

Middle School Dance 6-8	Introduction to Dance	11-12 Weeks (Cycles Course)
<p align="center"><b>New Jersey Core Curriculum Content Standards for Visual and Performing Arts:</b></p> <p align="center"><b>Strand A-Dance</b></p> <p><i>By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills:</i></p>		
<p><b>Standard: 1.1 The Creative Process</b>--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.</p>		
<p><b>Content Statement:</b> <i>Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.</i></p>		
<p>1.1.8.A.1--Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.</p>		
<p><b>Content Statement:</b> <i>Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.</i></p>		
<p>1.1.8.A.2-- Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.</p>		
<p><b>Content Statement:</b> <i>Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.</i></p>		
<p>1.1.8.A.3-- Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).</p>		
<p><b>Content Statement:</b> <i>The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.</i></p>		
<p>1.1.8.A.4-- Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.</p>		
<p><b>Content Statement:</b> <i>Common, recognizable musical forms often have characteristics related to specific cultural traditions.</i></p>		
<p>1.1.8.B.1-- Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</p>		
<p><b>Standard: 1.2 History of the Arts and Culture:</b> All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>		
<p><b>Content Statement:</b> <i>Technological changes have and will continue to substantially influence the development and nature of the arts.</i></p>		
<p>1.2.8.A.1-- Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.</p>		
<p><b>Content Statement:</b> <i>Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.</i></p>		
<p>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.</p>		

**Content Statement:** The arts reflect cultural mores and personal aesthetics throughout the ages.

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

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

**Content Statement:** Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.

1.3.8.A.1-- Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.

**Content Statement:** Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.

1.3.8.A.2-- Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.

**Content Statement:** Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.

1.3.8.A.3-- Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.

**Content Statement:** Technology and media arts are often catalysts for creating original choreographic compositions.

1.3.8.A.4-- Use media arts and technology in the creation and performance of short, original choreographic compositions.

**Content Statement:** Stylistic considerations vary across genres, cultures, and historical eras.

1.3.8.B.2-- Stylistic considerations vary across genres, cultures, and historical eras.

**Content Statement:** Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.

1.3.8.B.3-- Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.

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

**Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

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

**Content Statement:** Art may be used for utilitarian and non-utilitarian purposes.

1.4.8.A.2-- Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.

**Content Statement:** Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.

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.

**Content Statement:** Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.

1.4.8.A.4-- Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.

**Content Statement:** Symbolism and metaphor are characteristics of art and art-making.

1.4.8.A.5-- Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.

**Content Statement:** Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.

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.

**Content Statement:** Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.

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

**Content Statement:** Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.

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.

**Content Statement:** Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

1.4.8.B.2-- Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

**Content Statement:** Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

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.

### **Technology Standards**

- 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.2 Demonstrate the application of appropriate citations to digital content.
- 8.1.8.D.3 Demonstrate an understanding of fair use and Creative Commons to intellectual property.
- 8.2.8.C.1 Explain how different teams/groups can contribute to the overall design of a product

## **CRP and Standard 9**

- CRP1 Act as a responsible and contributing citizen and employee
- CRP2 Apply appropriate academic and technical skills
- CRP3 Attend to personal health and financial well-being
- CRP6 Demonstrate creativity and innovation
- CRP10 Plan education and career paths aligned to personal goals
- CRP12 Work productively in teams while using cultural global competence

### **Standard 9.2 Career Awareness, Exploration, and Preparation**

#### **Career Exploration**

- 9.2.8.B.1 Research careers within the 16 Career Clusters® and determine attributes of career success.
- 9.2.8.B.6 Demonstrate understanding of the necessary preparation and legal requirements to enter the workforce.
- 9.2.8.B.7 Evaluate the impact of online activities and social media on employer decisions.

#### **Interdisciplinary Connections**

##### **Math**

- 7.G.A.2 Construct triangles and circles based on their measure of angles and or their sides
  - Dancers understand that movement correlates to angles such as 90 degrees, 180 degrees, and 360 degrees.

#### **Comprehensive Health and Physical Education**

##### **2.1 Wellness: All students will acquire health promotion concepts and skills to support a healthy, active lifestyle.**

###### **B. Nutrition**

- 2.1.8.B.2 Identify and defend healthy ways for adolescents to lose, gain, or maintain weight.

###### **D. Safety**

- 2.1.8.D.1 Assess the degree of risk in a variety of situations and identify strategies to reduce intentional and unintentional injuries to self and others.

##### **2.2 Integrated Skills: All students will develop and use personal and interpersonal skills to support a healthy, active lifestyle.**

###### **A. Interpersonal Communication**

- 2.2.8.A.1 Compare and contrast verbal and nonverbal interpersonal communication strategies in a variety of settings and cultures in different situations.

##### **2.5 Motor Skill Development: All students will utilize safe, efficient, and effective movement to develop and maintain a healthy, active lifestyle.**

###### **A. Movement Skills and Concepts**

- 2.5.6.A.1 Explain and perform movement skills that combine mechanically correct movement in smooth flowing sequences in isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

- 2.5.6.A.2 Explain concepts of force and motion and demonstrate control while modifying force, flow, time, space, and relationships in interactive dynamic environments.
- 2.5.6.A.3 Create and demonstrate planned movement sequences, individually and with others, based on tempo, beat, rhythm, and music (creative, cultural, social, and fitness dance).
- 2.5.6.A.4 Use self-evaluation and external feedback to detect and correct errors in one's movement performance.
- 2.5.8.A.1 Explain and demonstrate the transition of movement skills from isolated settings (i.e., skill practice) into applied settings (i.e., games, sports, dance, and recreational activities).
- 2.5.8.A.2 Apply the concepts of force and motion (weight transfer, power, speed, agility, range of motion) to impact performance.
- 2.5.8.A.3 Create, explain, and demonstrate, as a small group, a planned movement sequence that includes changes in rhythm, tempo, and musical style (creative, cultural, social, and fitness dance).
- 2.5.8.A.4 Detect, analyze, and correct errors and apply to refine movement skills.

### **Unit Summary**

Students will discover how dance expresses emotions and connects to health and overall well-being. Students will appreciate themselves as dancers through knowledge, participation and basic elements of dance in a class setting. Students will be exposed to an introduction of various forms of dance such as jazz, modern, classical, and ballet through teacher and technology lead demonstrations. During each form of dance, students will focus on learning key dance movements, terminology, and improvements to physical and emotional health. Additionally, lessons will be structured to lead students through the importance of dance in historical perspectives and how music plays a pivotal role for the choreography. This dance unit will also allow students to explore their creativity through researching dances and styles to choreograph dances to be presented in class.

### **Essential Question(s)**

- What must a dancer do to prepare the mind and body for artistic expression?
- How does dance deepen our understanding of ourselves, other knowledge, and events around us?
- How does a dancer work with time, energy and space to communicate artistic expression?
- What role does music and technology play in developing bodily movements in a dance routine?
- How does knowing about societal, cultural historical and community experiences expand dance literacy?
- How has dance evolved over centuries?
- How do choreographers and dancers use self-reflection and feedback from others to improve the quality of their work?
- How is dance interpreted?
- How does knowing about societal, cultural, historical and community experiences expand dance literacy?
- How does music impact our choices in dance movements and expression?

### **Enduring Understandings**

- Dance class has a culture and structure
- Dancers train with proper technique as a tool to develop the body for artistry and artistic expression
- As dance progresses, all personal experiences, familiarity and contexts are united and created to understand meaning
- Space, time and energy are basic elements of dance.
- Dance education enables student to discover their own natural capacity for the communication of ideas, thought and feelings through the medium of dance and rhythm.
- Teachers and dancers analyze and evaluate their work to improve the quality
- The impact of musical choice and tempo on the performance of the dancer
- Dance is interpreted by considering meaning and expression through the dancer's body, expression and context.
- Dance literacy includes knowledge and perspectives about society, cultural, historical, and community contexts.
- Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

NJCCCS: Visual & Performing Arts	Student Learning Targets/Content	Learning Activities (Students will be able to...)
1.1.8.A.1 1.1.8.A.2 1.1.8.A.3 1.1.8.A.4 1.3.8.A.1 1.3.8.A.2 1.3.8.A.3 1.3.8.A.4 1.4.8.B.3	<p>Students will know dance is an art form with many benefits that expresses personal meaning through various the components of a dance class and terminology.</p>	<p><b><u>Week 1 Introduction to Dance</u></b></p> <ul style="list-style-type: none"> <li>• Perform muscle specific dancing warm-up</li> <li>• Execute teacher guided instruction of basic steps and technique</li> <li>• Define researched vocabulary and terms of specific style of dance</li> <li>• Write a reflective journal of student interpretation of music, performance and methods</li> <li>• Demonstrate body awareness through choreography</li> <li>• Engage in student discussion groups to promote construction feedback and peer interaction</li> </ul>

1.1.8.A.1 1.1.8.A.2 1.1.8.A.3 1.1.8.A.4 1.2.8.A.1 1.2.8.A.2 1.2.8.A.3 1.3.8.A.1 1.3.8.A.3 1.3.8.A.4 1.3.8.B.2 1.3.8.B.3 1.3.8.D.4 1.3.8.D.5 1.3.8.D.6	<ul style="list-style-type: none"> <li>Students will know jazz is a form of dance and exercise that is dependent upon the tempo of music.</li> <li>Students will become familiar with the basic terminology associated with jazz dance.</li> <li>Students will perform the basic steps of jazz dance (isolation, pirouette, kick ball change, chasse, pas de bourrée, pivot).</li> </ul>	<ul style="list-style-type: none"> <li>Perform a muscle isolation dance warm-up</li> <li>Interpret the historical importance of jazz music and methods</li> <li>Write a reflective journal of student interpretation of music, performance and methods</li> <li>Practice technology &amp; teacher lead choreography</li> <li>Research choreographed dances to be taught to the class</li> <li>Participate in a collaborative project- students will create a 1 minute choreographed jazz dance</li> </ul>
1.1.8.A.1 1.1.8.A.2 1.1.8.A.3 1.1.8.A.4 1.3.8.A.1 1.3.8.A.3 1.3.8.A.4 1.3.8.B.2 1.3.8.B.3 1.4.8.A.3 1.4.8.A.4 1.4.8.A.5 1.4.8.A.6	<ul style="list-style-type: none"> <li>Students will recognize how instrumental music impacts the choreography and emotion of a performance.</li> </ul>	<p><b><u>Week 4 &amp; 5 Introduction to Contemporary Dance</u></b></p> <ul style="list-style-type: none"> <li>Perform a dance specific warm up to prepare muscle groups used in daily dances.</li> <li>Practice a teacher guided instruction of basic steps and technique</li> <li>Define researched vocabulary and terms of contemporary specific dance</li> <li>Interpret contemporary music and methods impact on choreographic sequencing</li> <li>Practice and execute technology and teacher lead choreography</li> <li>Research a specific dancer/dance and write a reactionary paragraph on their observation based of class topics</li> <li>Student discussion groups to promote construction feedback and peer interaction.</li> </ul>

1.1.8.A.1 1.1.8.A.2 1.1.8.A.3 1.1.8.B.1 1.2.8.A.1 1.3.8.A.1 1.3.8.A.3 1.3.8.A.4	<ul style="list-style-type: none"> <li>Students will utilize ballet vocabulary in critiques of ballet dance.</li> <li>Students will perform ballet specific movements and positions.</li> </ul>	<p><b><u>Week 6&amp;7 Introduction to Ballet</u></b></p> <ul style="list-style-type: none"> <li>Perform ballet warm-up and muscle isolation techniques</li> <li>Reproduce teacher demonstrated positions of feet-1st, 2nd, 3rd, 4th, 5th and 6th</li> <li>List and define key ballet terms to be applied to reflective journal writing</li> <li>Follow technology, teacher and student lead choreography</li> <li>Self-assessment of performances through reflective journaling at the conclusion of group performances</li> <li>Student constructive feedback groups for improvement in technique and choreography</li> </ul>
1.2.8.A.1 1.2.8.A.2 1.2.8.A.3 1.4.8.B.3 1.4.8.A.2 1.4.8.A.3 1.4.8.A.7	<ul style="list-style-type: none"> <li>Students recognize how modern dance is a theatrical form of dance, which expresses personal meaning through sequence and emotion.</li> </ul>	<p><b><u>Week 8&amp;9 Introduction to Modern Dance</u></b></p> <ul style="list-style-type: none"> <li>Dance specific warm up to prepare muscle groups used in daily lesson plans</li> <li>Articulate knowledge that dance is an art form that expresses personal meaning</li> <li>Student researched vocabulary and terms of specific style of dance</li> <li>Differentiate between the six positions of the feet for various modern dances.</li> <li>Identify the importance of the dance class structure (warm up, sequence of skills, cool down) and the impact upon the performer</li> <li>Participate in a variety of teacher led and technology based performances</li> <li>Compare and contrast modern dance to other dance forms thus far in reflective journals.</li> </ul>

1.1.8.A.1 1.1.8.A.2 1.1.8.A.4 1.2.8.A.1 1.2.8.A.3 1.4.8.A.1 1.4.8.A.4 1.4.8.A.5 1.4.8.A.6 1.4.8.B.1 1.4.8.B.2 1.4.8.B.3	<ul style="list-style-type: none"> <li>Students will analyze and research a specific choreographer of their chosen dance genre.</li> <li>Students will identify a specific piece composed by the selected choreographer and recreate a sample from a specific piece, according to the genre selected.</li> </ul>	<p style="text-align: center;"><b><u>Week 10 &amp; 11 History of Dance</u></b></p> <ul style="list-style-type: none"> <li>Research a specific dancer/dance and write a reactionary paper on personal observation based on class topics (musical choice, choreography, emotion, sequencing, etc.)</li> <li>Research and choreograph a one minute dance to be taught to the class/group</li> <li>Reflective journaling of student interpretation of music, performance and methods</li> <li>Engage in discussion groups to promote construction feedback and peer interaction</li> </ul>
<b><u>Benchmark Assessment:</u></b> <ul style="list-style-type: none"> <li>Week 1: Students will be asked identify the types of dance introduced in this course via cold showing of a video modeling all types.</li> <li>Week 10: Students will be shown a video and will be asked to identify the types of dance in the video.</li> </ul>		
<b><u>Formative Assessment:</u></b> <ul style="list-style-type: none"> <li>Week 1: Introduction to dance</li> <li>Students will write a reflective journal on how dance shapes their current daily life.</li> <li>Week 2&amp;3: Introduction to Jazz Dance</li> <li>Students will perform a teacher observed dance to evaluate basic jazz dance steps and footwork to provide feedback.</li> <li>Week 4&amp;5: Introduction to Contemporary Dance</li> <li>Teacher will examine and determine students ability to identify key class concepts in reflective paragraph of contemporary dance performances.</li> <li>Week 6&amp;7 Introduction to Ballet</li> <li><b>Benchmark Assessment-</b> Use of the internet to find photographs of dancer displaying the various foot positions and 1 paragraph explanation in paragraph form.</li> <li>Teacher checklist from rubric of demonstration of various foot positions from class activities.</li> </ul>		

- Week 8&9 Introduction to Modern Dance
- Teacher will read journals to evaluate students ability to compare and contrast modern dance to previous dance styles learned in class.
- Week 10&11 History of Dance
- Teacher will read student reflective journal to assess a deeper demonstration of dance interpretation from various class topics.

Summative Assessment:

- Week 1 Introduction to Dance
- Perform a choreographed introduction dance following instructor direction.
- Week 2&3 Introduction to Jazz
- Students will perform a summative jazz dance to appropriate music that was researched and practiced in a group setting for one minute.
- Week 4&5 Introduction to Contemporary Dance
- Teacher observation of students ability to display the connection between music and dance movements.
- Week 6&7 Introduction to Ballet
- Google Form written test on vocabulary and application.
- Week 8&9 Introduction to Modern Dance
- Student submission of vocabulary terms and accuracy of application.
- Week 10&11 History of Dance
- Teacher rubric of researched dancer/dance and ability to perform in small groups

Alternative/Performance Based Assessment:

- Moving Poetry- Students are asked to create a short dance based on the ideas, feelings, and images of a poem.
- Moving Masterpieces- Students are asked to choreograph a solo dance based on one of two works of visual art, using no words.
- Start Right!- Students are asked to create a warm-up focused on alignment.
- Choreograph a Commercial- Students are asked to choreograph a solo dance that advertises a product.
- Dance Critic- Students are asked to view a dance video and analyze the ideas or feelings expressed in the piece.

- Dance Expert- Students are asked to view a dance video and write a description of the dance.

#### **Differentiation Strategies for 504 and Special Education Students**

- Use a multi-sensory approach when presenting movement tasks or new movement skills. **Describe** (auditory, stimulation, **demonstrate** (visual stimulation), and have students **practice**(kinesthetic stimulation) a skill.
- Mirroring, extended time. marks on the floor, colored wristbands

#### **Differentiation Strategies for ELL Students**

- Visual aids, written simplified directions, frequent breaks, use of eDictionary, advanced notes, generate a word wall with vocabulary
- See applicable strategies above

#### **Differentiation Strategies for At Risk Students**

- Demonstrate class movements for students to mirror choreography, colored wristbands, marks on floor
- See applicable strategies above

#### **Differentiation Strategies for Gifted and Talented Students**

- Increase difficulty of dances, pair with other G&T students to work independently on choreographing dances, compact curriculum, independent projects

**Standards:**

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

- Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.
  - **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.
- Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.
  - **1.1.8.C.2:** Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
- Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.
  - **1.1.8.C.3:** Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
- A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.
  - **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 theatre company.

**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.

- Technological changes have and will continue to substantially influence the development and nature of the arts.
    - **1.2.8.A.1:** Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
  - Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.
    - **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.
  - The arts reflect cultural mores and personal aesthetics throughout the ages.
    - **1.2.8.A.3:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
- 1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers.
    - Techniques for communicating a character's intent vary in live performances and recorded venues.
  - **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.
  - Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.
    - **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.

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

- Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
  - **1.4.8.A.1:** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
- Art may be used for utilitarian and non-utilitarian purposes.
  - **1.4.8.A.2:** Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
- Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.
  - **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.
- Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.
  - **1.4.8.A.4:** Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
- Symbolism and metaphor are characteristics of art and art-making.
  - **1.4.8.A.5:** Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
- Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.
  - **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.
- Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.
  - **1.4.8.A.7:** Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
- Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.
  - **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.
- Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.
  - **1.4.8.B.2:** Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
- Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.
  - **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.

#### Technology Standards

- **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.2** Demonstrate the application of appropriate citations to digital content.
- **8.1.8.D.3** Demonstrate an understanding of fair use and Creative Commons to intellectual property.

<p><b>CRP</b></p> <ul style="list-style-type: none"> <li>• CRP2. Apply appropriate academic and technical skills.</li> <li>• CRP4. Communicate clearly and effectively and with reason.</li> <li>• CRP6. Demonstrate creativity and innovation.</li> <li>• CRP7. Employ valid and reliable research strategies.</li> <li>• CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</li> <li>• CRP9. Model integrity, ethical leadership and effective management.</li> <li>• CRP12. Work productively in teams while using cultural global competence</li> </ul> <p>Standard 9</p> <ul style="list-style-type: none"> <li>• 9.3.12.AR-AV.1 Describe the history, terminology, occupations and value of audio, video and film technology.</li> <li>• 9.3.12.AR-AV.2 Demonstrate the use of basic tools and equipment used in audio, video and film production.</li> </ul>	
<p><b>Cross Curricular Connections</b></p> <ul style="list-style-type: none"> <li>• NISLSA.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.</li> <li>• NISLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</li> <li>• NISLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</li> <li>• NISLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.</li> <li>• NISLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> </ul>	
<p><b>Unit Goals/Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• The study of theatre allows people to explore the human condition through the links between their emotions and their ability to communicate meaning.</li> <li>• Theatre is a community activity which fosters an environment that promotes unity and collaboration.</li> <li>• The study of different time periods in theatrical history shows the evolution of culture, climate, and technical advancement of a society.</li> </ul>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How might an actor construct a believable and unique character?</li> <li>• How does carefully planned stage movement contribute to the audience's understanding of the play's universal theme and message?</li> <li>• How are emotions linked to character development and movement?</li> </ul>	<p><b>Unit Summary</b></p> <p>This unit covers the basic understandings essential to competency in conceptual theatre and stage performance. Elements addressed include play reading, stage movement, character development, stagecraft, theatre history, scenic analysis, creation of short student written scenes, and implementation of elements to create a student produced performance.</p>

<ul style="list-style-type: none"><li>• Why is the technological development of theatre through historical time periods important to the understanding of theatre today?</li><li>• How does a team of theatrical professionals bring together their various disciplines to achieve a common goal in creating a theatrical performance?</li></ul>	
<p><b>Demonstration of Learning:</b></p> <p><b><u>Final Project</u></b></p> <p>As a link back to the history unit and to show understanding of stagecraft, students will take a scene from a Greek/Shakespearean play and create/design and stage the scene using appropriate costumes, but set on a modern stage with modern use of set and lights, etc.</p> <ul style="list-style-type: none"><li>• Students will keep to dialogue.</li><li>• Students will be conscious of elements of characterization, movement, and acting previously taught.</li><li>• Peers will act as reviewers to evaluate based on the above criteria.</li><li>• Students will be graded on a rubric.</li></ul>	
<p><b><u>Benchmark Assessment:</u></b></p> <ul style="list-style-type: none"><li>• <b>Lesson Sets 1 and 7: Theater Arts Knowledge Inventory</b><ul style="list-style-type: none"><li>◦ Lesson Set 1: Students will take a multiple choice theater arts content knowledge/terminology inventory.</li><li>◦ Lesson Set 7: Students will take an assessment evaluating their theater arts content area knowledge.</li></ul></li></ul>	
<p><b><u>Formative Assessment:</u></b></p> <ul style="list-style-type: none"><li>• <b>Lesson Set 1: How to Read a Play</b><ul style="list-style-type: none"><li>◦ Students will annotate a script on a cold read.</li></ul></li><li>• <b>Lesson Set 2: Character Intention</b><ul style="list-style-type: none"><li>◦ Students will write a short response that analyzes actor created movement for character intent.</li><li>◦ Alternate or Additional Activity: Students will write a short response that outlines their ideas on who was most effective in matching blocking and character intent.</li></ul></li><li>• <b>Lesson Set 3: Stage Movement</b><ul style="list-style-type: none"><li>◦ Students will be given a list of certain traits to portray and will choose and animal that most accurately expresses those traits in performance.</li><li>◦ Students will lead a discussion to determine who successfully communicated their choices through movement.</li></ul></li><li>• <b>Lesson Set 4: Human Movement and Emotion</b><ul style="list-style-type: none"><li>◦ Students will transition the skill of understanding emotion through movement to humans by responding in writing and discussion to filmed samples of actor movement.</li></ul></li></ul>	

- **Lesson Set 5: Creating A Character**
  - Students will pick one character from a teacher presented selection of several and analyze for strong characterization.
  - Students will present a short digital presentation (PowerPoint, Prezi, embedded clips, etc) to the class regarding their chosen character as it relates to characterization.
- **Lesson Set 6: Theatre history**
  - Students will read a monologue from Antigone for basic understanding of the plot, internal conflict, and characterization as it relates to the historical time period of the play. Discuss.
  - Students will do a guided read of a monologue from King Lear to determine basic understanding of the plot, internal conflict, and characterization as it relates to the historical time period of the play. Discuss.
  - Students will research modern theatrical characters that are in line with the historical examples provided in terms of strong characterization in the modern realm of the play.
  - After brainstorming and comparing ideas with peers, students will provide a short written response regarding their reasoning and conclusions.
- **Lesson Set 7: Stage Craft**
  - After viewing different types of sets, have students discuss how the style of the set helps communicate the story.
  - After a lesson on the different kinds of props, have students use a cold read script to identify the different types of props.
  - Given several scenes from different time periods, the students “costume” the show by researching what would be appropriate for the actors to wear.
  - After seeing examples of lighting in action, have students discuss with peers how the chosen lighting impacts a story and what the effect would be of not having such lighting.
  - Use a clip of a show they have never seen to analyze lighting use in notation for further discussion.

**Summative and Alternative/Project Based Assessment:**

- **Lesson Set 2: Character Intention**
  - Establish character objective and motivation from a cold read.
- **Lesson Set 3: Stage Movement**
  - Learning to express emotions through animal characteristics and movement.
- **Lesson Set 4: Human Movement and Emotion**
  - Learning to express human emotions through nonverbal movement.
- **Lesson Set 5: Creating a Character**
  - Research and present on leading characters with emotional consistency in varied situations.
  - Student creation of a strong lead character that exhibits consistency in varied situations.
- **Lesson Set 6: Theatre History**
  - Research characters from modern theatre to find an example that connects to the sample characters they have been given. They will peer confer and then write a short response about their findings.

- Choose a figure from historical or contemporary theatre important to theatrical development and give a short presentation on that person's accomplishments in the first person. Students will make the effort to costume appropriately.
- **Lesson Set 7: Stage Craft**
  - Completely stage one scene from an historical play (Greek/ Elizabethan) using the original language and appropriate costumes, but modern stage technology.

**B=Benchmark**

**F = Formative**

**S = Summative**

**A/PB = Alternative**

#### Resources:

- Master Text: The Bad Seed by Maxwell Anderson
- Spolin, Viola, Theater Games for the Classroom
- Nagler, A.M., A Source Book in Theatrical History
- Plays in One Act, ed. David Halpern
- Introduction to Ancient Greek Theater by Graham Ley
- Theater in Ancient Greek Society by J. R. Green
- Antigone by Sophocles
- Playing Shakespeare by John Barton
- King Lear by William Shakespeare
- The Miracle Worker by William Gibson
- Short Scenes and Monologues for Middle School Actors by Mary Hall Surface
- Great Scenes and Monologues for Children Vol. 1 Craig Slight and Jack Sharrar
- DVD of Mary Poppins (Disney film/Broadway Production)\* find clips
- DVD of Forrest Gump\* find clips
- DVD of The Bad Seed\* find clips
- Clips from Broadway production of Jekyll & Hyde
  - Clip 1
  - Clip 2
- Clips from Wicked and EVITA

#### Modifications/Accommodations:

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> <li>• Create a world wall with key theatre terms/vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• Create a visual identifying the elements of theatre.</li> <li>• Create a picture dictionary of theatre terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporate student choice in activities.</li> <li>• Use a graphic organizer to categorize elements of theater.</li> <li>• Repeat directions as needed.</li> </ul>	<ul style="list-style-type: none"> <li>• Create and lead the class in a theatre games, activities, or process drama techniques.</li> </ul>

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|  | <ul style="list-style-type: none"> <li>• Provide alternative response choices to questions on the elements of theatre.</li> </ul> |  |  |
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## Suggested Activities

### Lesson Set 1: How to Read a Play

- Students will be given a simple script for a “table read” of a one act play.
- Identify and introduce the parts of a master text (The Bad Seed) script: Character list, scene setting, stage directions, dialogue, author’s notes, and applicable plots (lights, set, properties, etc).
- Students will annotate on the written structure of the play to further their understanding.

- (F) Students will then apply this knowledge to another script or excerpt the class has not formally addressed showing understanding of the studied elements.

### Lesson Set 2: Character Intention

*To support students with the understanding of how to read a play, eliminate everything but the dialogue in a new scene and introduce the idea of character intention.*

- Have students “act” the scene with no direction to see what they naturally do.
  - Break students into groups of 3. Have two students act the scene while the third writes in all movement.
- Introduce and discuss the concept of “blocking” and how it is used in the scene.
  - Have students discuss why they moved the way they did.
- (F) Have students write a short analytical response that links a specific movement they created with the concept of character intent using domain specific language.

### Lesson Set 2: Alternate or Additional Lesson:

- Have two students “act” the scene with no direction
  - Have the rest of the class watch and notate any movement they feel is specific to the character intention.
  - Rotate actors 3 times so students see several interpretations.
  - Have the students choose which actor was the most believable in matching blocking and character intent.
- (F) Have students write a short analytical response outlining their ideas using domain specific language.
  - (S/A/PB) Give students a new scene with no stage directions
  - Students will identify character(s) intent.
  - Students will establish and record the movement that they believe would work best in relation to the intent of the characters.

### Lesson Set 3: Stage Movement Terminology

- To understand physical movement, students will first be introduced to the terminology of stage movement (upstage, stage right, etc).
- Having learned the appropriate terminology, students will learn to block for movement and expression only, omitting dialogue to express emotions physically.
- (S/A/PB) In small groups, students will be given an exercise called “The Arc” in which they are given, or they may choose, an animal in an environment that is troubled and they have to express their concerns, threats, etc, as it pertains to that particular animal and habitat through the physical and emotional expression without vocalization.

- Students will utilize the entire stage to create the habitat and show the perils of each specific habitat. The creation is done through the physical use of people as trees, water, etc.
- Students will then discuss as a class which characters/ movements depicted the animal or environment most accurately.

#### **Lesson Set 4: Human Movement and Emotion**

Show a clip of a movie or play where an actor has to communicate an emotion, need, ability, etc with only physical means, i.e Lt. Dan from Forrest Gump or Helen Keller from The Miracle Worker.

- (F) Have students notate what the actor did physically that showed the character intent in the given conflict.
  - Discuss openly
- (S/A/PB) Communicate human emotion without words maintaining integrity and believability.
  - Have students create a character in a serious situation and write a short script for the character, with dialogue.
  - Student will then take time to develop movement for that character which will communicate the emotion or needs without words.
  - Students will perform twice. The first time will be only the movement; the second time will be while another student reads the lines.
  - The students not performing will take notes on the performance. In the end, they will choose which performance stuck with them because it was the most physically communicative of the character's intent.
    - Students will write a short analytical response outlining their idea.

#### **Lesson Set 5: Creating a Character**

- Review/introduce the five methods of literary characterization, pointing out that these methods are how real people interact, thus a stage character, being a developed person, would interact the same.
- Choose a character with a strong sense of self like Mary Poppins.
  - Demonstrate and explain how the character is developed through their dialogue and how the actress then uses movement to round out the character.
  - As an extension, show how the character's tone, inflection, and movements change based on who she is talking to or what situation she is in to demonstrate character development and consistency. Discuss
- (S/A/PB) Have students choose from a selection of provided strong main characters that show this type of consistency in varied situations.
  - \*\*The characters provided in the lesson are all chosen because a film version of the stage musical has been made, and thus source material is readily available to the student. Please note this to the students that these films are available streaming or rented from the local library.
  - Students will discuss their finding with peers and then give a short presentation to the class about their choice. (Powerpoint, clips, Prezi, etc).

- (S/A/PB) Well rounded characters in scenes
  - Students will create a character with a strong identifying characteristic, and place that character in three different scenarios that showcase different facets of that same character.
    - Characterization will be shown through dialogue and movement, showing understanding of character development and translation to performance.

#### **Lesson Set 6: Theatre History**

- Introduce Greek theatre and relevant information:

- Demonstrate Comedy and Tragedy beginnings
  - Identify the elements of how theatre at the time operates
  - Introduce and discuss Sophocles and Antigone
- Students will read a selected monologue from Antigone for understanding of main internal conflict and for an example of a strong character in the main style of the time period.

- Bridge to English (Elizabethan, Shakespeare) theatre and relevant information:

- Identify the elements of how theatre at the time operates
- Introduce and discuss Shakespeare and King Lear

- (F) After a guided read of the monologue, students will identify the main internal conflict, determine identifying characteristics in the strong character, use context clues to determine the historical time period.

- Bridge to Contemporary Theatre:

- Bridge to musicals with strong lead reminiscent of Lear or Antigone
- Provide students with a contemporary character in a modern musical that is an example of a strong lead exhibiting characteristics reminiscent of the historical leads in the given time period of the play. (Elphaba in Wicked or Eva Peron in Evita)
- Show how the musical uses song to convey characterization and conflict in addition to dialogue, movement, and context.
- (A/PB) Have students research other contemporary dramas and musicals that connect to the examples they have been given, specifically in regards to the strong main character in a modern time period.
  - Students will brainstorm and confer with peers regarding how their choice connects to the given examples.
  - Students will provide a short written response with the crux of their reasoning of the connection they researched.
- (S/A/PB) Performance where the student impersonates and chronicles an individual important to historical and contemporary theatrical development (Shakespeare, Aeschylus, Johnson, Aristophanes, etc)

### Lesson Set 7: Stage Craft

- Introduce stagecraft (sets, costumes, lights, props, etc)
- Refer students back to master text (The Bad Seed)
  - View any given plots: sets, lights, sound, properties.
- Review how stage terminology applies to the set ( up, down, right, etc)
- Discuss how and why the set is designed, as is in relation to the needs of the show in the physical movement of the actors as well as telling the story.
- Show sample sets of various styles i.e. the full house from Arsenic and Old Lace vs the levels and metal bars of RENT as they are essential to the story.
- (F) Have students discuss how a simple set like that of RENT can help communicate the story.

### **Props:**

- Explain the difference between personal, practical, and aesthetic props as items that are utilitarian or decorative.
- Show students the master text (The Bad Seed) prop list and discuss its purpose to the show.
- (F) Give students an unfamiliar script scene that includes personal, practical, and aesthetic props as well as the properties list from that show.
  - Have students compare the scene to the prop list to identify which props are personal, practical, or aesthetic.

### **Costume:**

- Show examples of various costume plots for shows and explain how they are appropriate for the given time period or situation.
- (A/PB) Give students several sample “scenes” from different historical eras, and ask them to “costume to show” by researching appropriate clothing for the time period and events (Optional presentation of findings).

#### **Lights:**

- Explain that lighting has to connect to the situation. Some lighting is basic and sets the scene or mood in a decorative fashion, and some lighting is more useful in its intensity and is used to communicate emotion, change, ect.
- Show excerpts from Jekyll and Hyde: The Musical (Clip 1 and Clip 2) where lighting is used to great effect to enhance the scene vs general stage illumination.
- Discuss the importance of stage lighting and how a show would be impacted without it.
- Have students analyze a clip of a show containing intense or dramatic lighting and notate how the lighting enhances the staging, conflict, or characterization.