

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: Musical Theatre

GRADE: 9 - 12

ADOPTED DATE: JUNE, 2015

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Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- Develop reading, writing, speaking, listening, and mathematical skills.
- Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principals.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

Course Description

This performance based course is open to all students regardless of experience. Studied in this course will be a survey of the evolution of music theater beginning with the early American influences of vaudeville, burlesque, extravaganza, minstrel show and operetta. Particular attention will be given to the works of Jerome Kern, George & Ira Gershwin, Rodgers & Hart, Lerner & Lowe, Rodgers & Hammerstein, Stephen Sondheim, and Kander & Ebb. Activities will include a variety of "hands on" experiences with importance centered on process and actual performance. Students will have the opportunity to develop both their acting and singing skills. Particular emphasis will be placed on audition technique, scene study, and basic theatre knowledge.

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- 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.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

CRP1. Act as a responsible and contributing citizen and employee.

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being.

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4. Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause

of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11, Use technology to enhance productivity.

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

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

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Recommended Textbooks

Bell, John, and Steven R. Chicurel. *Music Theory for Musical Theatre*. Lanham, MD: Scarecrow, 2008. Print.

Dal Vera, Rocco, and Joe Deer. *Acting in Musical Theatre: A Comprehensive Course*. 1. 1. New York, NY: Routledge, 2008. 448. Print.

Green, Stanley, and Kay Green. *Broadway Musicals, Show by Show*. New York: Applause Theatre & Cinema, 2008. Print.

Hagen, Uta, Haskel Frankel, and David Hyde. Pierce. *Respect for Acting*. Hoboken, NJ: John Wiley & Sons, 2008. Print.

Lee, Robert L. *Everything about Theatre!: the Guidebook of Theatre Fundamentals*. Colorado Springs, CO: Meriwether Pub., 1996. Print.

Oliver, Donald. *How to Audition for the Musical Theatre: a Step-by-step Guide to Effective Preparation*. Lyme, NH: Smith and Kraus, 1995. Print.

Rodgers, Richard, Tom Briggs, and Oscar Hammerstein. *Musical Scene Study: the Musicals of Rodgers & Hammerstein*. New York: Applause Theatre and Cinema, 2007. Print.

Silverberg, Larry. *The Sanford Meisner Approach Workbook 2: Emotional Freedom*. Smith & Kraus, U.S, 1998. Print.

Silverberg, Larry. *The Sanford Meisner Approach: an Actor's Workbook*. Lyme, NH: Smith & Kraus, 1995. Print.

Silverberg, Larry. *The Sanford Meisner Approach: Workbook Three : Tackling the Text*. Lyme, NH: Smith & Kraus, 1998. Print.

The Singer's Musical Theatre Anthology - 16-bar Audition Baritone/Bass Edition. Hal Leonard, 2010. Print.

The Singer's Musical Theatre Anthology - 16-bar Audition Soprano Edition. Hal Leonard, 2010. Print.

The Singer's Musical Theatre Anthology - 16-bar Audition Tenor Edition. Hal Leonard, 2010. Print.

The Singer's Musical Theatre Anthology - 16-bar Audition Mezzo-Soprano/Belter Edition. Hal Leonard, 2010. Print.

Course Proficiencies

Students will be able to...

- Define and use all words listing in the provided Theatre Terms and Technical Theatre Terms packets
- Perform with mastery a basic vocal & physical warm-up
- Identify the parts of a theatre and areas of the stage
- Take and effectively give theatrical direction
- Record blocking and demonstrate theatrical body positions
- Identify the members of a production team and list their functions in putting on a theatrical performance
- Prepare and present a theatrical audition
- Present a solo musical theatre song
- Describe the evolution of musical theatre throughout history
- Analyze a scene/song using analytical theatre terminology
- Perform several musical theatre duet scenes
- Develop a book of material suitable for auditions
- Critique a theatrical performance and provide feedback

Curriculum Units

Unit 1: Basic Theatre Knowledge & Staging

Unit 2: Musicality and Vocal Production

Unit 3: Auditioning & Basic Acting

Unit 4: Scene Study 1900-1950 & Acting Techniques

Unit 5: Solo Song Presentation

Unit 6: Scene Study 1950-Present

Pacing Guide- Musical Theatre

<u>Content</u>	Number of Days
<u>Unit 1:</u> Basic Theatre Knowledge & Staging	20 (To Be Reinforced Throughout)
<u>Unit 2:</u> Musicality and Vocal Production	20 (To Be Reinforced Throughout)
<u>Unit 3:</u> Auditioning & Basic Acting	30
<u>Unit 4:</u> Scene Study 1900-1950 & Acting Technique	30
<u>Unit 5:</u> Solo Song Presentation	40
<u>Unit 6:</u> Scene Study 1950-Present	30

Unit 1: Basic Theatre Knowledge & Staging

Basic Theatre Knowledge

Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>NJSLS#</i>	Activities	Assessments
<ul style="list-style-type: none"> • What terminology is necessary to communicate with other theatre professionals? • What are the parts of the physical structure of a theatre? • Who are the key players in a theatrical production team, and what are their functions? • Where did theatre originate, and what major benchmarks did it encounter along the way? • What terminology is needed to discuss technical theatre elements? • What is theatre's function? 	<p style="text-align: center;"><u>NJSLS 1.1.2.C.1</u></p> <p>Identify basic elements of theatre and describe their use in a variety of theatrical performances.</p> <p style="text-align: center;"><u>NJSLS 1.1.2.C.2</u></p> <p>Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).</p> <p style="text-align: center;"><u>NJSLS 1.1.8.C.4</u></p> <p>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.</p> <p style="text-align: center;"><u>Objective 1:</u></p> <p>Students will develop a strong and practical knowledge of theatrical vocabulary</p> <p style="text-align: center;"><u>Objective 2:</u></p> <p>Students will be able to discuss theatres function and its evolution through history.</p>	<ul style="list-style-type: none"> • Review and discuss theatrical vocabulary in small manageable chunks • Identify and discuss different styles of theatres using graphical representations • Arrange classroom into different styles of theatres • Discuss the possible functions of theatre and relate to movies and theatrical productions the students are familiar with. • Create a theatre history time line that can be filled in as the year progresses with material in chronological order. • Discuss technical theatre elements, and engage in hands on demonstrations of different technical elements. • Develop a working knowledge of all technical theatre elements to promote safety and understanding of how technical elements work. 	<ul style="list-style-type: none"> • Weekly written vocabulary tests. • Continued use of vocabulary throughout the year. • Create a chart of the hierarchy of a theatrical production team. • Students will write an essay about the function of theatre. • Students will participate in hands on production activities; completing a minimum of four outside of the class lab hours.

Staging

Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>NJSLS#</i>	Activities	Assessments
<ul style="list-style-type: none"> • How do you create interesting and clear stage pictures? • How is physicality on stage different from real life? • How do you communicate stage directions with other theatre professionals? • How is blocking recorded? • Why is blocking important in a play? 	<p style="text-align: center;"><u>NJSLS 1.1.2.C.1</u></p> <p>Identify basic elements of theatre and describe their use in a variety of theatrical performances.</p> <p style="text-align: center;"><u>NJSLS 1.1.2.C.2</u></p> <p>Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).</p> <p style="text-align: center;"><u>Objective 1:</u></p> <p>Students will learn to identify blocking patterns. They will be able to: follow, record, and dictate theatrical blocking using the appropriate terminology.</p> <p style="text-align: center;"><u>Objective 2:</u></p> <p>Students will be able to use and take stage directions to block scenes in different styles of theatres.</p>	<ul style="list-style-type: none"> • Students will be chosen to walk through the basics of stage directions including: Geography (The concepts of Up Stage, Down Stage, Stage Left and Stage Right; on stage & off stage relationship; and actor proximity), Body Positions and techniques for recording blocking. They will be given various scenarios by the instructor to cover the most common blocking needs. They will be asked to suggest possible scenarios on their own. • Students will be asked to record blocking to an open scene provided by the instructor. Taking note of body positions, stage areas, relationship to furniture, and travel methodology. They will also begin to develop motivation for their movement and some specialized activities. Scene will include some specialized staging problems. 	<ul style="list-style-type: none"> • Students will create or be given open scenes of their own demonstrate mastery of staging methodology • These skills should be assessed in all future projects including but not limited to: Open Scenes, Solo Song Presentation, Scene Study and Auditioning.

Unit 2: Musicality and Vocal Production

Musicality			
Essential Questions	Instructional Objectives/ Skills and Benchmarks NJSLs#	Activities	Assessments
<ul style="list-style-type: none"> • How is music notated? • Why is it important for musical theatre performers to be able to read music? • How does music and music theory help to shape the performers performance? • How do you mark your music and communicate with an accompanist to ensure they play it the way you would like? 	<p style="text-align: center;"><u>NJSLS 1.3.5.B.4</u> Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p> <p style="text-align: center;"><u>NJSLS 1.3.8.B.3</u> Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p style="text-align: center;"><u>NJSLS 1.3.12.B.1</u> Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p style="text-align: center;"><u>NJSLS 9.4.12.C.(4).13</u> Demonstrate knowledge of music theory to convey an understanding of fundamental themes and patterns</p> <p style="text-align: center;"><u>Objective 1:</u> Students will be able to identify and implement musical notation at a basic level.</p> <p style="text-align: center;"><u>Objective 2:</u> Students will develop an</p>	<ul style="list-style-type: none"> • Students will use musical theatre repertoire to learn about musical notation, building on their knowledge with each new song. Special attention should be paid to prosody, and musical characterization. • Students will examine examples that present clear instances of notation informing story. • Students will be expected to use correct terminology when describing musical elements both in written work and verbally. 	<ul style="list-style-type: none"> • Students will be asked to identify musical notation, and incorporate them into performances with accuracy • Students will be given written assessments asking them to identify different notational symbols, and diagram short musical phrases.

awareness of how a songs musical construction should inform their performance.

Vocal Production

Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>NJSLS#</i>	Activities	Assessments
<ul style="list-style-type: none"> • What physiology is used to produce different sounds as a singing actor? • What tools are available to a singing actor when interpreting a song? • What are the different parts of your voice, and when should they be used? • How does a singing actor breathe? • How does a singing actor maintain the health of their voice? 	<p><u>NJSLS1.1.8.C.3</u> Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.</p> <p><u>NJSLS 1.3.2.B.2</u> Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.</p> <p><u>NJSLS 1.3.2.C.3</u> Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.</p> <p><u>CRP2</u> Apply appropriate academic and technical skills</p> <p><u>Objective 1:</u> Students will develop a practical awareness of how to use their voice as a singing actor</p> <p><u>Objective 2:</u> Students will acquire a basic knowledge of the tools available to them when interpreting a song as a singing actor</p> <p><u>Objective 3:</u> Students will expand their understanding of the physiology</p>	<ul style="list-style-type: none"> • Students will engage in a series of exercises that develop compulsory figures for the basics of creating sound as a singing actor. • Students will learn a vocal warm-up that will strengthen and expand their voices. • Students will receive feedback from instructors and peers as they perform songs, feedback should be specific to the needs of the specific piece in question. • Students should compare and contrast the vocal techniques needed for different styles of theatre repertoire including but not limited to: operetta, legit, belt and pop. 	<ul style="list-style-type: none"> • Students should be assessed on individual elements of vocal production • Students will be evaluated using a performance rubric. This continued evaluation of vocal production should be done as part of an overall theatrical performance throughout the year.

of creating sound as a singing actor

Unit 3: Auditioning & Basic Acting

Basic Acting			
Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>NJSLS#</i>	Activities	Assessments
<ul style="list-style-type: none"> • What is feedback and how do you take it? • What are acting beats? • What are tactics? • What makes an effective tactic? • How do you analyze a script to determine strong active choices? • How do you specify and determine beat work? • How does beat work enhance your performance? • How does having a bank of strong action words help to specify your performance? 	<p style="text-align: center;"><u>NJSLS1.3.12.C.2</u> Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p style="text-align: center;"><u>NJSLS 1.1.8.C.2</u> Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.</p> <p style="text-align: center;"><u>NJSLS 1.3.8.C.1</u> 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.</p> <p style="text-align: center;"><u>9.4.12.C.(4).15</u> Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various styles and media to acquire an understanding of key issues affecting the creation of characters</p> <p style="text-align: center;"><u>CRP2</u> Apply appropriate academic and technical skills</p>	<ul style="list-style-type: none"> • Students will learn about creating intentions, subtext and basic beat work for an open scene in interactive lecture format. Learning the parts of a beat: Objective, Obstacle, and Tactic • Students will learn about intentions expressed in infinitive verb format (To...). They will also learn the importance of using strong specific action verbs in relation to creating clear specific choices on stage. • Students will engage in scaffold beat writing where they will slowly develop their skills beginning with writing out a dramatic structure for their scene. • Students will continue to utilize this form of analysis in all future projects helping to reinforce and develop their ability to 	<ul style="list-style-type: none"> • Students will create written beat work for an open scene. • Students will be given a scene from a published play and will analyze it and create a dramatic structure. • Students will create a written character analysis for a character in a published play. • Students will perform a scene that demonstrates all of their generated paperwork. This scene should be graded using a rubric with a clear outline of desired expectations.

	<p>Objective: Students will learn about Beat Work and dialogue interpretation, creating intentions for a simple scene.</p>	<p>spontaneously generate effective beat work for a scene.</p>	
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Auditioning			
Essential Questions	Instructional Objectives/ Skills and Benchmarks NJSLs#	Activities	Assessments
<ul style="list-style-type: none"> • What preparation is needed for a theatrical audition? • What format is used in different styles of auditions? • What are the different types of theatrical auditions? • How do you choose appropriate material for an audition? • How do you prepare your materials for an audition? 	<p style="text-align: center;"><u>NJSLs 1.3.12.C.2</u> Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p style="text-align: center;"><u>NJSLs 1.3.8.C.2</u> 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.</p> <p style="text-align: center;"><u>CRP2</u> Apply appropriate academic and technical skills</p> <p style="text-align: center;"><u>Objective 1:</u> Students will learn the basics logistics of the audition process.</p> <p style="text-align: center;"><u>Objective 2:</u> Students will present a completed audition for the class and receive a critique from the instructor and</p>	<ul style="list-style-type: none"> • Students will be asked to slate from memory any of the 16-Bar cuts provided to them in class • Students will receive guidance from the instructor as they walk through the physicality of the audition process. Students will focus on planting their feet, speaking loud clear, having developed focus, making creative choices, and developing strong theatrical transitions. • Students will be asked to learn and sing a 16 bar cut. Focusing on singing in time with the music and on the correct pitch, musical interpretation, dynamics and phrasing 	<ul style="list-style-type: none"> • Students will present the slate in front of the class as part of a practice run. Level three students must do this from memory with no errors. • Students will be asked to walk through the slate in front of the class in a practice run. Following this they will be given individualized feedback. • Students will be asked to perform the song individually and will receive corrections and feed based on rhythm, pitch, musical interpretation, dynamics and phrasing.

their peers.

Unit 4: Scene Study 1900-1950 & Acting Techniques

Scene Study 1900-1950			
Essential Questions	Instructional Objectives/ Skills and Benchmarks NJSLs#	Activities	Assessments
<ul style="list-style-type: none">• What style tags are associated with this time period?• Who are the major composers of this time period?• What different scene structures are used in this period?• What do you need to do in order to deliver a consistent performance?	<p><u>NJSLs 1.4.8.A.2</u> Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p> <p><u>NJSLs 1.4.8.A.3</u> Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p> <p><u>NJSLs 1.3.12.C.2</u> Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p><u>9.4.12.C.(4).15</u> Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various styles and media to acquire an understanding of key issues affecting the creation of characters</p>	<ul style="list-style-type: none">• Students will learn the music for each scene study as a group. The duets should all be boy girl. As they learn the musical elements previous lessons of vocal technique and music theory should be reviewed and reinforced.• Students will be given the blocking for the scene by the instructor. The instructor will select two students each session to build the staging on while the other students record the blocking into their script. Each scene should tackle a new set of distinctive performance issues.• The students should be given the opportunity to run/work the material and receive feedback. If more complex choreography is involved they should pair off and work those sections with technical feedback being given to improve their execution of the movement. <p><u>Note:</u> This process should mirror the process used in staging a show. Sending them through music</p>	<ul style="list-style-type: none">• Students should be given small assignments to facilitate their rehearsal process at the instructor's discretion.• At the end of the rehearsal process the students should present the scene for a final grade. The students should be evaluated based on rubric and receive both written and verbal feedback from both the instructor and their peers.

	<p style="text-align: center;">CRP6 Demonstrate creativity and innovation</p> <p style="text-align: center;"><u>Objective 1:</u> Students will learn and identify style tags specific to this area of performance</p> <p style="text-align: center;"><u>Objective 2:</u> Students will synergize previously learned skills to synthesize a complete performance. With attention on honing their performance skills and building a reusable process.</p>	rehearsal, staging, acting, and dress-rehearsal, culminating in a performance.	
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Acting Techniques

Essential Questions	Instructional Objectives/ Skills and Benchmarks NJSLs#	Activities	Assessments
<ul style="list-style-type: none"> • What is the significance of the “Magic If” • What are given circumstances? • What is the importance of specificity in acting? • What major acting techniques are widely accepted? • What are “Doings” and why is specific action essential to the scene? • What are metaphoric relationships? • What is the process of “Endowing”? • What is the Meisner Repeat? • What is substitution and how is it used? • What is sense memory and how is it used? • What significance does history and language play in story telling? 	<p align="center"><u>NJSLs 1.1.12.C.2</u> Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.</p> <p align="center"><u>NJSLs 1.4.8.A.5</u> Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p> <p align="center"><u>NJSLs 1.4.12.A.1</u> Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p align="center"><u>9.4.12.C.(4).15</u> Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various styles and media to acquire an understanding of key issues affecting the creation of characters</p> <p align="center"><u>Objective 1:</u> Students will explore the acting techniques and methods of Uta Haugen</p> <p align="center"><u>Objective 2:</u> Students will explore the acting techniques and methods of</p>	<ul style="list-style-type: none"> • Students will perform the three entrances exercise. With emphasis placed on truthfulness and specific doings. • Students will watch examples of the Object Exercise from the video “Uta Haugen’s Acting Class” • Students will perform the Object Exercises as described in Uta Haugen’s book “Respect for Acting.” Depending on the strengths and weaknesses of the specific group of students the appropriate assignments should be selected. • Students will compare and contrast the acting methods of Stanislavsky, Meisner and Uta Haugen. 	<ul style="list-style-type: none"> • Students will present an Object Exercise of the instructors choosing for a grade. • At the instructor’s discretion the students may perform monologues or scenes for a grade.

Unit 5: Solo Song Presentation

Solo Song Presentation			
Essential Questions	Instructional Objectives/ Skills and Benchmarks NJSLs#	Activities	Assessments
<ul style="list-style-type: none"> • What types of text and musical analysis need to be done before you start to work with the song? • When do you move during a musical theatre song? • What are the different focus points that can be used in musical theatre? • How does the era of the song affect the appropriate style tags utilized? • What do different stage pictures communicate about story and your character? • What methods of contrast can you show when choosing material? • What is a button? 	<p><u>NJSLs 1.3.8.C.2</u> 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.</p> <p><u>NJSLs 1.3.12.C.2</u> Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p><u>NJSLs 1.4.8.A.4</u> Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p> <p><u>9.4.12.C.(4).15</u> Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various styles and media to acquire an understanding of key issues affecting the creation of characters</p> <p><u>CRP4</u> Communicate clearly and effectively and with reason</p>	<ul style="list-style-type: none"> • Students will learn a variety of solo musical theatre songs from varying time periods and composers. The songs should also vary in difficulty to facilitate differentiated instruction. All of the previously learned music theory should be reinforced and built upon. • An interactive lecture detailing solo song staging should be presented to the students. • Students should be given time to work in front of the class to being the process of presenting a solo song. • Students will discuss the historical context of the songs as they are covered and how song construction and storytelling changes throughout history. 	<ul style="list-style-type: none"> • Students will present a solo song of their choosing completely memorized and staged for a grade. They will be graded using a rubric and receive written and verbal feedback from the instructor and their peers. • The students should select a second contrasting song and present it along with their original song for a grade. This second song should be prepared for homework. It should be suggested that the students use this contrasting songs package to audition for the advanced section of musical theatre. <p><u>Note:</u> Students should be encouraged to make this as much of a performance as possible, including things like dressing up and keeping it formal.</p>

CRP6

Demonstrate creativity and innovation

Objective 1:

Students will develop a successful and efficient process for delivering consistent solo song performances.

Objective 2:

Students will learn important songs for the musical theatre repertoire and present them for the class

Unit 6: Scene Study 1950-Present

Scene Study 1950-Present

Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>NJSLS#</i>	Activities	Assessments
<ul style="list-style-type: none"> • What style tags are associated with this time period? • Who are the major composers of the modern time period? • What different scene structures are used in the modern time period? • What do you need to do in order to deliver a consistent performance? • How does the modern time period differ from the classic era? 	<p style="text-align: center;"><u>NJSLS 1.4.8.A.2</u></p> <p>Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p> <p style="text-align: center;"><u>NJSLS 1.4.8.A.3</u></p> <p>Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p> <p style="text-align: center;"><u>NJSLS 1.3.12.C.2</u></p> <p>Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p> <p style="text-align: center;"><u>9.4.12.C.(4).15</u></p> <p>Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various styles and media to acquire an understanding of key issues affecting the creation of characters</p> <p style="text-align: center;"><u>CRP6</u></p> <p>Demonstrate creativity and innovation</p>	<ul style="list-style-type: none"> • Students will learn the music for each scene study as a group. The duets should all be boy girl. As they learn the musical elements previous lessons of vocal technique and music theory should be reviewed and reinforced. • Students will be given the blocking for the scene by the instructor. The instructor will select two students each session to build the staging on while the other students record the blocking into their script. Each scene should tackle a new set of distinctive performance issues. • The students should be given the opportunity to run/work the material and receive feedback. If more complex choreography is involved they should pair off and work those sections with technical feedback being given to improve their execution of the movement. <p><u>Note:</u> This process should mirror the process used in staging a show. Sending them through music rehearsal, staging, acting, and dress-rehearsal, culminating in a performance.</p>	<ul style="list-style-type: none"> • Students should be given small assignments to facilitate their rehearsal process at the instructor's discretion. • At the end of the rehearsal process the students should present the scene for a final grade. The students should be evaluated based on rubric and receive both written and verbal feedback from both the instructor and their peers.

Objective 1:

Students will learn and identify style tags specific to this area of performance.

Objective 2:

Students will synergize previously learned skills to synthesize a complete performance. Re-emphasizing honing their performance skills and building a reusable process; working towards speed and efficiency.

New Jersey Student Learning Standards
Academic Area

Note: All standards included because theatre is not offered in elementary & middle school

Content Area		Visual & Performing Arts	
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.	
Strand		C. Theatre	
By the end of grade	Content Statement	NJSLS#	New Jersey Student Learning Standards
2	NOTE: By the end of grade 2 , all students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic elements of theatre and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the characteristics of a well-made play in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.
	Sensory recall is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.
8	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	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	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation,

	variety of techniques to expand the range and the clarity of the characters they develop.		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.
12	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.
Content Area	Visual & Performing Arts		
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.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	NJSLS#	New Jersey Student Learning Standards
2	NOTE: By the end of grade 2 , all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.

	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	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 morays 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.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras .
Content Area	Visual & Performing 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.		
Strand	C. Theatre		
By the end of grade	Content Statement	NJSLS#	New Jersey Student Learning Standards
P	NOTE: By the end of preschool , all students attain foundational skills that progress toward BASIC LITERACY in DRAMATIC PLAY AND STORYTELLING.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play during dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Participate in and listen to stories and dramatic performances from a variety of

			cultures and times.
2	NOTE: By the end of grade 2 , all students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements , demonstrating comprehension of the elements of theatre and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	NOTE: By the end of grade 8 , those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	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.
12	NOTE: By the end of grade 12 , those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres .
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

	vocal technique, and clearly motivated actions.		
Content Area	Visual & Performing Arts		
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.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	NJSLS#	New Jersey Student Learning Standards
P	NOTE: By the end of preschool , all students attain foundational skills that progress toward BASIC LITERACY in CREATIVE MOVEMENT AND DANCE, MUSIC, DRAMATIC PLAY AND STORYTELLING, and VISUAL ART.		
	Each arts discipline offers distinct opportunities to observe, experience, interpret, appreciate, and respond to works of art and beauty in the everyday world.	1.4.P.A.1	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.2	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.3	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.4	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
	Active listening with focus, intent, and understanding is an important component of full appreciation of the performing arts and the foundation for language development.	1.4.P.A.5	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.6	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.7	Begin to demonstrate appropriate audience skills during storytelling and performances.
2	NOTE: By the end of grade 2 , all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		

	Works of art may be organized according to their functions and artistic purposes (e.g., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or 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.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works .
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

New Jersey Scoring Rubric

Creating / Performing: Musical Theatre

	4	3	2	1	0
	Advanced Proficient <i>Exemplary Response</i>	Proficient <i>Competent Response</i>	Basic <i>Minimal Response</i>	In Progress <i>Superficial Response</i>	Unscoreable <i>Unacceptable Response or No Attempt</i>
<i>Vocal Qualities</i>					
<i>Pitch</i>	Consistently sings notes with accuracy	Occasional distortion of true musical tones/notes	Inconsistent use of correct vocal frequencies	Lack of understanding of tonality	No effort to perform task or follow direction
<i>Volume</i>	Student can be heard consistently throughout the audience	Generally able to be heard	Rarely able to project vocally	Lack of ability to project voice	
<i>Rate</i>	Student consistently vocalizes articulately in an understandable tempo-rhythm	Occasional articulation errors impacted by speed	Limited ability to express vocal variety via tempo change	Speech pattern indecipherable due to inappropriate speed / diction	
<i>Breath support</i>	Consistent, controlled diaphragmatic breathing	Fluctuation in control of supporting breath	Incomplete understanding of breathing in vocalizing	Strident vocal quality due to insufficient breath control	
<i>Inflection</i>	The student expresses themselves vocally using a range of tonality ranging in high to low pitch	Vocal range is apparent but not used consistently	Vocal range is extremely limited and expresses little emotion	The student's vocal delivery is flat, void of expressivity	
<i>Phonation</i>	Student consistently articulates sounds with a relaxed, open throated voice	There is occasional audible vocal tension in the throat	There is considerable vocal tension	The student lacks vocal control and sings with practically no resonance or vocal power	

Physicality

<i>Coordination</i>	Highly developed ability to perform synchronized tasks	Fairly agile. Occasional dysfunction	Limited bodily kinesthetic awareness	Lack of bodily kinesthetic awareness	
<i>Direction of Focus</i>	Consistently controls point of attention	Generally able to steer attention of audience	Limited ability to orient audiences point of attention	Totally diffused focus	
<i>Use of Weight</i>	Fluency in use of weight distribution as function of character development	Mostly effective display of believable weight distribution	Little accuracy or inconsistent use of weight	No understanding of physical weight centering	
<i>Use of Space</i>	Complete understanding of ramifications of near, middle & far reach	Moderate understanding of spatial awareness	Inaccurate perception of spatial relationships	Vague idea of personal kinesphere and action space zones	
<i>Movement Quality</i>	Highly refined capability to utilize a wide array of physical effort actions	Fundament-ally sound ability to move with different energies	Rudimentary knowledge of stylization of movement	Stilted in their ability to express themselves physically	