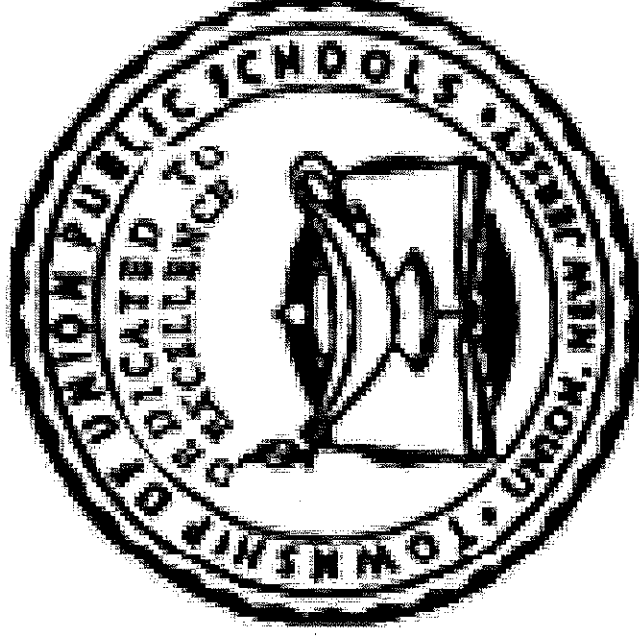
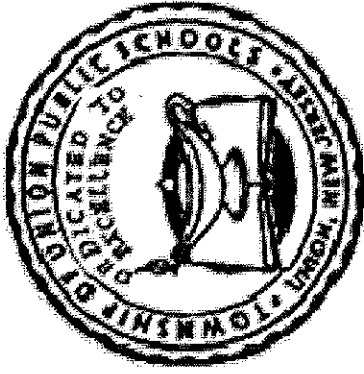


TOWNSHIP OF UNION PUBLIC SCHOOLS



JEWELRY I AR 207

Curriculum Guide 2016



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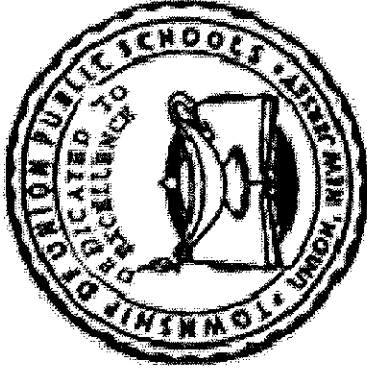
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TOWNSHIP OF UNION PUBLIC SCHOOLS
Administration

District Superintendent Mr. Gregory Tatum.

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DEPARTMENT SUPERVISORS

School Counseling K – 12	Nicole Ahern
Special Services: PreK – 8	Kristin Szawan
Special Services: 9 - 12	Joseph Seugling
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English: 6 – 12	Randi Moran
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Curriculum Committee
Joan-Marie Permison
Academic Area
Jewelry I AR 207

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

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.**

Arts Mission 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.

Arts Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artist and community cultural resources. Only by utilizing all of the resources can individuals achieve the full educational potential of the arts.

Course Description

Jewelry 1 is designed as an introduction to a variety of jewelry making media and techniques. Used for bodily adornment throughout time jewelry has fulfilled many basic human needs such as; social status spiritual, display of wealth, aesthetic, tactile and symbolic. It is therefore a natural progression of the study of art to include the history and production of jewelry.

The students will learn the importance of the preliminary sketch and model making as a planning tool. They will be encouraged to look for ideas in their immediate environment, history, ethnic influences, personal thoughts on political or social issues and from the images that emanate from their own imaginations.

Emphasis will be placed on the importance of craftsmanship, creative problem solving and personal expression. They will understand the merits of keeping the elements of art and principles of design in mind as they review and critique their own and each other's work.

Recommended Textbooks

1. McCreight, Tim, *Jewelry, Fundamentals of Metalsmithing*, Madison, WI: Hand Books Press, 1997
2. McCreight, Tim, *The Metalsmith's Book of Boxes and Locketts*, Madison, WI: Hand Books Press, 1999.
3. Meilach, Dona Z., *Art Jewelry Today*, Atglen, PA: Schiffer Publishing Ltd., 2003.
4. Sprintzen, Alice, *The Jeweler's Art, A Multimedia Approach*. Worcester, MA: Davis Publications, Inc., 1995.

Course Proficiencies

Students will be able to...

- Understand and apply knowledge of structures and functions through observation of the visual, tactile, spatial and temporal elements in jewelry making.
- Consider the use of the elements of art and principles of design in their production.
- Understand and apply media, techniques and processes.
- Understand jewelry making in relation to history and culture.
- Reflect upon and assess the characteristics and merits of their work and the work of others through art criticism, aesthetics and exhibition.
- Make connections between jewelry making and other curricula.

Curriculum Units

- Unit 1: Tools, Equipment and Safety Precautions
- Unit 2: Developing Original Designs for Handcrafted Jewelry
- Unit 3: Working in Metals
 - A. Basic Techniques: sawing, filing, sanding
 - B. Chasing - Texture
 - C. Wire Forming – Line Design
 - D. Drilling and Piercing - Working with Shape
 - E. Polishing
 - F. Chain Making
 - G. Coiling wire
- Unit 4: Art Criticism
- Unit 5: Working with Leather
- Unit 6: Clay Jewelry
 - A. Mold Making
 - B. Porcelain
 - C. Sculpture
 - D. Glazing techniques - Color
- Unit 7: Working with Fibers
 - A. Macrame
 - B. Lanyard
- Unit 8: Glass Jewelry
 - A. Beadwork: weaving on a loom
 - B. Fusing Glass
- Unit 9: Paper Jewelry
 - A. Rolling paper beads
 - B. Origami

Pacing Guide- Course

<u>Content</u>	Number of Days
Unit 1: Tools, Equipment and Safety Precautions	5
Unit 2: Developing Original Designs for Handcrafted Jewelry	5
Unit 3: Metallurgy: Working with metal.	
A. Basic Techniques: sawing, filing, sanding	10
B. Chasing	5
C. Wire Forming	10
D. Drilling and Piercing	15
E. Polishing	5
Unit 4: Working with Leather	20
Unit 5: Clay Jewelry	
A. Porcelain	10
B. Glazing techniques	5
C. Sculpey	5
Unit 6: Working with Fibers	
A. Macramé	15
B. Lanyard	15
Unit 7: Glass Jewelry	
A. Beadwork	20
B. Fusing Glass	5
Unit 9: Paper Jewelry	
A. Rolling paper beads	10
B. Origami	10
C. Jewelry boxes	5
Unit 9: Art Criticism	5

Unit 1: The Jewelry Studio – Workplace Readiness Skills

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What are the health and safety precautions we should be aware of in the Jewelry Studio?</p> <p>What are the rules and procedures of the Jewelry Studio?</p> <p>What are the proper use, care and limitations of the tools and equipment in the classroom?</p> <p>What are the safety hazards and how are they indicated?</p>	<p>To promote safety in the classroom. THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Feel comfortable and confident in using the tools and equipment and find their own pace as they develop new skills. • Recognize that safety precautions should become second nature. 	<ol style="list-style-type: none"> 1. Students will be instructed in the proper care and safe use of the tools and equipment in the Jewelry Studio. 2. Safety awareness charts, poster and caution tape will remind students of protection needed to ensure safety in the studio environment. 3. Students will continue expanding their safety notebook as different health and safety hazards are presented. 	<p>Cautions, reactions and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated by the learner in discussion and within appropriate context throughout the year.</p> <p>Safety tests are passed with a score of 100%</p>

Unit 2: Creating Designs for Jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>Where and how do artists develop original designs for handcrafted jewelry?</p> <p>How does jewelry happen?</p> <p>What does aesthetics mean?</p> <p>Who is the artist?</p> <p>What is visual communication?</p>	<p>To find sources of inspiration for creating jewelry. THE STUDENTS WILL BE ABLE TO</p> <ul style="list-style-type: none"> • Use the elements and principles of art as the basic ingredients to express/communicate their ideas and their intent in creating their jewelry. • Create pieces that appeal to the senses and/or elicit emotions. • Look to nature, history, personal imagery, mythology, ethnic influences, math, science and music, etc., • Consider materials and technical application for designing jewelry. 	<ol style="list-style-type: none"> 1. Identify sources of ideas that inspire the artist and use these ideas as inspiration to create jewelry. 2. Become familiar with contemporary jewelry publications: <i>Metalsmith</i> and <i>Ornament</i>. 3. Gain inspiration from trips to galleries and museum exhibitions. 4. Apply the steps for critiquing jewelry. 5. Create a four view drawing of a jewelry design, identify materials to be used and technical applications for the design 	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated in discussion and within appropriate context throughout the course.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Handouts are made available to students and placed securely in their art notebooks to serve as reference guides throughout the course.</p>

Unit 3: Metallurgy - Basic techniques in working with metal.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What do you need to know about metal?</p> <p>What are the basic techniques of working with sheet metal?</p> <ol style="list-style-type: none"> 1. Sawing 2. Filing 3. Sanding 	<p>To learn the basic techniques of cutting metal and finishing pieces. Understand the properties of metal.</p> <p>NJCCCS#: 1.1,1.3</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Cut lines in metal using a jeweler's saw • Apply the techniques of finishing the raw edges of metal. • Use the hand files and needle files correctly to achieve smooth edges • Remove scratches on the surface of the metal pieces by sanding 	<ol style="list-style-type: none"> 1. Students will draw three lines, a straight, curved and zigzag line, directly onto the surface of the metal with a think permanent marker. 2. Using a jeweler's saw the students will cut the metal following the lines. 3. Once the pieces are cut the students will use the large hand files and smaller needles files to smooth and fix imperfections on the edges of their pieces. 4. To further smooth the edges and remove scratches from the surface of their metal the students will sand their pieces with abrasive papers starting with the coarsest, #200 to the finest #600. 5. This pieces can be further decorated and used as pendants, charms etc., 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p>

Unit 3: Chasing - The method of adding texture to jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>How can texture, design and pattern be incorporated in a piece of jewelry to appeal to the sense of sight and touch?</p> <p>How can texture be used to enhance a piece of jewelry?</p>	<p>Students will chase the surface of their metal for creative expression and to appeal to the sense of touch and sight.</p> <p>NJCCCS# 1.1,1.3</p> <p>The STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define texture; simulated textures and compare then to actual textures. • Understand how texture is perceived and appreciated through the senses. • Understand the process of chasing for producing text, a decorative surface and patterns to metal. 	<p>1. Students will view examples of jewelry with text, patterns, designs and overall texture.</p> <p>2. They will observe and describe demonstrated experiences in chasing. Students will incorporate chasing to their previously cut metal shapes.</p> <p>3. Students will use the technique of chasing to decorate and to add texture on the surface of metal in future assignments.</p>	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p>

Unit 3: Wire Forming - Using the element of line in jewelry design.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPs)	Activities	Assessments
<p>How can the element of line be used as an expressive quality in jewelry design?</p> <p>How can line imply the Principle of Designs: rhythm, movement and balance in jewelry designs?</p>	<p>Students will understand the skills and techniques for forming wire: such as bending, twisting, forging and coiling.</p> <p>NJCCCS#1.1, 1.2, 1.3, 1.4 THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> Develop the manipulative skills with new hand tools: Identify and define related aesthetic terms: expressive, contour calligraphic, structural, accented and implied lines. Compare, contrast, and appreciate the expressive quality of line design in decorative and functional jewelry from various cultures throughout the history of jewelry making. 	<ol style="list-style-type: none"> Students will research the history of the Fibula, an ancient ornamental and functional pin, the progenitor of the common safety pin. Students will design create a contemporary fibula, on a Wig Jig in which the mechanical elements (pin stem and catch) are integral parts to the design. Students will create pin stems on which to add beads to further embellish their jewelry designs. Using the Gizmo students will be able to coil wire, to add to their jewelry designs. Through the use of forging, shaping wire with a hammer the students can create expressive line quality to all their designs. 	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p>

Unit: 3 Piercing - Incorporating negative shape(s) in metal

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What are organic shapes?</p> <p>What are expressive qualities of shapes?</p> <p>What are free form shapes?</p> <p>What are positive and negative shapes?</p> <p>How can a shape(s) be cut out if the inside of metal?</p>	<p>Students will learn the definition of shape. They will understand the ways organic, free form and geometric shapes can help artists express ideas. They will learn that negative spaces are as interesting as positive shapes in jewelry designs. NJCCCS#1.1, 1.3, 1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Demonstrate their knowledge and understanding of the techniques for drilling a hole into metal. • Execute safety precautions when using the electric drill. • Create pierced jewelry demonstrating an effective use of positive and negative shapes. 	<ol style="list-style-type: none"> 1. Students will preview a slide presentation of a variety of pierced jewelry. 2. Once they have mastered drilling a hole in the metal students can create a variety of jewelry designs by inserting their blade into the drilled hole and cut out negative lines and shapes. 3. Students will create a design on paper such as monograms, fretwork, cut out ring designs earring, bracelets etc. 4. Pattern designs are affixed to the metal sheet to begin the process of sawing, cutting and piercing. 5. Holes are drilled to insert the blade into the metal to cut out inside shapes. 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship in piercing are evident in student's work.</p>

Unit: 3 Polishing - The Finishing Process in Metal Jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is Craftsmanship?</p> <p>How do I know when I'm finished?</p> <p>What is the "break away position?</p> <p>What is Tripoli?</p> <p>What is rouge?</p>	<p>Students will gain and appreciation of fine craftsmanship in jewelry making. The shape and surface of metal jewelry is refined by filing sanding and polishing.</p> <p>NJCCCS#1.1, 1.3, 1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Demonstrate their knowledge and understanding of the techniques for hand finishing a piece of jewelry. • Demonstrate their knowledge and understanding of the safe and proper use of the electric wheels for buffing and polishing. 	<p>Students will finish their metal pieces by filing edges and imperfections after sawing.</p> <p>They will sand away scratches by using all the abrasive papers, #220, 320, 400 and 600.</p> <p>Students will follow all safety rules when using the electric polishing and buffing wheels.</p> <ul style="list-style-type: none"> • Tie long hair back. • Wear goggles • Remove dangling jewelry and ID tags. • Hold all pieces in "breakaway position" when using the machine. <p>Students will wash their pieces in between buffing and polishing to remove any residual compounds.</p>	<p>Multiple choice skill and safety tests are passed with a score of 100%.</p> <p>Terms and concepts with illustrations are recorded in students' notebooks.</p> <p>Skill and craftsmanship are evident in students' work.</p> <p>A teacher made rubric will be used to assess proficiencies for this unit.</p>

Unit 4: Art Criticism

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is art jewelry?</p> <p>Who are the artists who create jewelry art?</p> <p>What concepts are in their designs?</p> <p>What inspires jewelry artists to labor over their jewelry benches?</p> <p>How should one look at a piece of jewelry art?</p>	<p>Students will understand today's art jewelers as fine artists, creating one-of-a-kind jewelry pieces.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Describe what they see. • Analyze the way it is organized. • Interpret what the jewelry piece is expressing. • Evaluate the success of the jewelry piece. • Increase the range of ideas, values and satisfactions from looking at jewelry art. 	<p>1. Research a jewelry artist whose work inspires you. Prepare a presentation for all to learn by sharing images of their jewelry and writing a biography and critique of the artist and his/her work.</p> <p>2. Critique your own work by following the steps in Art Criticism</p> <p>3. Critique fellow classmates' artwork in a round table format.</p>	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>A written Art Criticism will be submitted for grading.</p>

Unit 5: Leather Jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is leather?</p> <p>How is leather processed?</p> <p>What are tannins?</p> <p>What is suede?</p> <p>What is the history of leather jewelry?</p> <p>How is leather processed?</p>	<p>Students will understand leather as originally a material used for making clothing and consider leather as beautifully suited for jewelry making. NJCCCS#1.1, 1.2, 1.3, 1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Identify the various types of leather. • Distinguish between the flesh and grain side of leather. • Identify and define terms: vegetable tanned leather, casing, wet molding, stamping, impressing, punching, studding and lacing. • Compare and contrast leather adornment throughout history. 	<ol style="list-style-type: none"> 1. Students will preview a slide presentation of a variety of leather jewelry. 2. Students will learn the history of leather use. 3. Students will view a video and understand the process of making leather from the skin of an animal. 4. Student's will view demonstrations on wet molding, studding, stamping and impressing and weaving leather designs. 5. Students will design and create their own creation of leather jewelry, using the variety of materials and techniques taught. 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit 6: Clay Jewelry - Porcelain

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is production jewelry?</p> <p>What is porcelain?</p> <p>What is a mold?</p> <p>What is Plaster of Paris?</p>	<p>Students will acquire knowledge of the rich historical tradition of clay jewelry that encompasses many techniques.</p> <p>Develop an appreciation of clay as a medium for jewelry by many cultures throughout history.</p> <p>Porcelain is the finest natural clay found in rock that is very fine, white and smooth, with excellent plasticity, superb for sculpting.</p> <p>A mold can assist in making multiple pieces.</p> <p>NJCCCS#1.1, 1.2, 1.3, 1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Create a carved design a press mold in Plaster of Paris • Identify and define terms: positive and negative shape 	<ol style="list-style-type: none"> 1. Students will preview a slide presentation of porcelain jewelry and small objects and figurines made of porcelain. 2. Students will learn the history of creating beautiful pieces of jewelry and artwork of porcelain. 3. Students will learn about the jewelry production from a mold. 4. Students will create a one-press mold porcelain pendant, bead, or charm using plaster of Paris poured into a small milk/juice container and carve a negative shape 5. Students will press porcelain into the mold to produce the positive shape. 6. They can make multiple pieces by pressing additional portions of porcelain into the mold. 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit 6: Clay Jewelry - Sculptey

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is polymer clay?</p> <p>What are color schemes?</p>	<p>Students will understand that polymer clay is a synthetic clay that is an ideal sculptural material that will respond to your slightest push of squeeze and provide a three-dimensional surface on which to apply design and texture.</p> <p>NJCCCS#1.1, 1.2, 1.3, 1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Develop controlled handling of carving tools. • Explore methods of cane work and develop technical skills in its production. • Refine perceptual skills as it relates to color theory and color schemes. 	<p>Students will view "The age of Plastics" in Jewelry, from Bakelite in the 1920s to modern day polymer clays.</p> <ol style="list-style-type: none"> 1. Students will experiment by sculpting the polymer clay into beads, figures, etc., for jewelry. 2. They will further experiment by stamping impressions into the polymer clay for texture, using traditional tuber stamps, found objects and carving their own stamps using erasers. 3. Students will create canework, creating beautiful designs similar to venetian millefiori glass designs. 4. Students will use their polymer pieces to create a variety of necklaces, brooches, bracelets, earrings, etc. 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit 6: Glazing Techniques - Color

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What are glazes?</p> <p>What are underglazes?</p> <p>What are overglazes?</p> <p>What are china paints?</p> <p>What are foils?</p>	<p>Students will see the “power of color” as an art element. They will employ color schemes and harmonies to their clay jewelry to strengthen designs.</p> <p>They will understand glazing can add several of the principles of design that can result from the effective use of color in their glazing applications.</p> <p>NJCCCS#1.1, 1.3, 1.4</p> <ul style="list-style-type: none"> • Develop glazing application techniques • Identify and define related aesthetic terms: underglaze and overglaze, matte and glossy. • Identify color schemes and harmonies. 	<p>Students will engage in color theory games to understand how the eye sees color.</p> <p>Students will create their own color wheel by mixing primary color acrylic paints to create the secondary and intermediate colors.</p> <p>Students will use underglazes to paint their clay jewelry to enhance their designs.</p> <p>Through the use of foils students can further enhance their pieces with a crackling effect of metallic tones.</p> <p>The effects of gloss and matte finishes will add the final touches to all jewelry pieces.</p>	<p>Concepts and terminology are recorded in student’s art notebook.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Handouts on color theory are secured in notebooks to serve as reference guides.</p>

Unit 7: Working with Fibers - Macramé

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is macramé?</p> <p>What is creative knotting?</p> <p>What are Hippies?</p>	<p>Students will discover the history of Macramé.</p> <p>Students will define macramé as the art of creative knot tying.</p> <p>They will understand that creative knotting can be decorative as well as functional.</p> <p>They will understand pattern as the repetition of elements or combinations of elements in a recognizable organization.</p> <p>NJCCCS#1.1,1.2,1.34,1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Learn the basic knots: half hitch, square, larks head, and Josephine knots. • Use a variety of patterns within their production. 	<p>This can be a co-curricular lesson on friendship. Friendship bracelets are created through decorative knot tying = macramé. The jewelry class will invite the health class for a lesson on “friendship” and teach the invited students to create their own friendship bracelet. Students will use a variety of colored fibers and combinations of knots to create their patterned bracelet. Beads can be added to further embellish the final product.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p> <p>New friendships will be formed.</p>

Unit: 7 Working with Fibers - Lanyard

Essential Questions	Instructional Objectives/ Skills and Benchmarks (C/P/s)	Activities	Assessments
<p>What is Lanyard?</p> <p>Who are the Tuareg people of Africa?</p>	<p>Students will learn the history of the Tuareg people in Africa. They will gain an appreciation for cultural art.</p> <p>Students will discover that the African bracelets are made out of recycled materials: vines and recycled prayer mats.</p> <p>NJCCCS# 1.1, 1.2, 1.3, 1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Imitate the style of the woven bracelets made by the Tuareg people of Africa by using plastic lanyard. • Learn the process of weaving with fiber. • Create repeat designs through color and pattern. 	<p>Students will view authentic example of Tuareg bracelets and view a video of the Tuareg people of Africa.</p> <p>Students will consider color in their designs and choose a color scheme.</p> <p>They will create a woven pattern on graph paper to follow in their weaving.</p> <p>They will create bracelets as their final project.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit: 8 Glass - Seed Beads

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is glass?</p> <p>What is a loom?</p>	<p>Students will learn the history of beadwork and appreciate that it was one of the best known art forms practiced by Native American Indians.</p> <p>NJCCCS# 1.1, 1.2, 1.3, 1.4.</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Set up a loom. • Define warp and weft threads. • Create repeating patterns into a design called a cartoon. • Weave glass seed beads into beautifully colored creative designs. 	<p>Students will view authentic Native American seed bead weavings.</p> <p>They will view a video on Native American Beadwork.</p> <p>They will weave jewelry bracelet, necklace, earrings, rings etc., on a loom.</p> <p>Students can wrap seed beads around a core or create beadwork medallions.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit: 8 Fusing Glass

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is silica?</p> <p>Is glass a liquid or a solid?</p> <p>What is amorphous glass?</p> <p>How can you cut glass?</p> <p>What is fusing?</p> <p>What does coefficient mean?</p>	<p>Students will learn the history of glass making in New Jersey. Learn that New Jersey had the first established glass factory in America. That today Millville, NJ is the oldest town in the US, still making glass</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define Glass • Cut glass • Fuse Glass 	<p>Students will view videos on the history of glass making in New Jersey.</p> <p>They will view Craft in America – Glass. Making glass chain links, botanicals and other small objects of art and jewelry of glass.</p> <p>Students will create pendant and brooches of glass, by cutting and layering glass shapes into beautiful designs. Students will fuse their glass designs in a kiln.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit: 9 Paper Jewelry - Recycling paper for making beads

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>Recycled jewelry?</p> <p>What is Mizuhiki?</p>	<p>Students will realize that jewelry can be made out of virtually anything. They will understand that with the emergence of the ecology movement recycling has taken on new dimensions, even in jewelry making.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Roll paper beads • Create several styles through various geometric shapes and angles. • Select color combinations that are well thought out. • Experiment with a variety of papers. 	<p>Using recycled paper from magazines, bulletins, catalogues, etc., the paper can be rolled into paper beads. Color combinations are chosen and geometric shapes and angles are considered to create various sizes and shapes of each bead. Using a toothpick the cut angles are rolled tightly around the toothpick and glued. Beads are coated in acrylic to make them more durable and waterproof. These beads can be strung alone or combined with wire to make interesting jewelry. Thinly rolled strings of paper known as Mizuhiki can be knotted and woven into beautiful jewelry pieces.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

Unit: 9 Paper Jewelry - Origami

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p>Paper Jewelry?</p> <p>What is origami?</p>	<p>Students will learn the history of Origami. They will learn the art of paper folding. By simply folding paper students will appreciate the delicate and intricate shapes that can be made into jewelry.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define "origami" as "paper folding" in Japanese. • Learn the instructional symbols in creating origami and be able to follow them. • Realize that the folds have to be accurate and crisp. 	<p>Students will choose that origami shapes to create. They may fold a single form to create a pin or pendant or replicate multiples to make a necklace or a pair of earrings.</p> <p>Using larger and heavier weight paper, students can create a variety of origami boxes to be used as gift boxes for the jewelry they create for gift giving.</p>	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work will be assessed for craftsmanship.</p> <p>A rubric will be used to assess proficiencies for the unit.</p> <p>Skill and craftsmanship are evident in student's work.</p>

New Jersey Core Curriculum Content Standards

Visual and Performing Arts

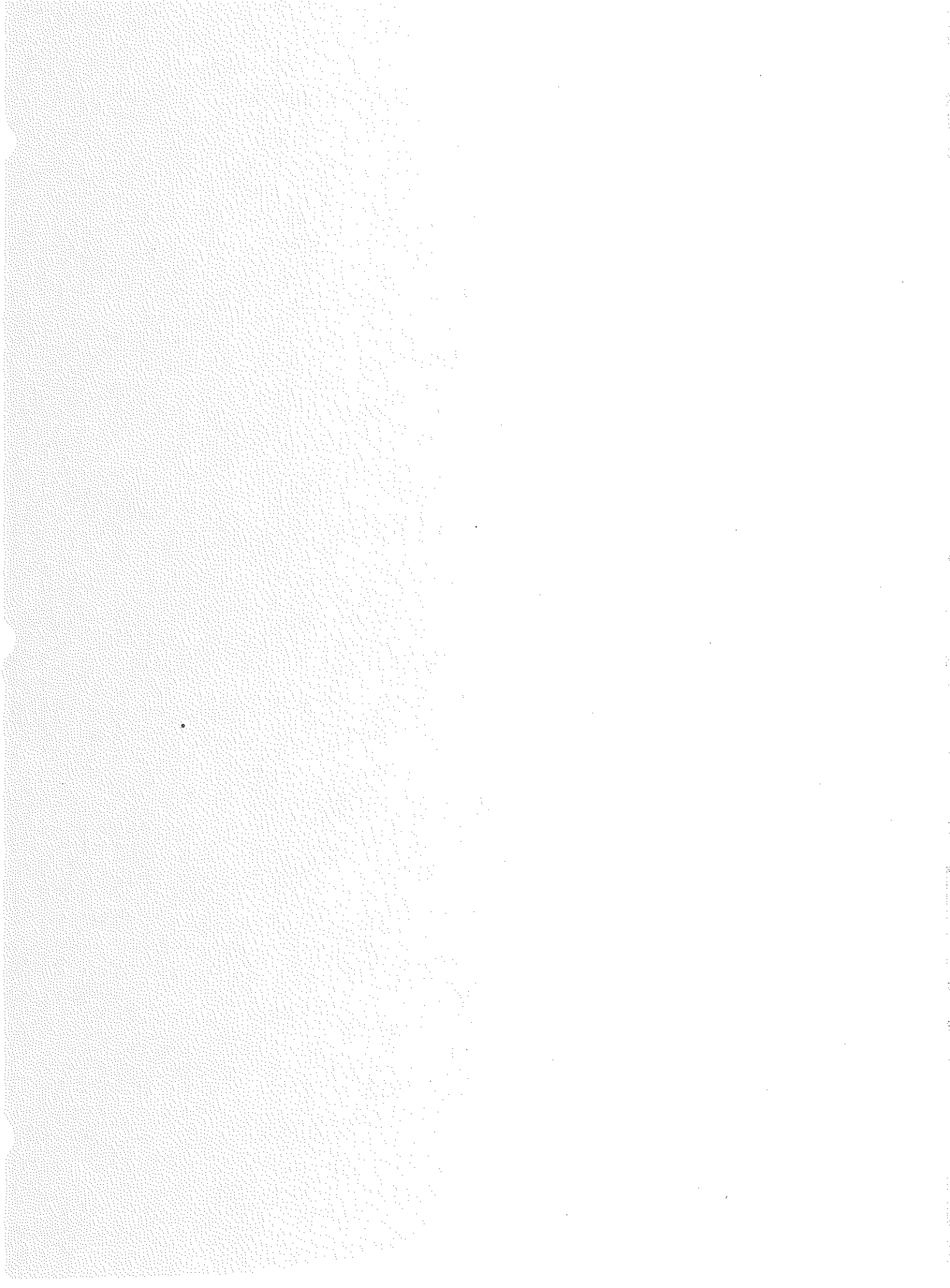
1. Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.
2. Standard 1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures.
3. Standard 1.3 Performance: All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.
4. 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

Scoring Rubric

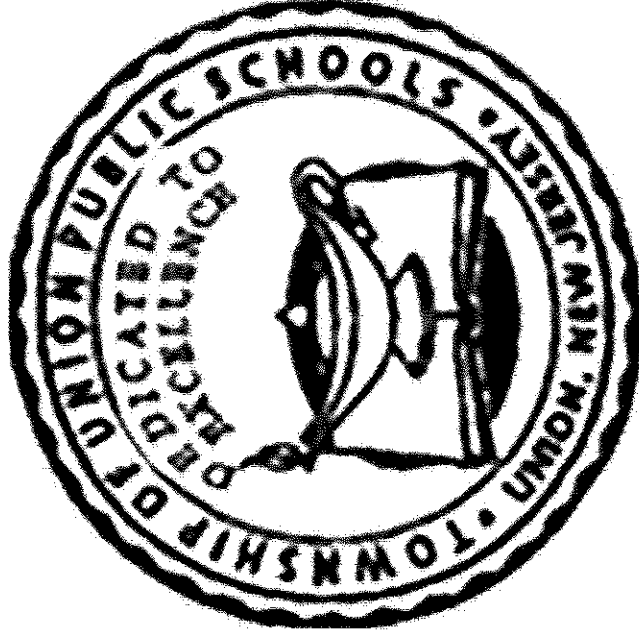
PERFORMANCE ASSESSMENT RUBRIC On scale of 1-5, 5 being the highest.

	Excellent	Good	Fair	Poor
Criteria: All criteria set forth in the assignment sheet are met.	Shows superior ability to use all aspects of the criteria in solution of problem successfully.	Shows good ability to use all aspects of the criteria in solution of the problem.	Shows average ability to use all aspects of the criteria	Shows poor ability to use all aspects of the criteria to solve the problem.
Subject/Composition: Does your composition show careful thought in the use of the art elements and principles of design in the composition.	Subject/compositions shows superior thought in use of art elements and principles of designs in the composition.	Subject shows good application of the art elements and principles of design in the composition.	Subject is not carefully thought out with regards to art elements and principles of designs in its composition.	There is no evidence of thought in the use of art elements and principles of design in the composition.
Craftsmanship: Does your final artwork demonstrate control of materials/techniques to achieve demonstrated/discussed effects?	Evidence of superior craftsmanship is evident in the artwork.	Exceeds conventional standards of craftsmanship.	Craftsmanship is fair.	Outcome is messy, with numerous mistakes
Manipulation: Use of materials, tools and techniques Does your final art demonstrate control of materials/techniques?	Shows superior control of media, tools and techniques to achieve demonstrated and discussed effects	Artwork displays good use of materials, tools and techniques.	Project shows adequate use of materials, tools and techniques	Poor skill is evident in the use of the materials, tools and techniques.
Concept/Creativity/Uniqueness: Does your final art display a unique and creative solution to the problem?	Demonstrates superior attention to finding a unique and creative solution. Ideas are focused; artwork has evidence of an interesting and original theme.	Thought and planning is evident, has an idea that holds your attention and is "different."	Ideas are minimally focused; artwork has little evidence of an interesting and original theme.	Artwork is trite, usual.
Time/Effort: Does your final art show attention to detail/good use of techniques, and display the appropriate amount of effort/time invested?	Demonstrates superior effort and time.	Demonstrates good use of time and effort	Demonstrates minimal to average use of time and effort.	It looks like it was rushed and thrown together without thought/care.

A+ = 30, **A** = 29-28, **A-** = 27, **B+** = 26, **B** = 25, **B-** = 24, **C+** = 23, **C** = 22, **C-** = 21, **D** = 20-19, **F** = 18 - 0

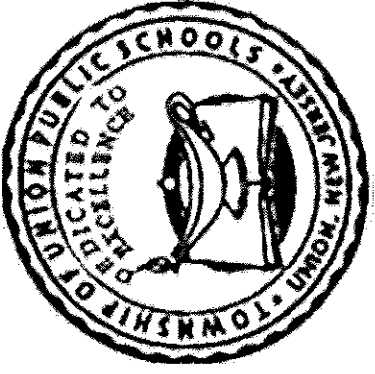


TOWNSHIP OF UNION PUBLIC SCHOOLS



Jewelry II AR 307

Curriculum Guide 2016



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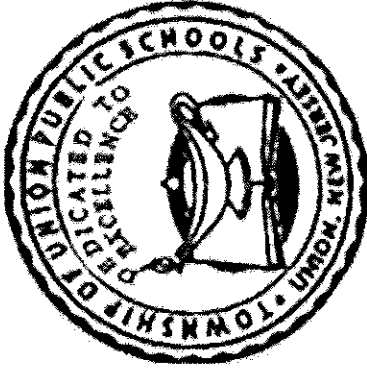
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TOWNSHIP OF UNION PUBLIC SCHOOLS
Administration

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Assistant Superintendent Annie Moses

School Business Administrator/Interim Board Secretary..... Manuel E, Vieira

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Director of Athletics, Health, Physical Education and Nurses Linda Ionta

District Security Nick Ardito

DEPARTMENT SUPERVISORS

School Counseling K – 12	Nicole Ahern
Special Services: PreK – 8	Kristin Szawan
Special Services: 9 - 12	Joseph Seugling
Special Services: PreK – 8	Frank Santora
PreK – 2 English/Math/Science/SS	Maureen Corbett
Social Studies: 6 - 12, Business 9 - 12	Libby Galante
English: 2 - 5, Social Studies 2 - 5	Robert Ghiretti
Science 6 - 12/NCLB	Maureen Guilfoyle
Career Education, World Language, ESL	Yvonne Lorenzo
English: 6 – 12	Randi Moran
Mathematics: 2 – 5, Science: 2 - 5	Theresa Matthews
Mathematics: 6 - 12.....	Jeremy Cohen
Art, Music K - 12.....	Ronald Rago

Curriculum Committee
Joan-Marie Permison
Academic Area
Advanced Jewelry AR 307

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

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.**

Arts Mission 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.

Arts Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artist and community cultural resources. Only by utilizing all of the resources can individuals achieve the full educational potential of the arts.

Course Description

Advanced Jewelry is designed to build upon the knowledge and skills acquired in Jewelry I. Students who enroll in Advanced Jewelry must have Jewelry I as a pre-requisite and must have earned a minimum of a B throughout the year. Having acquired the knowledge of the fundamentals in *Jewelry I*, and *Advanced Jewelry* provides a solid foundation for further instruction and experimentation.

Continued importance of both sound design in the students' preliminary sketches and good workmanship will be fundamental in their craftsmanship. The good design is a vital part of the creative process. The elements of art and principles of design govern good design making and are evident in the freedom and originality of the work produced as opposed to forced formulas and stereotyped tradition. Students will be encouraged to develop their ideas in the immediate environment, history, ethnic influences, personal thoughts on political or social issues of the day and from the images that emanate from their own imaginations.

Lecture, demonstrations and motivational strategies of new techniques will be added and utilized along with those acquired in *Jewelry I*. Students will acquire the new technical skills naturally and with practice. Emphasis will be placed on the importance of craftsmanship, creative problem solving and personal expression. Students will continually improve designs, problem solving skills and craftsmanship while utilizing the medium as a mode for creative artistic expression.

Layering metal is a main focus of this course through means of cold connection learning the technique of riveting and with heat using the torch and acetylene gas to learn the art of soldering. Advanced techniques in surface treatments will be learned along with building form for dimensionality.

The historical perspective of jewelry making's rich heritage, along with cultural influences and the various roles jewelry has played will continued to be explored. Students will also become acquainted with contemporary artists in the field of jewelry making today.

Students will continue to become knowledgeable of the safe use of tools, power equipment and chemicals, while being aware of safety precautions and accident preventative procedures while working in the studio. The paramount criteria for evaluation will be through individualized and group critiques. Encouragement toward the importance of self-evaluation will be stressed.

Recommended Textbooks

1. McCreight, Tim, *Jewelry, Fundamentals of Metalsmithing*, Madison, WI: Hand Books Press, 1997
2. McCreight, Tim, *The Metalsmith's Book of Boxes and Locketts*, Madison, WI: Hand Books Press, 1999.
3. Meilach, Dona Z., *Art Jewelry Today*, Atglen, PA: Schiffer Publishing Ltd., 2003.
4. Sprintzen, Alice, *The Jeweler's Art, A Multimedia Approach*. Worcester, MA: Davis Publications, Inc., 1995.

Course Proficiencies

Students will be able to...

- Understand and apply knowledge of structures and functions through observation of the visual, tactile, spatial and temporal elements in jewelry making.
- Consider the use of the elements of art and principles of design in their production.
- Understand and apply media, techniques and processes.
- Understand jewelry making in relation to history and culture.
- Reflect upon and assess the characteristics and merits of their work and the work of others through art criticism, aesthetics and exhibition.
- Make connections between jewelry making and other curricula.

Curriculum Units

Unit 1: Tools, Equipment and Safety Precautions

Unit 2: Developing Original Designs for Handcrafted Jewelry

Unit 3: Roller Printing - Texture

Unit 4: Cold Connection - Riveting

Unit 5: Soldering

A. Butt Soldering

B. Sweat Soldering

C. Wire and Wall Soldering

Unit 6: Art Criticism

Unit 7: Patinas – Color

Unit 8: Three Dimensional Forms

Unit 9: Basic Enameling

Unit 10: Anticlastic Designs

Pacing Guide- Course

<u>Content</u>	Number of Days
Unit 1: Tools, Equipment and Safety Precautions	5
Unit 2: Developing Original Designs for Handcrafted Jewelry	5
Unit 3: Roller Printing - Texture	15
Unit 4: Cold Connection - Riveting	20
Unit 5: Soldering	15
D. Butt Soldering	20
E. Sweat Soldering	20
F. Wire and Wall Soldering	20
Unit 6: Art Criticism	5
Unit 7: Patinas - Color	20
Unit 8: Forming: Three Dimensional Forms	20
Unit 9: Basic Enameling	20
Unit 10: Anticlastic Designs	15

Unit 1: Tools, Equipment and Safety Precautions

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What are the health and safety precautions we should be aware of in the Jewelry Studio?</p> <p>What are the rules and procedures of the Jewelry Studio?</p> <p>What are the proper use, care and limitations of the tools and equipment in the classroom?</p> <p>What are the safety hazards and how are they indicated?</p>	<p>To promote safety in the classroom. THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Feel comfortable and confident in using the tools and equipment and find their own pace as they develop new skills. • Recognize that safety precautions should become second nature. 	<ol style="list-style-type: none"> 1. Students will be instructed in the proper care and safe use of the tools and equipment in the Jewelry Studio. 2. Safety awareness charts, poster and caution tape will remind students of protection needed to ensure safety in the studio environment. 3. Students will continue expanding their safety notebook as different health and safety hazards are presented. 	<p>Cautions, reactions and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated by the learner in discussion and within appropriate context throughout the year.</p> <p>Safety tests are passed with a score of 100%</p>

Unit 2: Developing Original Designs for Handcrafted Jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks(CP/s)	Activities	Assessments
<p>Where and how do artists develop original designs for handcrafted jewelry?</p> <p>How does jewelry happen?</p>	<p>To find sources of inspiration for creating jewelry. THE STUDENTS WILL BE ABLE TO</p> <ul style="list-style-type: none"> • Use the elements and principles of art as the basic ingredients to express their ideas and their intent in creating their jewelry. • Create pieces that appeal to the senses and/or elicit emotions. • Look to nature, history, personal imagery, mythology, ethnic influences, math, science and music, etc., • Understand and consider materials and technical application for designing jewelry. 	<ol style="list-style-type: none"> 1. Identify sources of ideas that inspire the artist and use these ideas as inspiration to create jewelry. 2. Become familiar with contemporary jewelry publications: <i>Metalsmith</i> and <i>Ornament</i>. 3. Gain inspiration from trips to galleries and museum exhibitions. 4. Apply the steps for critiquing jewelry. 5. Create a four view drawing of a jewelry design, identify materials to be used and technical applications for the design 	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated in discussion and within appropriate context throughout the course.</p> <p>Handouts are made available to students and placed securely in their art notebooks to serve as reference guides throughout the course.</p>

Unit 3: Roller Printing – Pattern and Texture

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is embossing?</p> <p>What is a die?</p> <p>What is a rolling mill?</p> <p>What is annealing?</p>	<p>Students will appreciate the real drama of jewelry design comes from altering the metal by giving it pattern, texture and contour.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define texture: as surface quality including actual, implied, simulated. • Understand the roller printing guidelines. • Plan and incorporate texture into their jewelry design. • Define annealing as rendering the metal more malleable by heating it. • Define die as the cut out pattern for printing 	<p>Students will view Judith Hoffman's jewelry designs Using various found objects such as screen, gutter guard lace, string, sand paper, etc., students can roll wonderful imprinted design onto their metal.</p> <p>They may also cut dies into paper, car stock, sand paper etc., to imprint designs onto their metal.</p> <p>Following the rules and guidelines for roller printing, students will consider texture as an important component in their jewelry designs.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Effects of texture and pattern will be exhibited in students' craftworks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>A rubric developed by teacher will be used for assessment.</p>

Unit 4: Cold Connections - Riveting

<i>Essential Questions</i>	<i>Instructional Objectives/ Skills and Benchmarks (CPIs)</i>	<i>Activities</i>	<i>Assessments</i>
<p>What is a cold connection?</p> <p>What is a rivet?</p> <p>What is a relief design?</p>	<p>Students will understand cold connections are a means and a method of attaching materials by a mechanical means. NJCCCS#: 1.1,1.2,1.3,1.4 THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define a rivet and demonstrate the techniques for riveting a raised head, tube and countersunk rivet. • Design and create a piece of jewelry employing the method of cold connection by riveting. • Layer their jewelry designs into a relief sculpture by using the method of cold connection through riveting 	<p>Students will view examples of jewelry using cold connections. They will view examples of rivets in ancient jewelry forms throughout the world.</p> <p>They will design a jewelry piece using the full palette of metal color and create a relief design through layering the metal to create a relief sculpture.</p> <p>Students can incorporate the kineticism by using one rivet and fitting it loosely so the piece can move or spin to the touch.</p> <p>Students will keep a daily journal recording their riveting experience.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Effects of texture and pattern will be exhibited in students' craftworks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>Students will assess their work in a roundtable critique.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 5: Soldering – Direct Soldering

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is solder?</p> <p>How do you solder?</p> <p>What does non-ferrous mean?</p> <p>What is butt soldering?</p>	<p>Students will realize that a highly effective way to join metal to metal is by soldering which requires heat.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define solder as an alloy of metals used to bond metal to metal with heat. • Know the safety rules in soldering. • Develop control and ability to hold the torch in one hand and use the free hand to control the flow of solder. • Create a ring using the method of butt or direct soldering. 	<p>Students will view a video on soldering and watch the teacher's demonstration of soldering.</p> <p>They will practice the techniques of soldering and follow all the safety rules.</p> <p>Students will begin their soldering experience with the butt technique by soldering the two ends of a thin sheet of metal to create a ring.</p> <p>They may use any of the decorative techniques to enhance the design of their ring, such as piercing, roller printing, chasing, all the techniques they have previously learned.</p> <p>Students will go on to use butt soldering in many of their jewelry designs.</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>As safety test will be administered and passed with 100% before students will be allowed to use the torch.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 5: Sweat Soldering

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPI/s)	Activities	Assessments
<p>What is flux?</p> <p>What is sweat soldering?</p> <p>What is pickle?</p> <p>What is a tripod?</p>	<p>Students will continue to learn the technique of soldering, this time using the sweat soldering method, in which two layers of metal are soldered together, one on top of the other, with a layer of solder melted in between.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define flux as the agent to augment the flow of solder. • Define pickle as the acid used before and after soldering to clean the metal. • Use the tripod to direct the heat from the bottom as well as the top 	<p>Student will view a video on the sweat soldering method and also watch the teacher's demonstration.</p> <p>Students will create a design for their project of sweat soldering by piercing a design into one piece of metal and sweat soldering it on top of another piece of metal of a different color creating an interesting relief design.</p> <p>Students' inspirations will come from Native American (<i>Hopi</i>) style jewelry as well as very contemporary designs.</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>As safety test will be administered and passed with 100% before students will be allowed to use the torch.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 5: Wire and Wall Soldering

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is the third arm?</p>	<p>Students will continue to further learn techniques in soldering. The use of the third arm comes into play when a wire or wall is soldered perpendicular to another piece of metal. While holding the torch in one hand and directing the flow of solder in the other, the third arm will hold the wire or wall with its cross locking tweezers.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Create pin backs. • Creating a wall. • Expand their skill in soldering by using the third arm. 	<p>Create earrings, brooches, setting stones etc., through this new technique of soldering using the third arm. Pins, earring posts and numerous other findings require the use of the third arm. Creating a wall to set a stone or fill with epoxy resin also requires this perpendicular soldering technique. This technique will offer them many more possibilities in their jewelry designs, making them more functional.</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>As safety test will be administered and passed with 100% before students will be allowed to use the torch.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 6: Art Criticism

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is art jewelry?</p> <p>Who are the artists who create jewelry art?</p> <p>What concepts are in their designs?</p> <p>What inspires jewelry artists to labor over their jewelry benches?</p> <p>How should one look at a piece of jewelry art?</p>	<p>Students will understand today's art jewelers as fine artists, creating one-of-a-kind jewelry pieces.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Describe what they see. • Analyze the way it is organized. • Interpret what the jewelry piece is expressing. • Evaluate the success of the jewelry piece. • Increase the range of ideas, values and satisfactions from looking at jewelry art. 	<ol style="list-style-type: none"> 1. Research a jewelry artist whose work inspires you. Prepare a presentation for all to learn by sharing images of their jewelry and writing a biography and critique of the artist and his/her work. 2. Critique your own work by following the steps in Art Criticism 3. Critique fellow classmates' artwork in a round table format. 	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>A written Art Criticism will be submitted for grading.</p>

Unit 7: Patinas

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is patina?</p> <p>How can you change the color of metal?</p>	<p>To change the color of metal to enhance the jewelry design. Metal offers a wealth of color options through the formation of colored layers call patinas We see copper turn green and rusty red metal, how can we produce that quickly on metal in the classroom?</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define patina as a color change on metal. • To control the application of patinas on metal through various methods. • To create jewelry using metal that has been patinated. 	<p>Students will view a video on the technique of patinating metals. They will create a booklet of recipes for creating patinas. They can oxidize the metal to create a black patina creating a dark and mysterious feel. Antiquing the metal can be done quickly to make the piece look old. Bright reds, green and blues can all be achieved following the various recipes. Students will create a piece of jewelry with careful thought to creativity and concept, involving patinas. They will carefully regard the color the patinas create to enhance their jewelry designs.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Effects of patina will be exhibited in students' craftworks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>Students will assess their work in a roundtable critique.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 8: Forming Metal – 3D Forms

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is a dapping block?</p> <p>What is a sphere?</p> <p>How do you construct a ball?</p> <p>How do you truncate a cone?</p>	<p>Students will begin constructing 3 dimensional forms with metal. They will be introduced to a dapping block and punches to form domes. They will learn how to truncate a cone</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> Use the dapping block and punches to create domes, which in turn can be made into spheres by soldering two together and ultimately a ball using geometric formulas. Truncating a cone is another useful form which can be creating using geometric formulas. 	<p>Students will research ancient Egyptian, South American and African jewelry to find spheres, domes and balls, incorporated into their jewelry designs. Students will create a contemporary jewelry design adding these same geometric shapes. Students can add texture or pierce their dapped creations to further enhance their designs. Suggestions are earrings, necklaces, brooches and bracelets.</p> <p>The ultimate challenge will be to calculate using geometric formulas to create a ball or to truncate a cone.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>Students will assess their work in a roundtable critique.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 9: Enameling

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is enameling?</p> <p>How can you melt glass?</p> <p>What is vitreous mean?</p> <p>What is sgraffito?</p> <p>What is cloisonné?</p> <p>What is champlevé?</p> <p>What is china painting?</p>	<p>Students will learn that vitreous enameling is an ancient process where glass is fused to metal through heat.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4 THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define vitreous as Vitreous Enamel is simply a thin layer of glass fused at high temperature on to the surface of a metal. • Accomplish the basic techniques or enameling including sgraffito. • Students will be able to create an enameled piece of jewelry. 	<p>Students will learn the history of enameling dating back to the 13th and 11th century BC. They will view examples of enameled jewelry throughout history. Students will observe teacher's demo and prepare their metal for enameling. Follow the steps in enameling the students will produce three types of enameling, basic, using and stencil for design and sgraffito, the method of scrolling through one layer of unfired enamel revealing the fired enameled color beneath. Students will create their own design and choose colors applying their knowledge of color theory.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>Students will assess their work in a roundtable critique.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students will assess their work in a written critique.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

Unit 10: Anticlastic Designs

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What does anticlastic mean?</p> <p>What is a sinusoidal stake?</p>	<p>Students will learn Anticlastic jewelry is formed by hammering copper sheet metal on a steel sinusoidal stakes. Anticlastic raising produces and endless variety of unique jewelry designs.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Define anticlastic as a method of shaping metal into opposing curves. • Recognize the sinusoidal stake as wavy. • Use the stakes to produce anticlastic jewelry designs. 	<p>Students will view various anticlastic jewelry designs. They will watch a video demonstrating the technique. They will look at the jewelry of Michael Good the master of anticlastic jewelry designs for inspiration.</p> <p>Students will observe the teacher's demonstration. They will cut and prepare their metal designs and begin shaping and forming their metal on the sinusoidal stakes.</p> <p>Students will create a design of their choosing including but not limited to bracelets, brooches, earrings, etc.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>Students will assess their work in a roundtable critique.</p> <p>A rubric developed by teacher will be used for assessment.</p> <p>Students' journals will be reviewed and calculated in their project grade.</p>

New Jersey Core Curriculum Content Standards
Academic Area

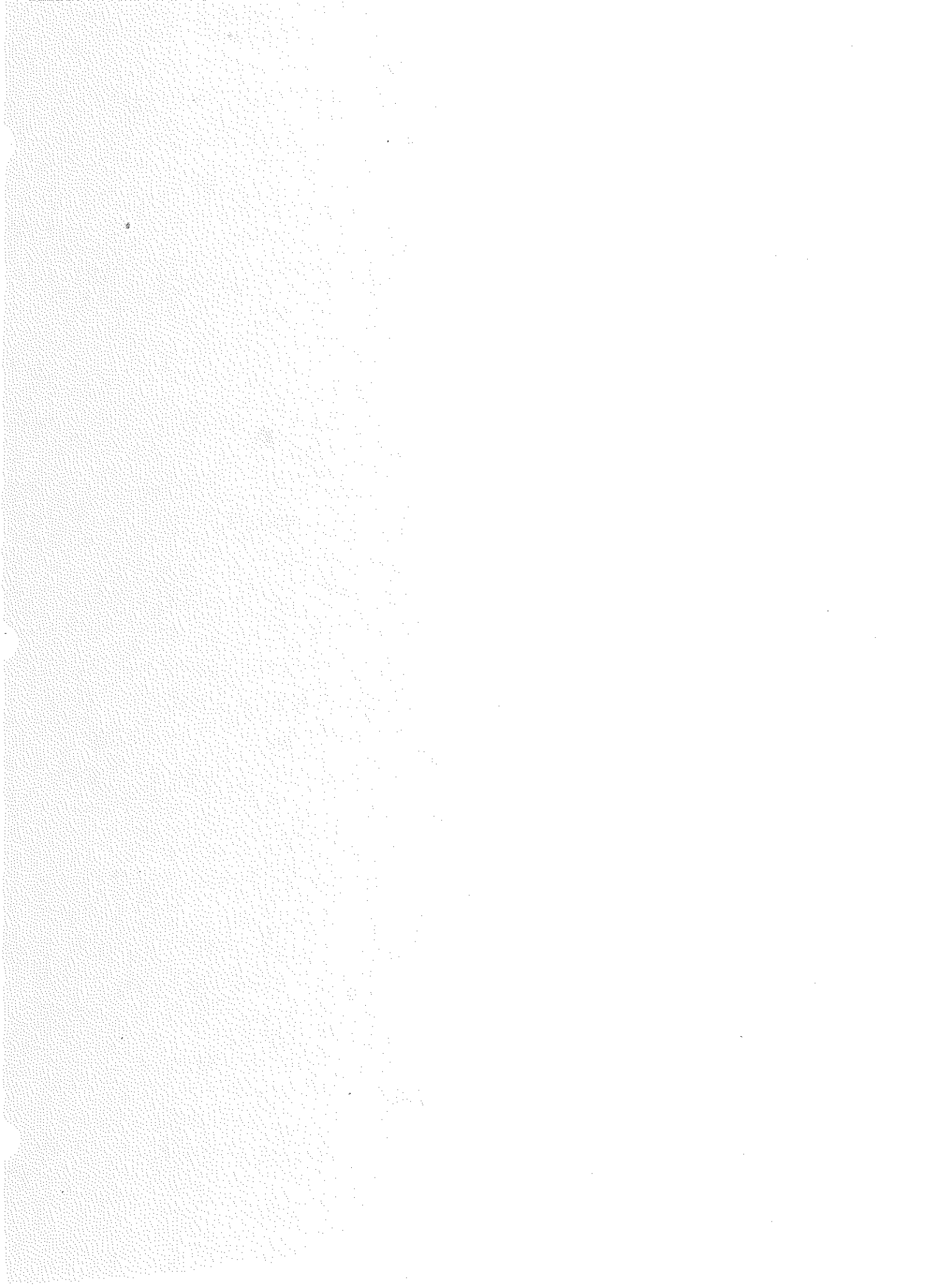
- 1. Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.
- 2. Standard 1.2 History of the Arts and Culture:** All students will understand the role, development and influence of the arts throughout history and across cultures.
- 3. Standard 1.3 Performance:** All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.
- 4. 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

Scoring Rubric

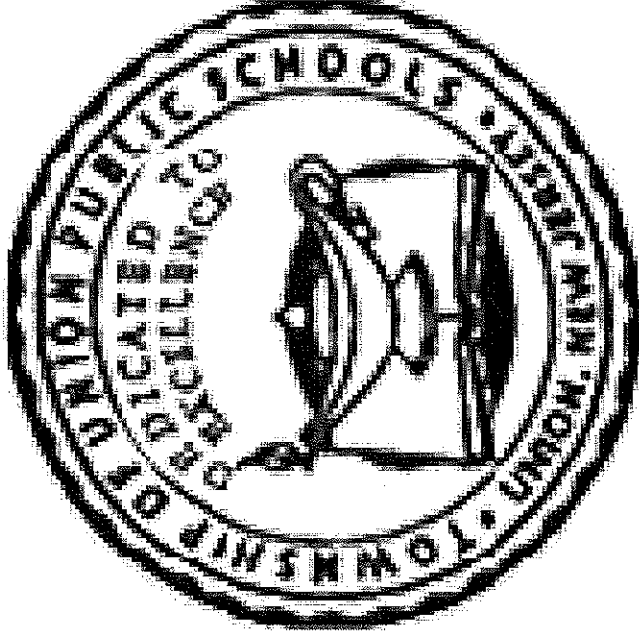
PERFORMANCE ASSESSMENT RUBRIC On scale of 1-5, 5 being the highest.

	Excellent	Good	Fair	Poor
<p>Criteria: All criteria are set forth in the assignment sheet are met.</p> <p>Subject/Composition: Does your composition show careful thought in the use of the art elements and principles of design in the composition.</p> <p>Craftsmanship: Does your final artwork demonstrate control of materials/techniques to achieve demonstrated/discussed effects?</p> <p>Manipulation: Use of materials, tools and techniques Does your final art demonstrate control of materials/techniques?</p> <p>Concept/Creativity/Uniqueness: Does your final art display a unique and creative solution to the problem?</p> <p>Time/Effort: Does your final art show attention to detail/good use of techniques, and display the appropriate amount of effort/time invested?</p>	<p>Shows superior ability to use all aspects of the criteria in solution of problem successfully.</p> <p>Subject/compositions shows superior thought in use of art elements and principles of designs in the composition.</p> <p>Evidence of superior craftsmanship is evident in the artwork.</p> <p>Shows superior control of media, tools and techniques to achieve demonstrated and discussed effects</p> <p>Demonstrates superior attention to finding a unique and creative solution. Ideas are focused; artwork has evidence of an interesting and original theme.</p> <p>Demonstrates superior effort and time.</p>	<p>Shows good ability to use all aspects of the criteria in solution of the problem.</p> <p>Subject shows good application of the art elements and principles of design in the composition.</p> <p>Exceeds conventional standards of craftsmanship.</p> <p>Artwork displays good use of materials, tools and techniques.</p> <p>Thought and planning is evident, has an idea that holds your attention and is "different."</p> <p>Demonstrates good use of time and effort</p>	<p>Shows average ability to use all aspects of the criteria</p> <p>Subject is not carefully thought out with regards to art elements and principles of designs in its composition.</p> <p>Craftsmanship is fair.</p> <p>Project shows adequate use of materials, tools and techniques</p> <p>Ideas are minimally focused; artwork has little evidence of an interesting and original theme.</p> <p>Demonstrates minimal to average use of time and effort.</p>	<p>Shows poor ability to use all aspects of the criteria to solve the problem.</p> <p>There is no evidence of thought in the use of art elements and principles of design in the composition.</p> <p>Outcome is messy, with numerous mistakes</p> <p>Poor skill is evident in the use of the materials, tools and techniques.</p> <p>Artwork is trite, usual.</p> <p>It looks like it was rushed and thrown together without thought/care.</p>

A+ = 30, A = 29-28, A- = 27, B+ = 26, B = 25, B- = 24, C+ = 23, C = 22, C- = 21, D = 20-19, F = 18 - 0

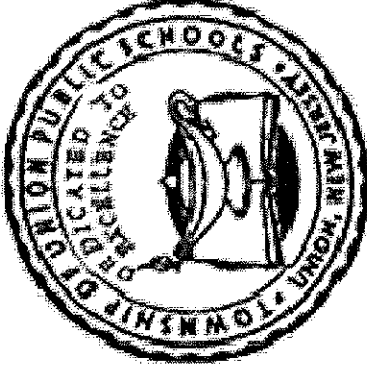


TOWNSHIP OF UNION PUBLIC SCHOOLS



JEWELRY III AR 407

Curriculum Guide 2016



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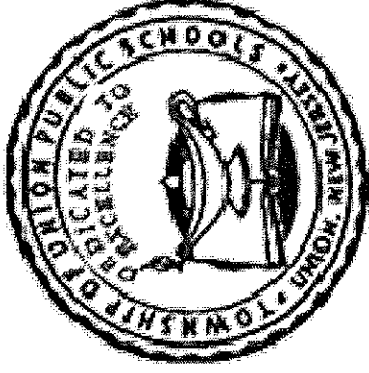
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TOWNSHIP OF UNION PUBLIC SCHOOLS

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Art, Music K - 12.....	Ronald Rago

**Curriculum Committee
Joan-Marie Permison
Academic Area
JEWELRY III AR 407**

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

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.**

Arts Mission 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.

Arts Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artist and community cultural resources. Only by utilizing all of the resources can individuals achieve the full educational potential of the arts.

Course Description

Jewelry III is designed to build upon the knowledge and skills learned in Jewelry I and Advanced Jewelry. Students who enroll in Jewelry III must have Jewelry I and Advanced Jewelry as pre-requisites and have attained a minimum of a 3.0. This course is designed to afford the student the opportunity to continue the study of various jewelry processes in a studio environment as well as to understand and appreciate artistic expression through the creation of hand crafted jewelry. Having acquired the prior experiences of basic fabrication techniques the students may now pursue further exploitation of metals and varied jewelry media, working toward further in-depth studies of jewelry making. Improvement and development of sound craftsmanship will be noted, as will their creative thinking and problem solving skills.

Jewelry III will reinforce the elements of design, how to use balance, color, texture, positive and negative space, additive and subtractive ways of using the materials and will continue to define good design principles through visual exposure and analysis. The students will consider total plan for a piece of jewelry – its appearance, its plan of construction, its function and its surface decoration or treatment. Emphasis will be stressed on the importance of adornment from three points of view: the maker's, the wearer's and the onlooker's. Through the application of new techniques and materials the students will utilize the medium as a mode for creative, artistic expression and personal uniqueness.

The historical perspective of jewelry making's rich heritage, along with cultural influences and the various roles jewelry has played will continue to be explored. Students will also become acquainted with contemporary artists, issues in the field of jewelry making today and be inspired by trips to galleries and museum exhibitions.

Students will continue to become knowledgeable of the safe use of tools, power equipment and chemicals, while being aware of safety precautions and accident preventative procedures while working in the studio. The paramount criteria for evaluation will be through individualized and group critiques. Encouragement toward the importance of self-evaluation will be stressed.

Recommended Textbooks

1. McCreight, Tim, *Jewelry, Fundamentals of Metalsmithing*, Madison, WI: Hand Books Press, 1997
2. McCreight, Tim, *The Metalsmith's Book of Boxes and Locketts*, Madison, WI: Hand Books Press, 1999.
3. Meilach, Dona Z., *Art jewelry Today*, Atglen, PA: Schiffer Publishing Ltd., 2003.
4. Sprintzen, Alice, *The Jeweler's Art, A Multimedia Approach*. Worcester, MA: Davis Publications, Inc., 1995.

Course Proficiencies

Students will be able to...

- Understand and apply knowledge of structures and functions through observation of the visual, tactile, spatial and temporal elements in jewelry making.
- Consider the use of the elements of art and principles of design in their production.
- Understand and apply media, techniques and processes.
- Understand jewelry making in relation to history and culture.
- Reflect upon and assess the characteristics and merits of their work and the work of others through art criticism, aesthetics and exhibition.
- Make connections between jewelry making and other curricula.

Curriculum Units

Unit 1: Tools, Equipment and Safety Precautions

Unit 2: Developing Original Designs for Handcrafted Jewelry

Unit 3: Etching

Unit 4: Enameling

Unit 5: Bezel Setting

Unit 6: Mechanisms

Unit 7: Chain Making

Unit 8: Hollow Construction

Unit 9: Art Criticism – Culture Log

Unit 10: Casting

Unit 11: Independent Study

Pacing Guide- Course

<u>Content</u>	Number of Days
<u>Unit 1:</u> Tools, Equipment and Safety Precautions	5
<u>Unit 2:</u> Developing Original Designs for Handcrafted Jewelry	5
<u>Unit 3:</u> Etching	15
<u>Unit 4:</u> Enameling	25
<u>Unit 5:</u> Bezel Setting	25
<u>Unit 6:</u> Mechanisms	20
<u>Unit 7:</u> Chain Making	15
<u>Unit 8:</u> Hollow construction	20
<u>Unit 9:</u> Art Criticism: contemporary artist	5
<u>Unit 10:</u> Casting	20
<u>Unit 11:</u> Independent Study	25

Unit 1: Tools Equipment and Safety Precautions

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What are the health and safety precautions we should be aware of in the Jewelry Studio?</p> <p>What are the rules and procedures of the Jewelry Studio?</p> <p>What are the proper use, care and limitations of the tools and equipment in the classroom?</p> <p>What are the safety hazards and how are they indicated?</p>	<p>To promote safety in the classroom. THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Feel comfortable and confident in using the tools and equipment and find their own pace as they develop new skills. • Recognize that safety precautions should become second nature. 	<ol style="list-style-type: none"> 1. Students will be instructed in the proper care and safe use of the tools and equipment in the Jewelry Studio. 2. Safety awareness charts, poster and caution tape will remind students of protection needed to ensure safety in the studio environment. 3. Students will continue expanding their safety notebook as different health and safety hazards are presented. 	<p>Cautions, reactions and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated by the learner in discussion and within appropriate context throughout the year.</p> <p>Safety tests are passed with a score of 100%</p>

Unit 2: Developing Original Designs for Handcrafted Jewelry

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>Where and how do artists develop original designs for handcrafted jewelry?</p> <p>How does jewelry happen?</p>	<p>To find sources of inspiration for creating jewelry. THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> *Use the elements and principles of art as the basic ingredients to express/communicate their ideas and their intent in creating their jewelry. *Create pieces that appeal to the senses and/or elicit emotions. *Look to nature, history, personal imagery, mythology, ethnic influences, math, science and music, etc., *Understand and consider materials and technical application for designing jewelry. 	<ol style="list-style-type: none"> 1. Identify sources of ideas that inspire the artist and use these ideas as inspiration to create jewelry. 2. Become familiar with contemporary jewelry publications: <i>Metalsmith</i> and <i>Ornament</i>. 3. Gain inspiration from trips to galleries and museum exhibitions. 4. Apply the steps for critiquing jewelry. 5. Create a four view drawing of a jewelry design, identify materials to be used and technical applications for the design 	<p>Concepts and terminology are recorded in student's art notebook.</p> <p>Concepts are articulated in discussion and within appropriate context throughout the course.</p> <p>Handouts are made available to students and placed securely in their art notebooks to serve as reference guides throughout the course.</p>

Unit 3: Etching

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>How can texture be incorporated in piece jewelry to appeal to the sense of touch?</p>	<p>Students will add texture to the surface of their metal for creative expression and to appeal to the sense of touch. NJCCCS#: 1.1,1.2,1.3,1.4 THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Understand the process of etching onto the surface of metal. • Use metal that has been etched for enameling using the techniques of basse taille and champleve. 	<ol style="list-style-type: none"> 1. Students will observe and describe demonstrated experiences in the skill of etching a design onto the surface of metal using ferric chloride. 2. Students will create a piece of jewelry using red permanent staedtler markers as a resist in their design for etching. 3. Students will enamel a piece of jewelry that has been etched and fill the recessed areas with enamel in the process known as champleve. 4. Students will enamel the surface of an etched jewelry piece with transparent enamels to add color and to allow the textured pattern to show through. 	<p>Terms and concepts will be recorded in student's notebook.</p> <p>Quality of work including both technical and conceptual areas will be assessed.</p> <p>A written critique on the experience of etching will be assigned.</p>

Unit 4: Enameling

Essential Questions	Instructional Objectives/ Skills and Benchmarks <i>(CP/s)</i>	Activities	Assessments
<p>How can the element of line add interest to a jewelry design?</p> <p>How can color further enhance a piece of jewelry?</p>	<p>Students will apply the techniques learned in order to utilize the medium as a mode for creative, artistic expression.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Use line for creative expression in design • Apply the techniques of the processes of cloisonné, champlevé, plique à jour and china paint enameling • Use the tools, materials and equipment used in enameling • Learn the proper and safe use of all the enameling equipment. 	<p>1. Students will study the ancient technique of the cloisonné method of enameling from the ancient Chinese and Egyptian cultures and also from the Byzantine Empire.</p> <p>2. Create a line design on metal using cloisonné wire and filling in the delineated areas with enamel to add color.</p> <p>Materials: cloisonné wire, enamels, gum Arabic, scalex, kiln, enameling fork tweezers, metal.</p>	<p>Terms and concepts will be recorded in student's art notebooks</p> <p>Development of an individual artistic voice and creative problem solving will be evident in the production.</p> <p>Conduct a critique/discussion of completed student craft works.</p> <p>A rubric developed by teacher will be used for assessment.</p>

Unit 5: Bezel Setting

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What technique is used to set a stone?</p> <p>How can I preserve specimens or other objects in a jewelry design?</p>	<p>Students will learn the technique of creating a bezel setting for the purpose of setting a stone or filling with resin.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Apply mathematics, using geometric formulas to create a precise fitting bezel for a stone • Apply the techniques learned in order to utilize the medium as a mode for creative, artistic expression. • Preserve a drawing, photo or specimen in an acrylic resin inlay. 	<ol style="list-style-type: none"> 1. Set a stone in a bezel setting. 2. Design a piece of jewelry whereby an image, drawing or photo is placed in a bezel shape and a clear or tinted resin is poured over it. 3. Create a piece of jewelry to hold and preserve something from nature in a bezel setting then fill with clear resin. 	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>Evidence of strong studio practice including one's approach to research and planning is evident</p> <p>A positive attitude towards work and respect of the studio's environment and equipment will be observed.</p> <p>Individual growth and improvement will be noted.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p>

Unit 6: Mechanisms

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What are mechanisms?</p> <p>How can mechanisms enhance a jewelry design?</p> <p>How can mechanisms create movement in jewelry?</p>	<p>Students will incorporate mechanisms in their jewelry designs.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Understand the basic function of mechanisms in jewelry. • Understand the fundamental construction techniques in making fastening devices for jewelry • Compare mechanisms throughout history. 	<ol style="list-style-type: none"> 1. Collect and create a portfolio of fasteners, catches, findings and other mechanisms for jewelry projects. 2. Create a box or locket that can open and close. 3. With careful planning create a piece of jewelry where the mechanism appears as an integrated element in the jewelry design. <p>Materials: metal sheet, wire, tubing, solder, flux, torch, acetylene gas, pickle</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>Skill and craftsmanship in the construction of the mechanism is evident.</p> <p>Students will critique the jewelry design and consider the effectiveness of the fastening device.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p>

Unit 7: Chain Making

Essential Questions	Instructional Objectives/ Skills and Benchmarks (C/P/s)	Activities	Assessments
<p>What is a link?</p> <p>How can links repeat in a pattern to make a chain?</p>	<p>Students will fashion a variety of chains through the process of cutting links and putting them together in a repeating pattern.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Realize that chains are an integral part of a necklace, as they are needed to suspend the pieces around the neck. • Understand that chain making is an art unto itself. • Chains can be minimal or complex and make a statement on their own. 	<ol style="list-style-type: none"> 1. Using a variety of mandrel sizes, create links by wrapping the wire around the dowel and cutting the coil down the middle to create jump rings. Following a chain-making pattern link the rings together to form a chain. 2. Create a woven chain using fine wire and a jig, knitting needles or a crochet hook. 3. Wrapping wire around pegs on the Olympus Wig Jig to form wire designs can be linked together for chains of interest and style. <p>Materials: dowels, wire, jigs, pliers.</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>A portfolio of various chain patterns is developed as part of the student's notebook</p> <p>Skill and craftsmanship in the construction of the chain is evident.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p>

Unit 8: Hollow Construction

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is a hollow construction?</p> <p>Why are boxes and lockets so intriguing?</p>	<p>Students will master a variety of metalworking techniques for a box construction.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Build a container: rectangle, square, freeform, organic, cylinder or round, in an original design. • Construct a lid fitted with a hinge, pressure fit, sliding lid, or riveting lid. • Create catches to secure the closing lid. 	<p>Design an original box in an architectural style.</p> <p>Construct a box referencing a time in history or a culture.</p> <p>Add an element of surprise inside the construction to tell a story.</p> <p>Fill the container with a scent to appeal to the senses.</p>	<p>Drawings and maquettes will be developed for approval of the proposed project.</p> <p>Development of an individual artistic voice and creative problem solving will be evident in the production.</p> <p>Quality of work will be assessed both technically and conceptually.</p> <p>Students will critique the jewelry design and consider the effectiveness of the fastening device.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p>

Unit 9: Art Criticism – Contemporary Artist

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>What is art jewelry?</p> <p>Who are the artists who create art jewelry?</p> <p>What concepts are in their designs?</p> <p>What inspires them to labor over their jewelry benches?</p>	<p>Students will understand today's art jewelers as fine artists, creating one-of-a-kind pieces.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Become aware of the artists who create art jewelry. • Understand the concepts which support their designs • Realize their inspirations in creating their jewelry • Increase the range of ideas values and satisfactions from looking at art jewelry. 	<ol style="list-style-type: none"> 1. Research a jewelry artist whose work inspires you. Prepare a presentation for all to learn by sharing images of their jewelry and writing a biography of the artist. 2. Choose one piece that draws your attention and talk about it critically, following the four steps in Feldman's Art Criticism. 3. Let these artists who you learn about inspire in one of your jewelry designs. 	<p>Reports will be presented orally to the class using images.</p> <p>A hard copy will be submitted for grading.</p>

Unit 10: Casting

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>What is a cuttlefish bone?</p> <p>What is casting?</p> <p>How do you cast jewelry?</p> <p>What is a crucible?</p>	<p>The students learn the history of casting metal jewelry and its various methods.</p> <p>Students will create a piece of jewelry from the direct casting method using a cuttlefish bone.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <p>Learn the technique of cuttlefish casting.</p> <p>Carve a negative design into the cuttlefish bone.</p> <p>Bring the metal to its metal point.</p> <p>Pour the molten metal into the cuttlefish bone to create a positive casting.</p> <p>Incorporate their casting into a jewelry design.</p>	<p>Students will examine the cuttlefish bone. They will see and feel the texture.</p> <p>Considering the texture lines in the bone the students will create their design.</p> <p>Cut the cuttlefish bone in half and sand each half until perfectly flat.</p> <p>Carefully press and carve out the design in the cuttlebone halves and entry hole.</p> <p>Secure the two halves together with wire.</p> <p>Melt the metal in the crucible with the torch.</p> <p>Pour it into the cuttlebone and allow it to cool before taking apart the mold.</p> <p>Clean up the finished piece.</p>	<p>Terms and concepts will be recorded in student's art notebooks.</p> <p>Evidence of strong studio practice including one's approach to research and planning is evident</p> <p>A positive attitude towards work and respect of the studio's environment and equipment will be observed.</p> <p>Individual growth and improvement will be noted.</p> <p>A teacher-developed rubric will be used to assess proficiencies for the unit.</p>

Unit 11: Independent Study

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
<p>Can I be a jewelry artist?</p> <p>Can I create art jewelry?</p>	<p>In this independent study the students will develop ideas through research, sketching and model making.</p> <p>NJCCCS#: 1.1,1.2,1.3,1.4</p> <p>THE STUDENTS WILL BE ABLE TO:</p> <ul style="list-style-type: none"> • Acquire in-depth understanding of the properties, potentials and limitations of metals and various jewelry media. • Develop a greater understand of the technical means, skills and processes for the production of jewelry. • Take on challenges and expand upon their ideas. 	<ol style="list-style-type: none"> 1. Draw up a proposal, inclusive of a four-view drawing and materials needed. 2. Create a piece of jewelry of high quality craftsmanship including both technical and conceptual areas. 3. Create a piece of jewelry referencing either a historical or cultural aspect of which you have chosen to use as a base reference. 	<p>Studio participation and practice regarding approach to assignment including research and planning is evident.</p> <p>Respect of studio environment and equipment is demonstrated.</p> <p>Conduct a final class critique/discussion of completed student craft works.</p> <p>A teacher-developed rubric will be used to assess projects demonstrating technique, concept and artistic expression.</p>

New Jersey Core Curriculum Content Standards

Academic Area

Visual and Performing Arts

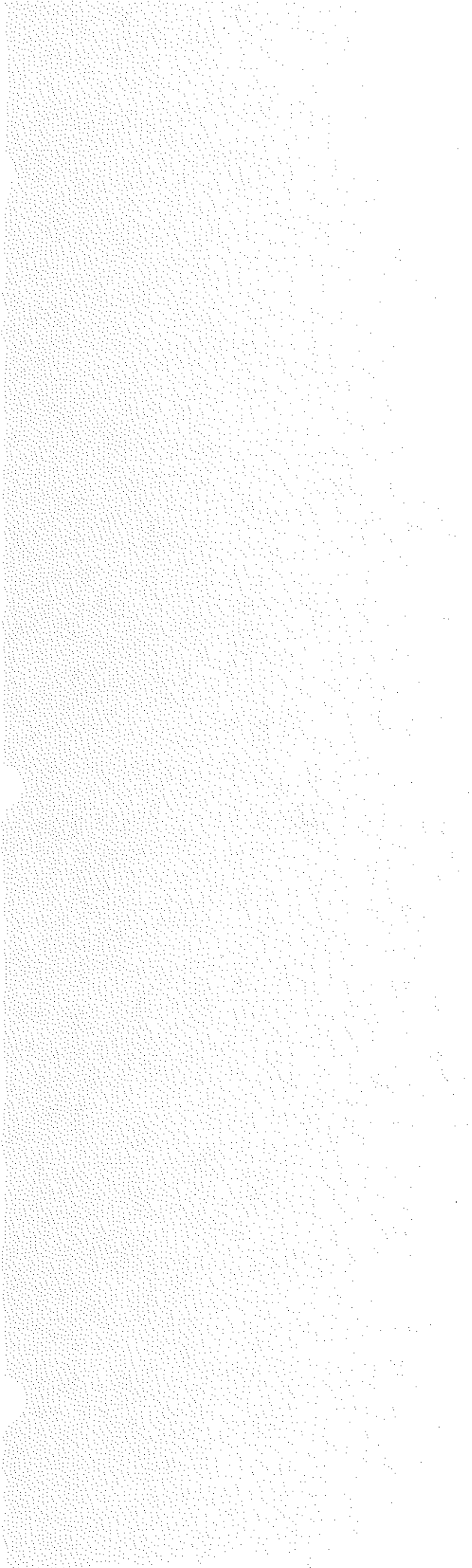
- 1. Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.
- 2. Standard 1.2 History of the Arts and Culture:** All students will understand the role, development and influence of the arts throughout history and across cultures.
- 3. Standard 1.3 Performing:** All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.
- 4. 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

Scoring Rubric

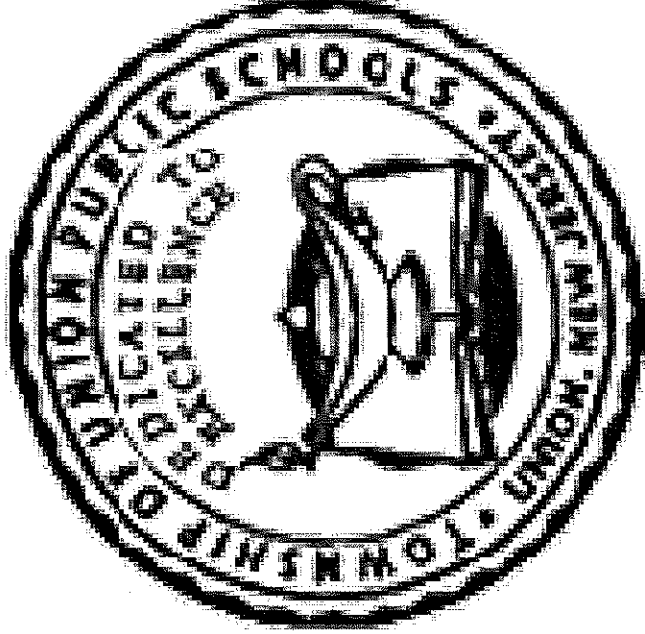
PERFORMANCE ASSESSMENT RUBRIC On scale of 1-5, 5 being the highest.

	Excellent	Good	Fair	Poor
Criteria: All criteria are set forth in the assignment sheet are met.	Shows superior ability to use all aspects of the criteria in solution of problem successfully.	Shows good ability to use all aspects of the criteria in solution of the problem.	Shows average ability to use all aspects of the criteria	Shows poor ability to use all aspects of the criteria to solve the problem.
Subject/Composition: Does your composition show careful thought in the use of the art elements and principles of design in the composition.	Subject/compositions shows superior thought in use of art elements and principles of designs in the composition.	Subject shows good application of the art elements and principles of design in the composition.	Subject is not carefully thought out with regards to art elements and principles of designs in its composition.	There is no evidence of thought in the use of art elements and principles of design in the composition.
Craftsmanship: Does your final artwork demonstrate control of materials/techniques to achieve demonstrated/discussed effects?	Evidence of superior craftsmanship is evident in the artwork.	Exceeds conventional standards of craftsmanship.	Craftsmanship is fair.	Outcome is messy, with numerous mistakes
Manipulation: Use of materials, tools and techniques Does your final art demonstrate control of materials/techniques?	Shows superior control of media, tools and techniques to achieve demonstrated and discussed effects	Artwork displays good use of materials, tools and techniques.	Project shows adequate use of materials, tools and techniques	Poor skill is evident in the use of the materials, tools and techniques.
Concept/Creativity/Uniqueness: Does your final art display a unique and creative solution to the problem?	Demonstrates superior attention to finding a unique and creative solution. Ideas are focused; artwork has evidence of an interesting and original theme.	Thought and planning is evident; has an idea that holds your attention and is "different."	Ideas are minimally focused; artwork has little evidence of an interesting and original theme.	Artwork is trite, usual.
Time/Effort: Does your final art show attention to detail/good use of techniques, and display the appropriate amount of effort/time invested?	Demonstrates superior effort and time.	Demonstrates good use of time and effort	Demonstrates minimal to average use of time and effort.	It looks like it was rushed and thrown together without thought/care.

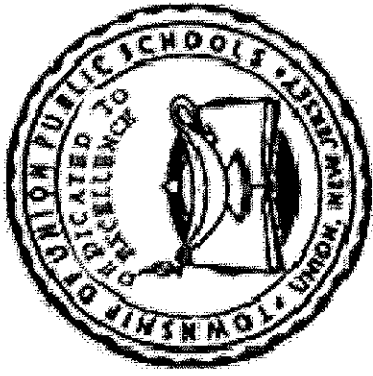
A+ = 30, A = 29-28, A- = 27, B+ = 26, B = 25, B- = 24, C+ = 23, C = 22, C- = 21, D = 20-19, F = 18 - 0



TOWNSHIP OF UNION PUBLIC SCHOOLS



Musical Theatre
Curriculum Guide
2016



Board Members

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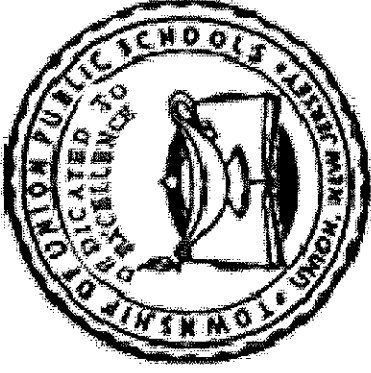
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TOWNSHIP OF UNION PUBLIC SCHOOLS
Administration

District Superintendent Mr. Gregory A. Tatum

Assistant Superintendent Dr. Noreen Lishak

Assistant Superintendent Ms. Annie Moses

School Business Administrator/Interim Board Secretary..... Manuel E. Vieira

Director of Personnel Mr. Gerry Benaquista

Director of Special Projects Ms. Ann M. Hart

Director of Special Services Kim Conti

Director of Athletics Linda Ionta

District Security Nick Ardito

DEPARTMENT SUPERVISORS

School Counseling: K-12	Nicole Ahern
Special Services: Pre K- 8	Gregory Pardo
Special Services: 9-12	Joseph Seugling
Pre K-2 English/Math/Science/SS	Maureen Corbett
Social Studies: 6-12, Business 9-12	Libby Galante
English: 2 – 5, Social Studies: 2 - 5	Mr. Robert Ghiretti
Science: 9-12/NCLB	Ms. Maureen Guilfoyle
Career Education/World Language/ESL	Ms. Yvonne Lorenzo
English: 6 – 12	Ms. Randi Moran
Mathematics: 2 – 5, Science: 2 – 5	Theresa Matthews
Mathematics: 6 – 12	Jeremy Cohen
Visual & Performing Arts: K - 12	Mr. Ronald Rago

**Curriculum Committee
Academic Area**

Musical Theatre

James Mosser, Director of Theatre

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

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.

Arts Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. Only by utilizing all of these resources can individuals achieve the full educational potential of the arts.

Arts Mission 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.

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.

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>	<u>Number of Days</u>
<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 (CPIs)	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>CPI: 1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.</p> <p>CPI: 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.).</p> <p>CPI: 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.</p> <p>Objective 1: Students will develop a strong and practical knowledge of theatrical vocabulary</p> <p>Objective 2: 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

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

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>CPI: 1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.</p> <p>CPI: 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.).</p> <p>Objective 1: Students will learn to identify blocking patterns. They will be able to: follow, record, and dictate theatrical blocking using the appropriate terminology.</p> <p>Objective 2: 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.
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Unit 2: Musicality and Vocal Production

Musicality

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Assessments

Activities

- 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?

CPI: 1.3.5.B.4
Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

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

CPI: 1.3.12.B.1
Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

Objective 1:
Students will be able to identify and implement musical notation at a basic level.

Objective 2:
Students will develop an awareness of how a songs musical construction should inform their performance.

- 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.

- 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.

Vocal Production

Instructional Objectives/
Skills and Benchmarks
(CPIs)

Essential Questions

Assessments

- 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?

CPI: 1.1.8.C.3
Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.

CPI: 1.3.2.B.2
Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.

CPI: 1.3.2.C.3
Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.

Objective 1:
Students will develop a practical awareness of how to use their voice as a singing actor

Objective 2:
Students will acquire a basic knowledge of the tools available to them when interpreting a song as a singing actor

Objective 3:
Students will expand their understanding of the physiology of creating sound as a singing actor

- 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.

- 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.

Unit 3: Auditioning & Basic Acting

Basic Acting

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

- 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?

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 1.1.8.C.2
Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.

CPI: 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.

Objective:
Students will learn about Beat Work and dialogue interpretation, creating intentions for a simple scene.

Activities

- 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 spontaneously generate effective beat work for a scene.

Assessments

- 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.

Auditioning

**Instructional Objectives/
Skills and Benchmarks
(CPIs)**

Essential Questions

Activities

Assessments

- 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?

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 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.

Objective 1:
Students will learn the basics logistics of the audition process.

Objective 2:
Students will present a completed audition for the class and receive a critique from the instructor and their peers.

- 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

- 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 feedback based on rhythm, pitch, musical interpretation, dynamics and phrasing.

Unit 4: Scene Study 1900-1950 & Acting Techniques

Scene Study 1900-1950

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Activities

Assessments

- 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?

- CPI: 1.4.8.A.2**
Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
- CPI: 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.
- CPI: 1.3.12.C.2**
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
- 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. With attention on honing their performance skills and building a reusable process.

- 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.

Note: 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.

- 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.

Acting Techniques

Instructional Objectives/ Skills and Benchmarks (CPI/s)

Essential Questions

Activities

Assessments

- 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 metaphorical 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?

- CPI: 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.
- CPI: 1.4.8.A.5**
Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
- CPI: 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.
- Objective 1:**
Students will explore the acting techniques and methods of Uta Haugen
- Objective 2:**
Students will explore the acting techniques and methods of Sanford Meisner

- 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.

- 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

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Activities

Assessments

- 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?

CPI: 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.

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 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.

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

- 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.

- 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.

Note: Students should be encouraged to make this as much of a performance as possible, including things like dressing up and keeping it formal.

Unit 6: Scene Study 1950-Present

Scene Study 1950-Present

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Assessments

Activities

<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><u>CPI: 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>CPI: 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>CPI: 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>Objective 1:</u> Students will learn and identify style tags specific to this area of performance.</p> <p><u>Objective 2:</u> 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.</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.
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New Jersey Core Curriculum Content Standards
Academic Area

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

Content Area	Visual & Performing Arts	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
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	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. Theatre artists use precise vocabulary when staging a play. 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. The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.1 1.1.2.C.2 1.1.2.C.3 1.1.2.C.4	Identify basic elements of theatre and describe their use in a variety of theatrical performances. 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.). 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. 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.). The actor's physicality and vocal techniques have a direct relationship to character development. Time, place, mood, and theme are enhanced through use of the technical theatrical elements. <u>Sensory recall</u> is a technique actors commonly employ to heighten the believability of a character. 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.		1.1.5.C.1 1.1.5.C.2 1.1.5.C.3 1.1.5.C.4	Evaluate the characteristics of a well-made play in a variety of scripts and performances. 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. Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created. 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. Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the		1.1.8.C.1 1.1.8.C.2	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras. Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.

	clarity of the characters they develop.		
	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 <u>PROFICIENCY</u> 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	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, all students progress toward <u>BASIC LITERACY</u> 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 <u>BASIC LITERACY</u> 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	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.

	beginning of a new art genre.		
8	<p>NOTE: By the end of grade 8, all students demonstrate <u>COMPETENCY</u> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p> <p>Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p>Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.</p> <p>The arts reflect cultural mores and personal aesthetics throughout the ages.</p>	<p>1.2.8.A.1</p> <p>1.2.8.A.2</p> <p>1.2.8.A.3</p>	<p>Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.</p> <p>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> <p>Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>
12	<p>NOTE: By the end of grade 12, all students demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p> <p>Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>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.</p>	<p>1.2.12.A.1</p> <p>1.2.12.A.2</p>	<p>Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>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.</p>
	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	Cumulative Progress Indicator (CPI)
P	<p>NOTE: By the end of preschool, all students attain foundational skills that progress toward <u>BASIC LITERACY</u> in <u>DRAMATIC PLAY</u> AND <u>STORYTELLING</u>.</p> <p>Dramatic play provides a means of self-expression for very young learners.</p>	<p>1.3.P.C.1</p> <p>1.3.P.C.2</p> <p>1.3.P.C.3</p> <p>1.3.P.C.4</p> <p>1.3.P.C.5</p> <p>1.3.P.C.6</p>	<p>Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).</p> <p>Use memory, imagination, creativity, and language to make up new roles and act them out.</p> <p>Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.</p> <p>Differentiate between fantasy/pretend play and real events.</p> <p>Sustain and extend dramatic play during dramatic play interactions (i.e., anticipate what will happen next).</p> <p>Participate in and listen to stories and dramatic performances from a variety of cultures and times.</p>

2	<p>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.</p>	<p>1.3.2.C.1 Actors use voice and movement as tools for storytelling.</p> <p>1.3.2.C.2 Voice and movement have broad ranges of expressive potential.</p>	<p>1.3.2.C.1 Use voice and movement in solo, paired, and group pantomimes and improvisations. Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.</p>	<p>1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.</p>
5	<p>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 <u>technical theatrical elements</u> and understanding of the <u>elements of theatre</u>. 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.</p>	<p>1.3.5.C.1 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.</p>	<p>1.3.5.C.1 Create original plays using script-writing formats that include stage directions and <u>technical theatrical elements</u>, demonstrating comprehension of the <u>elements of theatre</u> and story construction.</p>	<p>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.</p>
8	<p>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. 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.</p>	<p>1.3.8.C.1 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.</p>	<p>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.</p>	<p>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, <u>physical and vocal skills</u>, acting techniques, and active listening skills.</p>
12	<p>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. Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>	<p>1.3.12.C.1 Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.</p>	<p>1.3.12.C.1 Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <u>technical theatrical elements</u> appropriate to a variety of <u>theatrical genres</u>.</p>	<p>1.3.12.C.2 Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>

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	Cumulative Progress Indicator (CPI)
P	<p>NOTE: By the end of preschool, all students attain foundational skills that progress toward <u>BASIC LITERACY</u> in CREATIVE MOVEMENT AND DANCE, MUSIC, DRAMATIC PLAY AND STORYTELLING, and VISUAL ART.</p> <p>Each arts discipline offers distinct opportunities to observe, experience, interpret, appreciate, and respond to works of art and beauty in the everyday world.</p>	<p>1.4.P.A.1 Describe feelings and reactions in response to a creative movement/dance performance.</p> <p>1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.</p> <p>1.4.P.A.3 Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.</p> <p>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.</p> <p>1.4.P.A.5 Begin to demonstrate appropriate audience skills during creative movement and dance performances.</p> <p>1.4.P.A.6 Begin to demonstrate appropriate audience skills during recordings and music performances.</p> <p>1.4.P.A.7 Begin to demonstrate appropriate audience skills during storytelling and performances.</p>
2	<p>NOTE: By the end of grade 2, all students progress toward <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p> <p>Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p>	<p>1.4.2.A.1 Identify aesthetic qualities of <u>exemplary works</u> 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.).</p> <p>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.</p> <p>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).</p> <p>1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</p>
5	<p>NOTE: By the end of grade 5, all students demonstrate <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p>	

<p>Works of art may be organized according to their functions and artistic purposes (e.g., <u>genres</u>, <u>mediums</u>, <u>messages</u>, <u>themes</u>).</p> <p><u>Formalism</u> in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p> <p>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.</p>	<p>1.4.5.A.1</p> <p>1.4.5.A.2</p> <p>1.4.5.A.3</p>	<p>Employ basic, <u>discipline-specific</u> arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p> <p>Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p> <p>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).</p>
<p>8</p> <p>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.</p> <p>Contextual clues to artistic intent are embedded in artworks. Analysis of <u>archetypal</u> or <u>consummate</u> works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p>Art may be used for <u>utilitarian</u> and <u>non-utilitarian</u> purposes.</p> <p>Performance technique in dance, music, theatre, and visual art varies according to <u>historical era</u> and <u>genre</u>.</p> <p>Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a <u>genre's</u> stylistic traits.</p> <p>Symbolism and metaphor are characteristics of art and art-making.</p> <p>Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p>Artwork may be both <u>utilitarian</u> and <u>non-utilitarian</u>. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p>	<p>1.4.8.A.1</p> <p>1.4.8.A.2</p> <p>1.4.8.A.3</p> <p>1.4.8.A.4</p> <p>1.4.8.A.5</p> <p>1.4.8.A.6</p> <p>1.4.8.A.7</p>	<p>Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art</p> <p>Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p> <p>Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p> <p>Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p> <p>Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p> <p>Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.</p> <p>Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>
<p>12</p> <p>NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p> <p>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p>	<p>1.4.12.A.1</p>	<p>Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p>

Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using <u>discipline-specific arts terminology</u> 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, <u>discipline-specific arts terminology</u> .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

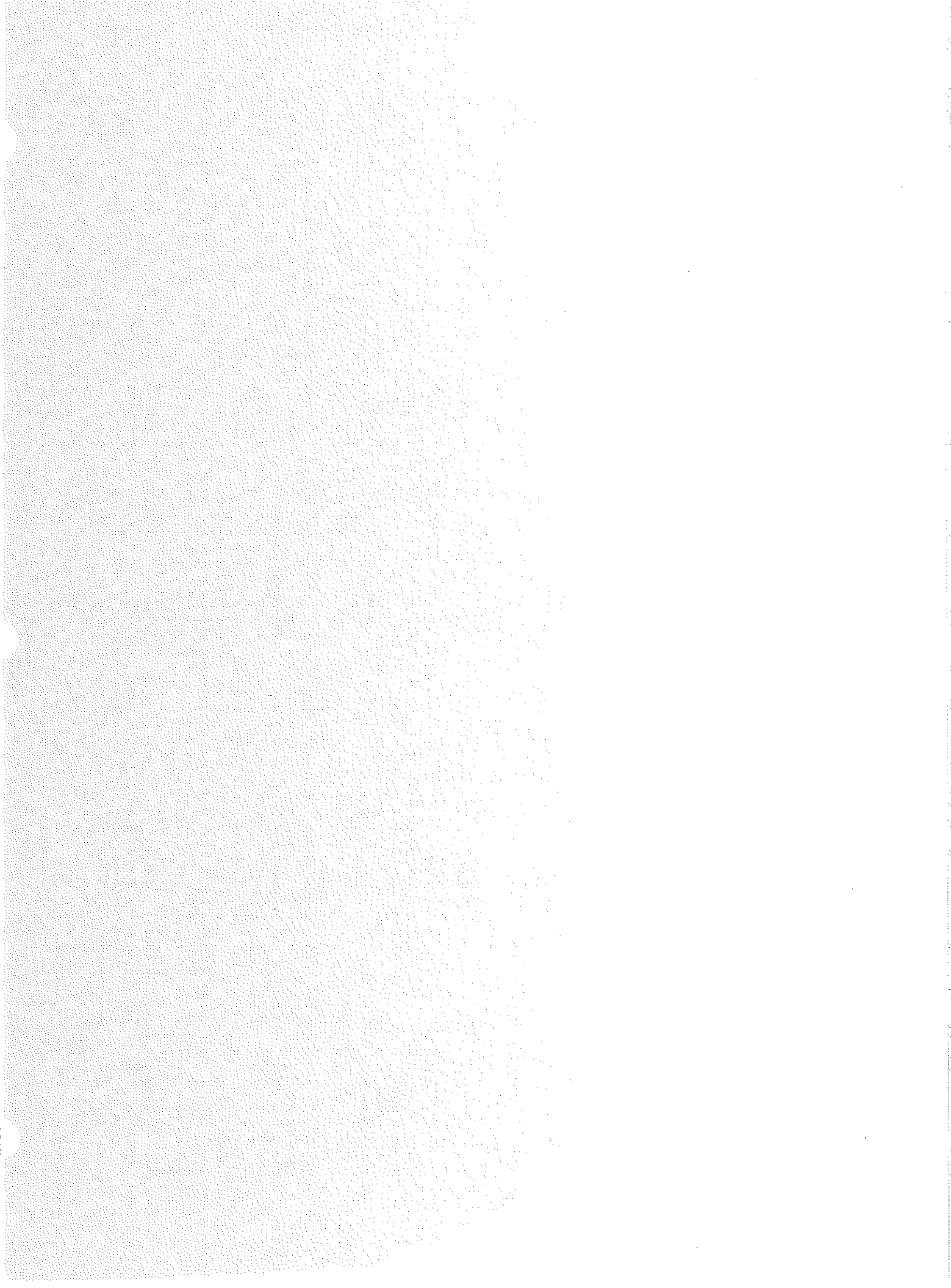
New Jersey Scoring Rubric

Creating / Performing: Musical Theatre

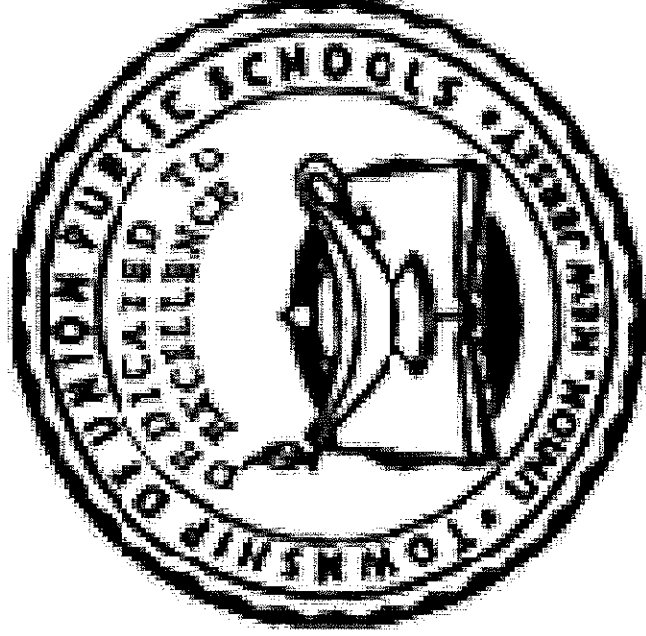
	4	3	2	1	0
	Advanced Proficient Exemplary Response	Proficient Competent Response	Basic Minimal Response	In Progress Superficial Response	Unscoreable Unacceptable Response or No Attempt
Vocal Qualities					
<i>Pitch</i>	Consistently sings notes with accuracy	Occasional distortion of true musical tones/notes	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

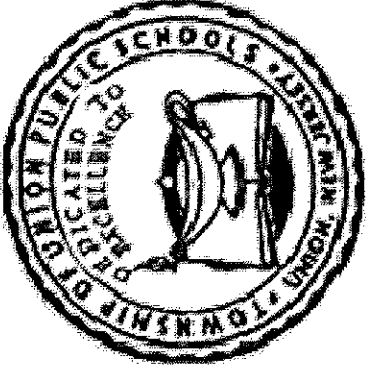
<i>Coordination</i>	Highly developed ability to perform synchronized tasks	Fairly agile. Occasional dysfunction	Limited bodily kinesthetic awareness	Lack of bodily kinesthetic awareness
<i>Direction of Focus</i>	Consistently controls point of attention	Generally able to steer attention of audience	Limited 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



TOWNSHIP OF UNION PUBLIC SCHOOLS



Advanced Musical Theatre
Curriculum Guide
2016



Board Members

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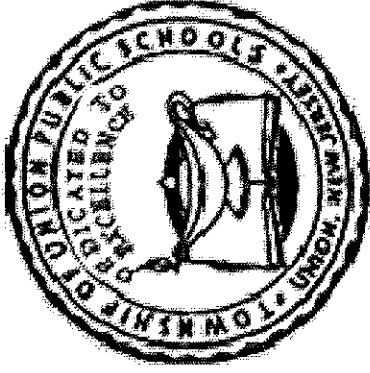
Mr. Ron McDowell

Mr. Jeff Monge

Ms. Nellis Regis-Darby

Mr. Angel Salcedo

Ms. Nancy Zuena



TOWNSHIP OF UNION PUBLIC SCHOOLS
Administration

District Superintendent Mr. Gregory A. Tatum

Assistant Superintendent Dr. Noreen Lishak

Assistant Superintendent Ms. Annie Moses

School Business Administrator/Interim Board Secretary..... Manuel E. Vieira

Director of Personnel Mr. Gerry Benaquista

Director of Special Projects Ms. Ann M. Hart

Director of Special Services Kim Conti

Director of Athletics Linda Ionta

District Security Nick Ardito

DEPARTMENT SUPERVISORS

School Counseling: K-12	Nicole Ahern
Special Services: Pre K- 8	Gregory Pardo
Special Services: 9-12	Joseph Seugling
Pre K-2 English/Math/Science/SS	Maureen Corbett
Social Studies: 6-12, Business 9-12	Libby Galante
English: 2 – 5, Social Studies: 2 - 5	Mr. Robert Ghiretti
Science: 9-12/NCLB	Ms. Maureen Guilfoyle
Career Education/World Language/ESL	Ms. Yvonne Lorenzo
English: 6 – 12	Ms. Randi Moran
Mathematics: 2 – 5, Science: 2 – 5	Theresa Matthews
Mathematics: 6 – 12	Jeremy Cohen
Visual & Performing Arts: K - 12	Mr. Ronald Rago

**Curriculum Committee
Academic Area**

Advanced Musical Theatre

James Mosser, Director of Theatre

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Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

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.

Arts Vision Statement

The arts are a critical and essential part of the education of every young person in America, and every American should have high-quality opportunities to be educated in all of the arts. Such an education should occur both in and out of classroom settings as part of an ongoing learning process for all individuals, including those with special talents or needs.

A comprehensive arts education draws upon the expertise of both arts specialists and classroom teachers, and upon the experiences and resources of professional artists and community cultural resources. Only by utilizing all of these resources can individuals achieve the full educational potential of the arts.

Arts Mission 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.

Course Description

This performance-based workshop is designed for advanced musical theatre students ready to develop their skills on a professional level by refining students' vocal technique and expanding traditional, classical acting methods as required for the specialized techniques of musical theatre. Study includes larger scene-song forms including one-acts or new-works from the musical theatre.

The course will challenge the musical actor through the study of repertoire from some of Broadway's most acclaimed productions in a comprehensive range of American musical theatre styles including musical comedy, Golden Age musical drama, concept and rock musicals. This specialized class allows for a more individualized approach, with students learning in a combination of coaching, master class setting, and small group rehearsal. Course also emphasizes creating a resume, types for interviews, obtaining an agent, personal appearances, and dress as well as work on audition material, ranging from musicals to stock productions. Students will explore contemporary music theatre production through research, rehearsal and performance. Students will synthesize this learning by rehearsing and staging scenes and solo and ensemble numbers culminating in a performance of a musical.

Recommended Textbooks

- Bell, John, and Steven R. Chicurel. *Music Theory for Musical Theatre*. Lanham, MD: Scarecrow, 2008. Print.
- Deer, Joe, and Vera Rocco. Dal. *Acting in Musical Theatre: A Comprehensive Course*. London: Routledge, 2008. 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.
- Holloway, John. *Illustrated Theatre Production Guide*. Amsterdam: Focal, 2002. Print.
- Hunt, Gordon. *How to Audition for TV, Movies, Commercials, Plays, and Musicals*. New York, NY: Quill, 2002. 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...

- Perform with mastery an advanced vocal & physical warm-up
- Have a strong grasp and understanding of the elements of technical theatre
- Select appropriate material for an audition
- Describe and identify the physiology used in singing
- Demonstrate and use different vocal qualities
- Develop a strong individual process that yields strong consistent results
- Perform a selection of two contrasting musical theatre solos
- Perform two contrasting monologues
- Critique pieces of theatre using theatre terminology
- Prepare and present a theatrical audition
- Describe the evolution of musical theatre throughout history
- Analyze a scene/song using analytical theatre terminology
- Perform several duet and/or ensemble scenes
- Develop a comprehensive book of material suitable for auditions
- Present a live theatrical performance

Curriculum Units

Unit 1: Auditioning & Marketing

Unit 2: Musicality and Vocal Production

Unit 3: Contrasting Pieces

Unit 4: Advanced Acting

Unit 5: Ensemble Performing

Unit 6: Production & Application

Pacing Guide- Musical Theatre

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Auditioning & Marketing	20 (To Be Reinforced Throughout)
<u>Unit 2:</u> Musicality and Vocal Production	20 (To Be Reinforced Throughout)
<u>Unit 3:</u> Contrasting Pieces	30
<u>Unit 4:</u> Advanced Acting	20
<u>Unit 5:</u> Ensemble Performing	30
<u>Unit 6:</u> Production & Application	60

Unit 1: Auditioning & Marketing

Auditioning		
Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities
<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><u>CPI: 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>CPI: 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>Objective 1:</u> Students will learn the basics logistics of the audition process.</p> <p><u>Objective 2:</u> Students will present a completed audition for the class and receive a critique from the instructor and their peers.</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.
		<p>Assessments</p> <ul style="list-style-type: none"> • Students will present the slate in front of the class as part of a practice run. 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.

Marketing

Instructional Objectives/ Skills and Benchmarks (CPI/s)

Essential Questions

- What are the essential materials every actor needs to market themselves?
- How do you format your audition materials?
- What types of jobs are available to theatre professionals?
- How do you conduct yourself in an interview?

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 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.

Objective 1:

Students will learn how to market themselves as performers. They will develop materials they can use to get work in the industry.

Objective 2:

Students will learn what resources are available to them as working actors.

Activities

- Students will see examples of current trends in marketing materials used by working actors, and discuss their uses.
- Students will create a learn how to create a resume and other materials using a computer.
- Students will discuss the difference between agents & managers, and how they can be used to find work.
- Students will compile a database of professional contacts.

Assessments

- Students will create materials that reflect a specific performing medium. Must include a resume. Other possible items could include: cover letters, business cards, photo sheets, post cards
- Students should engage in a mock audition where they will present their finished materials to the class.

Unit 2: Musicality and Vocal Production

Musicality

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Activities

Assessments

- How is music notated?
- Why is it important for musical theatre performers to be able to read music?
- How does 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?
- What are the rudiments of sight-singing?

CPI: 1.3.5.B.4
Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.

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

CPI: 1.3.12.B.1
Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

Objective 1:
Students will be able to identify and implement musical notation at an advanced level. With focus on how the songs construction should inform their performance.

Objective 2:
Students will learn to sight sing in unisons and harmonies.

- 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 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.
- Students will receive leveled practical assessments in both rhythm and sight-singing. They should be asked to perform them in front of the class in various configurations.

Vocal Production

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

- 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?
- How do consonants and vowels play a part in creating clear sound?

CPI: 1.1.8.C.3
Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.

CPI: 1.3.2.B.2
Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.

CPI: 1.3.2.C.3
Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.

Objective 1:
Students will develop a practical awareness of how to use their voice as a singing actor.

Objective 2:
Students will acquire a basic knowledge of the tools available to them when interpreting a song as a singing actor.

Objective 3:
Students will expand their understanding of the physiology of creating sound as a singing actor.

Activities

- 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.

Assessments

- 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.

Unit 3: Contrasting Pieces

Songs

Instructional Objectives/ Skills and Benchmarks (CPI/s)

Essential Questions

Activities

Assessments

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 1.1.8.C.2
Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.

CPI: 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.

Objective 1:
Students will learn to use and implement the rudiments of creating a solo musical performance.

Objective 2:
Students will learn about Beat Work and dialogue interpretation, creating intentions for contrasting musical theatre songs.

- What are acting beats?
- How do you specify and determine beat work?
- What major composers are commonly requested?
- What material is overdone?
- How does beat work enhance your performance?
- How does having a bank of strong action words help to specify your performance?
- How do you choose contrasting material?
- How do you create a compelling package of material that shows range and diversity?
- What applications does contrasting pieces serve?

- 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 select contrasting pieces that represent both classical musical theatre era, and contemporary musical theatre. They should analyze these pieces learning about the show their selected songs are from, creating a strong dramatic structure.
- Students will work their material in front of the class, discussing elements of performing solo songs.

- Students will be asked to present songs in a package that will be scored using a rubric. They will also engage in a dialogue with their peers and instructor about what worked in their performance and how it could be improved. Areas of focus should include: rhythm, pitch, musical interpretation, dynamics, phrasing, acting, and staging.
- Students will be asked to create written assignments outlining their preparation for the package. This should include character analysis, dramatic structure and beat work.

Monologues

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

Activities

Assessments

- How do monologues differ from songs?
- Who are the major contributing authors in the realm of plays?
- What different genres exist in plays?
- How do you create a dramatic structure in a monologue?
- What options exist to show contrast in two monologues?
- How do you effectively cut a monologue to fit within a provided time allowance?
- What acting techniques exist to help perform and interpret a monologue?

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 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.

Objective 1:
Students will learn to use and implement the rudiments of creating a monologue performance.

Objective 2:
Students will learn about Beat Work and dialogue interpretation, creating intentions for contrasting monologues.

- Students will continue their discussion of beats and objectives, expanding the discussion to include different acting methods at the instructors' discussion based on the needs of the students. Elements of Stanislavski, Meisner Technique, and Uta Haugen should be examined.
- Students will work their material in front of the class. The class and the instructor will provide feedback to the performer to improve their pieces.

- Students will be asked to present songs in a package that will be scored using a rubric. They will also engage in a dialogue with their peers and instructor about what worked in their performance and how it could be improved. Areas of focus should include: characterization, Vocal Production, Interpretation and staging.
- Students will be asked to create written assignments outlining their preparation for the package. This should include character analysis, dramatic structure and beat work.

Unit 4: Advanced Acting

Scene Study

Instructional Objectives/ Skills and Benchmarks (CPI/s)

Essential Questions

Activities

Assessments

- What are the major innovations in scene construction?
- Who are the major composers in American Musical Theatre?
- How do you rehearse a duet?
- How do iconic moments in Musical Theatre influence other composers?
- How do you create honesty and truth within your scene work?
- Why is language and history so important to an actor?
- What does your process as a performer need to include to ensure that you give your best possible performance?

CPI: 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.

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

CPI: 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.

Objective 1:
To develop musical theatre acting techniques through the study of duet scenes from iconic musical theatre shows.

Objective 2:
Find strong reliable rehearsal techniques that consistently deliver a strong result.

- Students will be given scenes from historically significant musicals. The cross-section of material performed by the entire class should reflect a diverse historical time line. The lesson should be structured like a rehearsal process; beginning with music rehearsals, followed by staging and dress rehearsals. The emphasis should be on working together as an ensemble.

- Time should be spent working on musical theatre choral singing. Overall sound, rhythm, pitch, volume and interpretation should be explored.

- Basic partnering musical staging and choreography should be incorporated when supported by the material.

- Students will be individually evaluated using a rubric on each stage in their process of putting together the ensemble number.
- Student will receive a final grade for their performance based on evaluation of the final product using a rubric. All students in the scene will receive a collective grade for their final performance.

Advanced Acting Techniques

Instructional Objectives/
Skills and Benchmarks
(CPIs)

Essential Questions

Activities

Assessments

- What is substitution, and how do you use it?
- What is sense memory?
- What are "conditioning forces"?
- How does action inform a performance?
- How do you generate strong intentions and objectives?
- What is emotional accessibility?
- What is the magic "if"?
- How do you dissect and analyze a piece of theatre as a performer?
- What is the fourth wall, and how do you effectively create one?
- What are "doings"?
- What is "endowment"?

CPI: 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.

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

CPI: 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.

Objective 1:
To create stronger, honest and three-dimensional characters

Objective 2:
To develop tools that can be used to ensure an exceptional product.

- Students will use the object exercises by Uta Haugen as a basis for study.
- Students will engage in the Meisner Repeat exercise. Developing a sense of listening and responding in the moment.
- Skills will be reinforced and reiterated in each subsequent unit.
- Students will watch examples of Uta Haugen's Master Class performing open scenes.
- Students should be encouraged to bring difficulties they have found in performing to the class for advisement in overcoming them.

- Students will be asked to present the object exercises for the class and will engage in dialogue about what discoveries they had. The emphasis should be placed on growth and process, they should only receive a grade for participation and not their strength of performance.

Unit 5: Ensemble Performing

Ensemble Performing

Instructional Objectives/ Skills and Benchmarks (CPIs)

Essential Questions

- What significance does listening play when working with others?
- What is ensemble effect?
- What is musical staging? How does it differ with a group of people?
- What different acting techniques are available to the actor, and how do they benefit different performers?
- What is the best process for me to obtain the best possible product as a performer?
- How do all the previously learned elements of: staging, acting, and vocal production come together in this exercise?

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

CPI: 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.

CPI: 1.3.12.C.2
Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Objective 1:
Students will develop a process for creating a scripted group musical theatre song. With emphasis on music, acting and staging.

Objective 2:
Students will learn various rehearsal techniques needed when working with a group.

Activities

- Students will be given scenes from historically significant musicals. The lesson should be structured like a rehearsal process; beginning with music rehearsals, followed by staging and dress rehearsals. The emphasis should be on working together as an ensemble.
- Time should be spent working on musical theatre choral singing. Overall sound, rhythm, pitch, volume and interpretation should be explored.

Assessments

- Students will be individually evaluated using a rubric on each stage in their process of putting together the ensemble number.
- Students will keep a record of their rehearsal process
- Student will receive a final grade for their performance based on evaluation of the final product using a rubric. All students in the scene will receive a collective grade for their final performance.

Unit 6: Production & Application

Class Musical

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • What are the roles of the production team? • How does budget play into the production of a musical? • How do you create a rehearsal schedule? • How do you publicize a musical? • How do you set and adhere to deadlines? • How do you work together as a team without conflict? 	<p><u>CPI: 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>CPI: 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>CPI: 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>Objective 1:</u> Students will experience the pleasures and difficulties associated with being responsible for putting on a show.</p> <p><u>Objective 2:</u> Students will take an enriched step into creating their own piece of musical theatre. The emphasis will be placed on creating an effective process.</p>	<ul style="list-style-type: none"> • Students will engage in the production of a musical appropriate for the types and strengths of the student in each particular class. Students should be assigned and take on the roles of a production team; with the class being responsible for all of the production elements. This will require a significant amount of rehearsal, and will require additional rehearsal outside of class. • Students should audition for roles, and engage in a full rehearsal process to create a production of a published musical. The instructor should work to scaffold the process for a successful outcome. 	<ul style="list-style-type: none"> • Students should create journal records that report on the successes and difficulties they discover during the process • Students will be evaluated on each of their contributions to the project • Students will be evaluated using a rubric on their final product; a public performance of their work. If possible additional adjudicators besides the instructor should weigh in on the final product.

New Jersey Core Curriculum Content Standards Academic Area

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

Content Area	Visual & Performing Arts	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
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				
2	<p>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.</p> <p>Theatre artists use precise vocabulary when staging a play.</p> <p>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.</p> <p>The <u>technical theatrical elements</u> and theatre architecture are inherent in theatrical design and production.</p>	<p>1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances.</p> <p>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.).</p> <p>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.</p> <p>1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.</p>		
5	<p>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.).</p> <p>The actor's physicality and vocal techniques have a direct relationship to character development.</p> <p>Time, place, mood, and theme are enhanced through use of the technical theatrical elements. Sensory recall is a technique actors commonly employ to heighten the believability of a character.</p> <p>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.</p>	<p>1.1.5.C.1 Evaluate the characteristics of a well-made play in a variety of scripts and performances.</p> <p>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.</p> <p>1.1.5.C.3 Analyze the use of <u>technical theatrical elements</u> to identify how time, place, mood, and theme are created.</p> <p>1.1.5.C.4 Explain the function of sensory recall and apply it to character development.</p>		
8	<p>Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history. Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the</p>	<p>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.</p> <p>1.1.8.C.2 Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.</p>		

<p>clarity of the characters they develop. Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume. A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.</p>	<p>1.1.8.C.3 1.1.8.C.4</p>	<p>Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character. 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>12</p>	<p>NOTE: By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate <u>PROFICIENCY</u> in the following content knowledge and skills.</p>	
<p>Theatre and the arts play a significant role in human history and culture.</p>	<p>1.1.12.C.1</p>	<p>Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.</p>
<p>Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.</p>	<p>1.1.12.C.2</p>	<p>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>Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.</p>	<p>1.1.12.C.3</p>	<p>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.</p>
<p>Content Area Visual & Performing Arts</p>		
<p>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</p>		
<p>Strand A. History of the Arts and Culture</p>		
<p>By the end of grade</p>	<p>Content Statement</p>	<p>Cumulative Progress Indicator (CPI)</p>
<p>2</p>	<p>NOTE: By the end of grade 2, all students progress toward <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p>	
<p>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.</p>	<p>1.2.2.A.1</p>	<p>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.</p>
<p>The function and purpose of art-making across cultures is a reflection of societal values and beliefs.</p>	<p>1.2.2.A.2</p>	<p>Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.</p>
<p>NOTE: By the end of grade 5, all students demonstrate <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p>		
<p>Art and culture reflect and affect each other.</p>	<p>1.2.5.A.1</p>	<p>Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</p>
<p>Characteristic approaches to content, form, style, and design define art genres.</p>	<p>1.2.5.A.2</p>	<p>Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>
<p>Sometimes the contributions of an individual artist can influence a generation of artists and signal the</p>	<p>1.2.5.A.3</p>	<p>Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.</p>

	beginning of a new art genre.		
8	<p>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.</p> <p>Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p>Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.</p> <p>The arts reflect cultural mores and personal aesthetics throughout the ages.</p>	<p>1.2.8.A.1</p> <p>1.2.8.A.2</p> <p>1.2.8.A.3</p>	<p>Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.</p> <p>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> <p>Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>
12	<p>NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p> <p>Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>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.</p>	<p>1.2.12.A.1</p> <p>1.2.12.A.2</p>	<p>Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>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.</p>
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	CPI #	Cumulative Progress Indicator (CPI)
P	<p>NOTE: By the end of preschool, all students attain foundational skills that progress toward BASIC LITERACY in DRAMATIC PLAY AND STORYTELLING.</p> <p>Dramatic play provides a means of self-expression for very young learners.</p>		
		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	<p>NOTE: By the end of <u>grade 2</u>, all students progress toward <u>BASIC LITERACY</u> in the following content knowledge and skills in <u>THEATRE</u>. Plays may use narrative structures to communicate themes.</p>	1.3.2.C.1	<p>Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.</p>
	<p>Actors use voice and movement as tools for storytelling.</p>	1.3.2.C.2	<p>Use voice and movement in solo, paired, and group pantomimes and improvisations.</p>
	<p>Voice and movement have broad ranges of expressive potential.</p>	1.3.2.C.3	<p>Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.</p>
5	<p>NOTE: By the end of <u>grade 5</u>, all students demonstrate <u>BASIC LITERACY</u> in the following content knowledge and skills in <u>THEATRE</u>. A play's effectiveness is enhanced by the theatre artists' knowledge of <u>technical theatrical elements</u> and understanding of the elements of theatre.</p>	1.3.5.C.1	<p>Create original plays using script-writing formats that include stage directions and <u>technical theatrical elements</u>, demonstrating comprehension of the elements of theatre and story construction.</p>
	<p>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.</p>	1.3.5.C.2	<p>Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.</p>
8	<p>NOTE: By the end of <u>grade 8</u>, those students choosing <u>THEATRE</u> as their required area of specialization demonstrate <u>COMPETENCY</u> 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.</p>	1.3.8.C.1	<p>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>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.</p>	1.3.8.C.2	<p>Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, <u>physical and vocal skills</u>, acting techniques, and active listening skills.</p>
12	<p>NOTE: By the end of <u>grade 12</u>, those students choosing <u>THEATRE</u> as their required area of specialization demonstrate <u>PROFICIENCY</u> 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. Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>	1.3.12.C.1	<p>Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <u>technical theatrical elements</u> appropriate to a variety of <u>theatrical genres</u>.</p>
	<p>Presentations of believable, multidimensional characters in scripted and improvised performances require application of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>	1.3.12.C.2	<p>Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.</p>

Visual & Performing Arts			
Content Area	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.		
Standard	A. Aesthetic Responses		
Strand			
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<p>NOTE: By the end of preschool, all students attain foundational skills that progress toward <u>BASIC LITERACY</u> in CREATIVE MOVEMENT AND DANCE, MUSIC, DRAMATIC PLAY AND STORYTELLING, and VISUAL ART.</p> <p>Each arts discipline offers distinct opportunities to observe, experience, interpret, appreciate, and respond to works of art and beauty in the everyday world.</p>	<p>1.4.P.A.1 Describe feelings and reactions in response to a creative movement/dance performance.</p> <p>1.4.P.A.2 Describe feelings and reactions in response to diverse musical genres and styles.</p> <p>1.4.P.A.3 Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.</p> <p>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.</p>	<p>1.4.P.A.5 Begin to demonstrate appropriate audience skills during creative movement and dance performances.</p> <p>1.4.P.A.6 Begin to demonstrate appropriate audience skills during recordings and music performances.</p> <p>1.4.P.A.7 Begin to demonstrate appropriate audience skills during storytelling and performances.</p>
2	<p>NOTE: By the end of grade 2, all students progress toward <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p> <p>Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p>	<p>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.).</p> <p>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.</p> <p>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).</p> <p>1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</p>	<p>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.).</p> <p>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.</p> <p>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).</p> <p>1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</p>
5	<p>NOTE: By the end of grade 5, all students demonstrate <u>BASIC LITERACY</u> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.</p>		

<p>Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).</p> <p><u>Formalism</u> in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p> <p>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.</p>	<p>1.4.5.A.1</p> <p>1.4.5.A.2</p> <p>1.4.5.A.3</p>	<p>Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p> <p>Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p> <p>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).</p>
<p>8</p> <p>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.</p> <p>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.</p> <p>Art may be used for <u>utilitarian and non-utilitarian</u> purposes.</p> <p>Performance technique in dance, music, theatre, and visual art varies according to <u>historical era and genre.</u></p> <p>Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.</p> <p>Symbolism and metaphor are characteristics of art and art-making.</p> <p>Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p>Artwork may be both <u>utilitarian and non-utilitarian.</u></p> <p>Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p>	<p>COMPETENCY in the following content knowledge and skills for their required area of</p> <p>1.4.8.A.1</p> <p>1.4.8.A.2</p> <p>1.4.8.A.3</p> <p>1.4.8.A.4</p> <p>1.4.8.A.5</p> <p>1.4.8.A.6</p> <p>1.4.8.A.7</p>	<p>Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art</p> <p>Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p> <p>Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p> <p>Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p> <p>Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p> <p>Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.</p> <p>Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>
<p>12</p> <p>NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.</p> <p>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</p>	<p>1.4.12.A.1</p>	<p>Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p>

	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using <u>discipline-specific arts terminology</u> 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, <u>discipline-specific arts terminology</u> .	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 Exemplary Response	Proficient Competent Response	Basic Minimal Response	In Progress Superficial Response	Unscoreable Unacceptable Response or No Attempt
<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