre: A performance at which a play is read aloud for an audience rather than memorized.
- Rendering: A sketch or illustration of a proposed product, often used to depict scenery that reflects the meaning and intent of a play.
- Resolution: A period of time in which the conflict in the play is ended.
- Rigging: The process of hanging scenery or lights; the handling of stage curtain or drops.
- Rising Action: The events of a play leading up to the climax; the creation of conflict; the entanglement of forces.
- Role-Play: Taking on a role in a play or improvisation. Scene: A division of an act or of the play itself.
- Scrim: A drop made from sharkstooth scrim or theatrical gauze and dyed or lightly painted: it becomes transparent when lit from behind.
- Script: The text of a play, motion picture, or broadcast.
- Script Analysis: The separation of the script into its parts in order to determine/understand its nature.
- Setting: The surroundings in which the action of the play develops; also the units of scenery that combine to suggest a particular place.
- Sight Line: Lines indicating visibility of onstage and backstage areas from various points in the house or audience.
- Stage Crew: The backstage technical crew responsible for running the show.
- Stage Manager: The person in charge backstage during the performance.
- Stage Property: Anything that the actor handles onstage as well as furniture and other items used to enhance the set.

- Story Board: The depiction of the script in comic book form to help visualize a play.
- Story Dramatization: An improvised play based on a story and used in informal drama. At the elementary level, students are usually guided by a leader who reads or tells a story while the students take on roles. At upper levels, students assume the various roles and work in ensemble to dramatize the story, often interchanging roles and experimenting with ideas.
- Storytelling: The process of orally interpreting a story with a script or from memory using voice, facial expression, and gestures.
- Strike: To take down the set.
- Synthesis: The combination of separate elements into a single or whole unit.
- Tableau: A frozen picture.
- Tech Control Center: The place where the lighting and sound operation equipment is setup and run.
- Technical Elements: Lighting, sound, makeup, costumes, set design/construction, props.
- Theme: What the play means as opposed to what happens.
- Thrust Stage: A combination of the proscenium and arena stages, where the audience sits on two or three sides of the acting area.
- Tragedy: A play in which the protagonist fails to achieve desired goals or is overcome by opposing forces and, in many tragedies, dies.
- Understudy: Someone who learns a role for the purpose of performing in the absence of the primary actor cast in that role.
- Unit Set: A stage setting consisting of units of scenery that are capable of being rearranged in various combinations for different scenes.
- Venues: Types of performance space.
- Verbal Communication: Communicating with words.
- Wings: The offstage area to the right and left of the set used as entrances but concealing backstage areas.