

MIDDLETOWN TOWNSHIP PUBLIC SCHOOLS

Theater Curriculum - Grade 7 (Quarter- year course, every other day)

Written Spring 2018

Adopted by the Board of Education on June 27, 2018 (*anticipated*)

(Revised January, 2021 to meet the goals and standards of the new 2020 New Jersey Student Learning Standards – Visual and Performing Arts and the 2020 New Jersey Student Learning Standards – Career Readiness, Life Literacies, and Key Skills)

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**MIDDLETOWN TOWNSHIP BOARD OF EDUCATION
EQUAL OPPORTUNITY POLICIES**

The Middletown Township Board of Education affirms its responsibilities to ensure all students in the public schools of this township equal educational opportunity regardless of race, color, creed, religion, sex, ancestry, national origin or social or economic status. Lack of English language skills will not be a deterrent to admission to any program. No otherwise qualified handicapped individuals shall solely by reason of their handicap be denied the benefits of or subjected to discrimination in any activity. The school system's Affirmative Action Plans for School/Classroom Practices are on file in the Superintendent's office.

AFFIRMATIVE ACTION GRIEVANCE PROCEDURE

The Board of Education has established a procedure for staff, students or parents on a student's behalf to follow in filing a complaint dealing with alleged violation, misinterpretation or inequitable application of the policies and practices of the school district relative to provisions of Federal and State anti-discrimination legislation. Details of the grievance procedures are included in the school district's policy manual under Policy #2260.

The Building Principal or designee serves as the first step of this grievance procedure.

The District Affirmative Action Officer is:

Kimberly Pickus, Assistant Superintendent for Human Resources and Curriculum and Instruction
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

The District 504 Compliance Officer is:

Robert Dunn, District Director of Special Education
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

DISTRICT PHILOSOPHY OF INSTRUCTION

In order to prepare our students for the ever-increasing demand for a literate, technology-oriented workforce, Middletown Township Public School District embraces an instructional philosophy that is student-centered, inquiry-based, and that differentiates instruction based on student's individual abilities.

Teachers, as facilitators of lifelong learning, challenge students by providing an environment in which the students become active participants engaged in working together on projects and in solving problems that involve or simulate authentic data and events.

Students learn to value a variety of different approaches and are taught to take responsibility for their own meaningful learning as they become more adept at communicating their reasoning and in asking questions to help clarify their thinking and that of their classmates.

THEATER 7 COURSE PHILOSOPHY

Theater, or the study of Technical Theatre, is the sole domain of Visual and Performing Arts learning that combines the fields of visual art, performance, technology, vocational training, industrial arts, design, business management, architecture, drafting, cultural history, and of course, theatrical arts. It is perhaps the most important arts course any institution of learning can offer. In an era when woodshops have been replaced by computer labs, it provides an effective bridge between knowing the difference between a crescent wrench and a socket wrench, and manipulating a computer generated building plan.

Current educational strategies are increasingly focused on "Project Based Learning", and assessments that require students to complete "Performance Tasks". Theater incorporates both of these educational strategies: scenery to be built and lighting and sound designs that must be executed in live performance. It is also a collaborative practice, observing certain hierarchies and job descriptions that must work with one another. The beauty of exploring the behind the scenes jobs of a Theater is found in its innate quality of interdisciplinary connection and real-world application. No matter what the area of study, the educator and student will find content strands that can be directly applied in a Theater class.

As much as possible (due to the fluid nature of current core curriculums on the national and state levels), this curriculum guide strives to provide references to Core Curriculum Content Standards for the Student Learning Objectives of this course. The reader will discover that almost every content area is represented. Therefore, the learning must be executed and assessed using visible, audible, tangible, and intellectual standards and artifacts.

For the purpose of Theatre, as is the case with all Visual and Performing Arts, is to elicit deep emotional and intellectual connections between artists and each and every member of an audience. Upon the successful completion of this class, students will exit having gained skills, knowledge and enduring understandings that will benefit them for the rest of their lives, regardless of whether they pursue a career in theatre. Whether they are called on to express abstract ideas in a political forum, build bookshelves for a new home, paint walls for Habitat for Humanity, or get the lighting just right in a fussy baby's bedroom... Theater will provide skills and knowledge that will continue to answer daily needs far into their futures.

INTRODUCTION

This Marking Period course is included in the seventh grade elective cycle and is intended to introduce them to the various backstage elements, specifically the different jobs that are necessary for a successful production. It begins with students learning about the different jobs necessary to create a production including scenery, props, tickets, playbill, direction, lighting and sound, costumes and makeup, and the importance of all elements working together. The assignments will include reading and analyzing scripts, creation of a portfolio (diorama), with special emphasis on the steps leading toward creating the final set and portfolio. Since the majority of the assignments will be hands-on, active experiences, assessment will be primarily performance-based in which rubrics will be used to evaluate the progress of individual students or groups of students in accomplishing the goals and objectives contained in this guide.

This curriculum guide has been correlated to appropriate NJ Learning Standards for Visual and Performing Arts and Language Arts Literacy. Teachers are free to use or modify any of the suggested activities and resources but are required to ensure that they have addressed the NJ Learning Curriculum standards noted in the guide and to assess their students' progress in achieving the objectives listed on the following pages.

ADOPTED TEXTBOOK/PROGRAM and RESOURCES

Resources for this class will be links to websites for suggested use and art supplies based on educator expertise and choice for individual classes. Every class is different and the resources will most likely be fluid as the course is presented to numerous unique learners.

Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLS, according to N.J.A.C. 6A:8-2.

- 1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.**
- 2. District boards of education shall integrate into the curriculum 21st century themes and skills [\(N.J.A.C. 6A:8-3.1\(c\)\).](#)**

Twenty-first century themes and skills integrated into all content standards areas [\(N.J.A.C. 6A:8-1.1\(a\)3\).](#)

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

[Amistad Law: N.J.S.A. 18A 52:16A-88](#)

Every board of education shall incorporate the information regarding the contributions of African- Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

[Holocaust Law: N.J.S.A. 18A:35-28](#)

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

[LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35](#)

A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards [\(N.J.S.A.18A:35-4.36\)](#) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Recommended Time Frame and Sequence

(including assessments)

22 Blocks

Marking Period: (22 days)

Units and Topics: 2

Blocks:

- Unit 1: Theater Design and Organization

5

An introduction to the framework, terminology, and purpose of theater

- Unit 2: Theatrical Production

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Students explore concepts in more detail and apply knowledge to creating a production plan for a show

9.3 – Career & Technical Education (CTE) Content Area: 21st Century Life and Careers (To be referenced and considered for all units)

9.3.12.AR-PRF.1 Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

9.3.12.AR-PRF.2 Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

9.3.12.AR-PRF.4 Demonstrate knowledge of music theory.

9.3.12.AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.

9.3.12.AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

9.3.12.AR-PRF.7 Describe how technology and technical support enhance performing arts productions.

9.3.12.AR-PRF.8 Analyze all facets of stage and performing arts production management.

UNIT # 1 : Theater Design and Organization

Essential Questions		Enduring Understandings	
• What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? • How do theatre artists comprehend the essence of drama processes and theatre experiences? • What are the technical and practical components that go in to the creation of a live, theatrical performance? • What's the appropriate terminology used in technical theatre production and how is it used to communicate the artistic vision of the director? • How does technology impact live performance? • What are the elements necessary to produce a successful show?		• Theatre artists rely on intuition, curiosity and critical inquiry • Theatre artists reflect to understand the impact of drama processes and theatre experiences. • In addition to performers, live productions need people addressing the design of sets, properties, lighting, and sound, as well as marketing, organizing rehearsals, selling tickets (box office), and managing the audience. • Using consistent terminology allows for seamless communication between the director and crew. (See vocabulary list on appropriate terminology.) • Effective use of lights, sound, and multimedia helps engage the modern audience. • Producing a successful show requires a script, a design concept, script analysis, rehearsals, and a marketing plan.	
<u>OBJECTIVES:</u>	<u>RECOMMENDED ACTIVITIES:</u>	<u>ALIGNMENT TO NJSLS:</u>	<u>MATERIALS/RESOURCES:</u>
C • Students will explore Theater Organizational chart and discover responsibilities of each position. • Students will be able to read, discuss, analyze and understand the elements of a script.	• Take a trip to the stage to explore and identify the many areas and components of the stage • Draw a diagram of the stage and identify each part and its function (see terms in resources) • Student explore a Theater Organizational chart (see resources) and discover responsibilities of each	Standards (NJSLS) Anchor Standard 1: Generating and conceptualizing ideas. • 1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work. • 1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work.	• Suggested Opening Vocabulary words: Apron • Battens • Borders • Cat Walk • Curtain Line • Cyclorama (Cyc) • Drop • Flat • Flats • Floor Plan • Front or Act Curtain • Legs • Masking • Pit • Properties • Proscenium Opening • Riser • Scrim • Set • Sight Line • Spiking • Stage Directions • Stage Weights • Teaser • Tormentors • Traveler • Wings • Theater Organizational chart to help show job responsibilities:

Students will be able to understand the importance of the historical and cultural backgrounds of a play	position. Introduce Production Project for term. - Read through a short script as a class and discuss the elements of a script and the process of analyzing to help decide on a play for production. - If doing a physical show, apply organizational chart to actual building and designing throughout the show process. Instead of portfolio, students will produce a show.	Anchor Standard 7: Perceiving and analyzing products. 1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience. - NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research. - 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.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations. - NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	http://docshare.tips/theatre-organizational-chart_5873c9c1b6d87f6e038b46cb.html - Technical Theater Handbook: http://www.hcs.harvard.edu/~htag/handbook/?q=wiki/main_page - G Suite for Education: https://edu.google.com/k-12-solutions/g-suite/?modal_active=None

UNIT #2: Theatrical Production

Essential Questions	Enduring Understandings
● What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? ● How, when, and why do theatre artists' choices change? ● How do theatre artists transform and edit their initial ideas? ● How do theatre artists fully prepare a performance or design? ● How can the same work of art communicate different messages to different people? ● How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? ● What are the technical and practical components that go in to the creation of a live, theatrical performance? ● How does technology impact live performance? ● How does sound impact our mental, physical and emotional states? ● How do we assemble a set for the stage that is both representational and functional? ● What is the importance of a "seamless transition" in set design? ● Why is it important to work collaboratively when constructing scenery and property materials? ● How will we build a set that matches the vision of the director(s)? ● What are the correct procedures for using tools and equipment in a safe manner and why is it important to follow correct procedures when building a set? ● What are the elements necessary to produce a successful show?	● Theatre artists rely on intuition, curiosity and critical inquiry ● Theatre artists work to discover different ways of communicating meaning. ● Theatre artists refine their work and practice their craft through rehearsal ● Theatre artists develop personal processes and skills for a performance or design. ● Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. ● Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. ● In addition to performers, live productions need people addressing the design of sets, properties, lighting, and sound, as well as marketing, organizing rehearsals, selling tickets (box office), and managing the audience. ● Effective use of lights, sound, and multimedia helps engage the modern audience. ● Exploring the basic concepts of set design and examples of those concepts, as well as basic construction considerations, students can create an effective design. ● Working collaboratively allows for more efficiency within the workspace and allows for development of specializations in each field. ● Classroom design meetings will help foster a collaborative discussion between students to create a consistent vision for the production. ● It is important to use correct safety procedures when using tools and equipment because incorrect usage and unsafe practices can lead to injuries and/or damage to the equipment. ● Producing a successful show requires a script, a design concept, script analysis, rehearsals, and a marketing plan.

OBJECTIVES:	RECOMMENDED ACTIVITIES:	ALIGNMENT TO NJSLS:	MATERIALS/RESOURCES:
- Students will be able to understand the importance of the historical and cultural backgrounds of a play - Students will be able to consider multiple factors that impact scenery decisions, budget, scaling, and other decisions related to a production. - Students will be able to learn the proper techniques and procedures associated with using tools in stagecraft. Additionally, students will learn common practices used on a set and apply them in a safe manner. - Students will safely apply technical	DIRECTOR - Students select an existing script or screenplay to use for their production project. Students should work in groups for this project and choose and focus on 2 scenes that have different sets for the project PRODUCTION MANAGER - Students research the time period of the play's setting (and possibly the original production's context) and take note of details contributing to production design (i.e., sets, costumes, etc.). PRODUCER - Analyze budgetary needs of the technical aspect of a theatrical production deciding which level project will be based on (middle school, high school, college,	Standards (NJSLS) Anchor Standard 1: Generating and conceptualizing ideas. 1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work. 1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work. Anchor Standard 2: Organizing and developing ideas. 1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work. 1.4.8.Cr2b: Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre.	- Theater Organizational chart to help show job responsibilities: http://docshare.tips/theatre-organizational-chart_5873c9c1b6d87f6e038b46cb.html - Suggested Safety Lesson Terms: • Battsens • Blade Guard • Cat Walk • Circular Saw • Cyclorama (Cyc) • Drill • Drop • Flat • Fly-In/Fly-Out • Ghost Light • Mitre Saw • Pipe Weight • Platform Anchor/Wagon Brake • Rigging • Saw Horses • Scrim • Stage Weights • Work Light - Technical Theater Handbook: http://www.hcs.harvard.edu/~htag/handbook/?q=wiki/main_page - G Suite for Education: https://edu.google.com/k-12-solutions/g-suite/?modal_active=none - Art supplies for set design/creation

knowledge and skills to create and/or operate functional scenery, properties, lighting, sound, costumes, makeup, and publicity • Students will be able to work on assigned scenery and property materials. Students will be in charge of finding and using the correct tools to create the scenery. • Students will be able to develop and execute set design for a scene for a hypothetical or real production incorporating at least one, seamless setting transition (scene change). • Students will be able to construct a	community, Broadway, etc.) • DIRECTOR - Create a (hypothetical) cast list and performer's contract as well as the rehearsal schedule. • TECH DIRECTOR - Investigate lighting and sound equipment and accessories to demonstrate an understanding of light/sound placement. Choose lighting and sound cues to add to chosen script. • SET DESIGNER - Working as a team, students will create a scale model of the production set. Students will combine their design decisions with their budget decisions to build a creative yet financially responsible set. Students will use their scale project as a model throughout the construction period of the class. • PROPERTIES MASTER - Students	Anchor Standard 3: Refining and completing products. • 1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work. Anchor Standard 4: Selecting, analyzing and interpreting work. • 1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production. Anchor Standard 8: Interpreting intent and meaning. • 1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work. Anchor Standard 9: Applying criteria to evaluate products. • 1.4.8.Rea: Analyze how personal experiences affect artistic choices in a theatrical work.	
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three-dimensional model to represent an original set design. Students will be able to combine and apply artistic and reasoning skills to imagine, create, realize and refine dramatic and theatrical works in conventional and innovative ways and to understand the works produced and performed by others.	read the script and note all props that are needed, as well as those the group feels would be beneficial. Students compile a prop list for the show. PUBLICITY - Students design advertising poster and playbill for the production, including all information pertinent to the audience. TICKETING - Students design tickets for the production, with date, time, and seat listed. COSTUME & MAKEUP DESIGN - Use production notes from play exploration to create costumes and makeup designs that reflect the creative direction of the project - Groups will use all information to create a portfolio that will be presented to the class. - Students will present the scale model and portfolio explaining why specific choices		
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	were made in regards to their chosen script. ● Review the intricacies of theater with the class. Critique and discuss what groups learned throughout the process and running a mock show. ● If doing an actual show with the class, discuss the lessons learned throughout the actual process of putting on a show.		
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Program Evaluation Form - _____

To be completed after the first year of the adoption

On a scale of 1 to 5 (with 1 being the lowest and 5 being the highest), please indicate your response with regard to each of the following:

1. Based on your experience this year, to what extent does this guide used in conjunction with Theater - Grade 7

- engage student interest in comparison to previous programs?

N/A 1 2 3 4 5

- facilitate student discussion and communication of their ideas with the teacher as facilitator (giving feedback & asking questions)?

N/A 1 2 3 4 5

- provide resources to assist the teacher in allowing students to work on activities of their choice?

N/A 1 2 3 4 5

- promote higher level thinking on the part of the students?

N/A 1 2 3 4 5

-promote active student involvement?

N/A 1 2 3 4 5

2. To what extent does this program meet the needs of students of varying ability levels?

N/A 1 2 3 4 5

3. Do you feel there is a need for in-service for the teachers of this course? If so, please be specific.

COMMENTS: (Please expand on any of the items above as appropriate. Use back of form if necessary.)

Name (optional): _____

Please circle one: General Education Teacher Special Education Teacher (if applicable)