

# Paulsboro Public Schools



## Curriculum

**Theater Arts**

**Grade 9-12**

**2011-2012**

\* For adoption by all regular education programs  
Board Approved: 11-2012  
as specified and for adoption or adaptation by  
all Special Education Programs in accordance  
with Board of Education Policy.

# PAULSBORO SCHOOL DISTRICT

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# Paulsboro Public Schools Mission Statement

The mission of the Paulsboro School District is to provide each student educational opportunities to assist in attaining their full potential in a democratic society.

Our instructional programs will take place in a responsive, community based school system that fosters respect among all people.

Our expectation is that all students will achieve the New Jersey Core Curriculum Content Standards (NJCCCS) at every grade level.

# INTRODUCTION, PHILOSOPHY OF EDUCATION, AND VISION

**Introduction:** Paulsboro Public Schools are committed to providing all students with the opportunity to foster personal, intellectual, and social growth by fostering creativity through musical performance beyond the limits of language.

**Philosophy of Arts in Education:** Creativity is a driving force in the 21<sup>st</sup> century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations. Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21<sup>st</sup> century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21<sup>st</sup> century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission above and vision that follows.

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

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possess essential technical skills and abilities significant to many aspects of life and work in the 21<sup>st</sup> century.
- Understands and impacts the increasingly complex technological environment.

## **EDUCATIONAL GOALS FOR FINE AND PERFORMING ARTS**

**By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines for their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:**

**1. Define and solve artistic problems with insight, reason, and technical proficiency.**

**2. Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.**

**3. Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.**

**4. Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.**

# Theater Arts

## Scope and Sequence Map

By the end of grade 12, those students choosing THEATER as their required area of specialization will demonstrate PROFICIENCY in the following content knowledge and skills.

Semester 1 and 2	
<p><b>Big Idea: The Creative Process</b></p> <p>All Students will demonstrate an understanding of the elements and principles that govern the creation of works of art in theater.</p>	<p><b>Big Idea: History of the Arts and Culture</b></p> <p>All students will understand the role, development, and influence of the arts throughout history and across cultures.</p>
<p><b>Big Idea: Performance</b></p> <p>All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in theater.</p>	<p><b>Big Idea: Aesthetic Responses and Critique Methodologies</b></p> <p>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in theater.</p>

# Curriculum Management System – Big Idea 1

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 10</b>	
<b>Semester 1</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ul style="list-style-type: none"> <li>a. Develop the basic acting skills of interpretation, voice, movement, and timing through improvisation</li> <li>b. Create freshness and the “illusion of the first time” in acting situations through practice with the unpredictability inherent in improvisation</li> <li>c. Function successfully as part of an acting team</li> <li>d. Develop a number of successful improvisational techniques for establishing character, such as visualizing, working out stage settings in advance, and using actions to suggest entrances and props</li> </ul> <p>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</p> <p>1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</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>	<b>Big Idea 1: The Creative Process</b>	
	<b>Topic: IMPROVISATION</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency</li> </ul>	
	<b>Goal 1: Improvisation, spontaneity, “illusion of the first time”</b> <b>Goal 2: Character-centered/situation-centered approaches</b> <b>Goal 3: Experience the motivated sequence</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What is improvisation?</li> <li>- What makes improvisation a foundation for interpretation?</li> <li>- How do character-centered and situation-centered storytelling techniques differ?</li> <li>- What are the important factors in creating a successful improvisation?</li> </ul> <b>Enduring Understanding:</b> Improvisation helps students develop an ability to interpret a situation and to create a character that is both recognizable and unique.	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Book work</li> <li>- Performances</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Textbooks, handouts, technology

# Curriculum Management System – Big Idea 1, pg 2

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 10</b>	
<b>Semester 1</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ul style="list-style-type: none"> <li>a. .Master the basic principles of pantomime and apply them to common stage actions</li> <li>b. Recognize and practice conventional mime actions and exercises</li> <li>c. Use facial expressions and gestures to enhance a characterization</li> <li>d. Differentiate between mime and pantomime</li> </ul> <p>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</p> <p>1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</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>	<b>Big Idea 1: The Creative Process</b>	
	<b>Topic: PANTOMIME AND MIME</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency</li> </ul>	
	<b>Goal 1: Understand the art of acting without words (pantomime)</b> <b>Goal 2: Understand the abstract form of mime</b> <b>Goal 3: Understand gesture, inclination, rotation, isolation</b>	
<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What are the basics principles of pantomime?</li> <li>- What can you do to relax?</li> <li>- How do you walk onstage?</li> <li>- How do you take a stage fall?</li> <li>- How do you gesture effectively onstage?</li> <li>- What are the differences between pantomime and mime?</li> </ul> <b>Enduring Understanding:</b> Nonverbal communication is used every day to convey thoughts, emotions, and ideas.		<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Book work</li> <li>- Performances</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Textbooks, handouts, technology
<b>Conceptual Understanding:</b> Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.		

# Curriculum Management System – Big Idea 1, pg 3

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 12</b>	
<b>Semester 1</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ul style="list-style-type: none"> <li>a. Develop a more effective speaking voice through relaxation, proper breathing, and good posture</li> <li>b. Learn habits of good diction in order to develop distinctive, effective voices</li> <li>c. Use voice quality, pitch, volume, pause, and rate effectively in interpreting character, mood, and meaning</li> </ul> <p>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</p> <p>1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</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>	<b>Big Idea 1: The Creative Process</b>	
	<b>Topic: VOICE AND DICTION</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives</li> </ul>	
	<b>Goal 1: Develop and effective voice through relaxation and breath control</b> <b>Goal 2: Demonstrate understanding of the four characteristics of an effective voice: quality, pitch, volume, and rate</b> <b>Goal 3: Demonstrate understanding of diction</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What are the keys to a good speaking voice?</li> <li>- Why is breath control so important?</li> <li>- How can you develop a rich, strong, and interesting stage voice?</li> </ul> <b>Enduring Understanding:</b> An expressive voice and clear, correct speech are not only indispensable tools for the actor, they are also assets in almost everyone's life.	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full class rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Video</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Handouts, technology, textbook, scripts

# Curriculum Management System - Big Idea 1, pg 4

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 25-30</b>	
<b>Semester 1&amp;2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ul style="list-style-type: none"> <li>a. Become familiar with the special terminology of acting in order to work comfortably and efficiently onstage</li> <li>b. Create well-researched, convincing characterizations by studying plays and learning to score roles, score scripts, and build character sketches</li> <li>c. Develop a balanced approach to characterization using emotional or subjective acting, technical or objective acting, or a combination of these</li> <li>d. Successfully combine the sixteen keys to characterization with common onstage gestures, positions, movements, and stage business to portray a character</li> </ul> <p>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</p> <p>1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</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>	<b>Big Idea 1: The Creative Process</b>	
	<b>Topic: ACTING</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives</li> </ul>	
	<b>Goal 1: Understand the difference between the objective and subjective approaches to acting</b>	
	<b>Goal 2: Demonstrate understandings of the different types of roles</b> <b>Goal 3: Apply acting terminologies to creating characters</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What special terminology is used in acting?</li> <li>- What are the different types of roles?</li> <li>- How do you create a character?</li> <li>- What does it mean to act?</li> </ul> <b>Enduring Understanding:</b> All previous work in improvisation, pantomime, and voice, and diction are synthesized in creating dramatic roles and believable characters	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Video</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Handouts, technology, textbook, scripts

# Curriculum Management System – Big Idea 2

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 10</b>	
<b>Semester 1&amp;2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ol style="list-style-type: none"> <li>a. Understand and identify the narrative essentials of drama: exposition, plot, characters, and theme</li> <li>b. Recognize the classic elements of drama as described by Aristotle and to differentiate them from certain modern variations</li> <li>c. Recognize the six basic parts of plot structure and to understand their functions in a play</li> </ol> <p>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.</p> <p>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</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits in various historical eras.</p> <p>1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</p>	<b>Big Idea 2: History of the Arts and Culture</b>	
	<b>Topic: THE STRUCTURE OF DRAMA</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> </ul>	
	<b>Goal 1: Identify the narrative essentials of drama from Aristotle to modern variations</b> <b>Goal 2: Recognize the six basic parts of plot structure</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What are the narrative essentials of a written play?</li> <li>- What influence has Aristotle had on drama?</li> <li>- How does modern drama differ from traditional drama?</li> <li>- What does the exposition of a play reveal?</li> <li>- How is a plot divided into parts?</li> <li>- How do playwrights create characters?</li> <li>- What is the theme of a play?</li> <li>- How do playwrights use dialogue, action, and situation?</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> </ul>
<b>Enduring Understanding:</b> To understand a play's structure, one must recognize the essential narrative elements and their functions in the play.	<b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>	
<b>Conceptual Understanding:</b> The history and development of drama mirrors human history and development. Today drama continues to be a universal means of expressing emotions and ideas.	<b>Additional resources:</b> Handouts, technology, textbooks, scripts	

# Curriculum Management System – Big Idea 2, page 2

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 10-15</b>	
<b>Semester 1&amp;2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b>  a. Identify the essential characteristics of tragedy and comedy b. Distinguish among different types of comedy and identify the seven most common devices playwrights use to provoke laughter c. Understand styles and trends in contemporary theater in order to better interpret dramatic works  <small>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.          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          1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits in various historical eras.          1.3.12.C.1 = Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</small>	<b>Big Idea 2: History of the Arts and Culture</b>	
	<b>Topic: VARIETIES OF DRAMA.</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives</li> <li>- Call upon their informed acquaintance with exemplary works of music from a variety of cultures and historical periods.</li> </ul>	
	<b>Goal 1: Demonstrate understanding of the differences between comedy and tragedy</b>	
	<b>Goal 2: Identify styles and trends in contemporary theater.</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What are the differences between tragedy and comedy?</li> <li>- What are some of the devices playwrights use to make people laugh?</li> <li>- What are the types of comedy?</li> <li>- What dramatic styles have influenced the theater in the twenty-first century?</li> <li>-</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> </ul>
<b>Enduring Understanding:</b> As they learn more about the types, styles, and devices used in drama, students will be able to recognize these elements as they read, watch, and perform plays.	<b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>	
<b>Conceptual Understanding:</b> The history and development of drama mirrors human history and development. Today drama continues to be a universal means of expressing emotions and ideas.	<b>Additional resources:</b> Handouts, technology, textbooks, scripts	

# Curriculum Management System - Big Idea 2, page 3

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 20 days</b>	
<b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ol style="list-style-type: none"> <li>a. Achieve an understanding of the evolution of the theater from its earliest days to the present</li> <li>b. Recognize the interplay between theater history and world history</li> <li>c. Identify great playwrights, their most influential works, and their contributions to the development of the theater</li> </ol> <p>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.</p> <p>1.2.12.A.1=Determine how dance, music, theatre, and visual art have influenced world cultures throughout history</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits in various historical eras.</p> <p>1.4.12.A.4=Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<b>Big Idea 2: History of the Arts and Culture</b>	
	<b>Topic: HISTORY OF DRAMA</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives</li> <li>- Call upon their informed acquaintance with exemplary works of music from a variety of cultures and historical periods</li> </ul>	
	<b>Goal 1: Understand the history of theater, from beginning to present</b> <b>Goal 2: Understand theater's role in world history</b> <b>Goal 3: Identify great playwrights, their works, and contributions.</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- How did the drama begin?</li> <li>- What characterized the drama of ancient Greece?</li> <li>- How did the drama change during the Middle Ages and the Renaissance?</li> <li>- Who were the great Elizabethan playwrights?</li> <li>- How has American drama developed?</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> </ul>
	<b>Enduring Understanding:</b> Drama is a means for people to creatively express the effects of the events occurring around them.	<b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>
<b>Conceptual Understanding:</b> The history and development of drama mirrors human history and development. Today drama continues to be a universal means of expressing emotions and ideas.	<b>Additional resources:</b> Handouts, technology, textbooks, scripts	

# Curriculum Management System - Big Idea 3

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: Infused throughout the year.</b>	
<b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b>  <ul style="list-style-type: none"> <li>a. Understand the business of producing a play, including the responsibilities of each staff member</li> <li>b. Learn how to stage a play by dividing tasks into manageable parts, preparing a schedule, and delegating responsibilities</li> <li>c. Understand auditions and casting from the perspectives of both a performer and a director</li> <li>d. Distinguish among the different types of rehearsals: blocking, working, polishing, technical, and dress</li> </ul> <p style="font-size: small; margin-top: 10px;">                     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                      1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design                      1.2.12.A.1=Determine how theatre has influenced world cultures throughout history                      1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras                      1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres                 </p>	<b>Big Idea 3: Performance</b>	<b>Topic: PRODUCING THE PLAY</b>
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>	
	<b>Goal 1: Understand the business of producing a play, from initial selection, through auditions, rehearsals, and production</b>	
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- Who are the key members of a production staff, and what are their responsibilities?</li> <li>- What items are included in a master production schedule checklist?</li> <li>- How do you prepare a budget and resume?</li> <li>- How do you make a promptbook?</li> <li>- How do you conduct and/or participate in auditions?</li> <li>- What are the different types of rehearsals and how do you schedule them?</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> </ul>
	<b>Enduring Understanding:</b> Students should appreciate the fact that theater is not an activity for a single type of person; infact, with the wide range of skills utilized in theater, almost anyone can find some aspect in which he or she can find enjoyment.	<b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>
<b>Conceptual Understanding:</b> Taking a drama from the playwright's script to its final presentation requires many people. The contributions made by these people include planning and directing the drama as well as designing and creating scenery, lighting, costumes, and makeup.	<b>Additional resources:</b> Handouts, technology, textbooks, scripts, the school musical production	

# Curriculum Management System - Big Idea 3, page 2

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 8 days</b>		
<b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b>  <ul style="list-style-type: none"> <li>a. Identify the different types of musical theater: opera, operetta, comic opera, musical revue, musical comedy, and musical play</li> <li>b. Become familiar with the special terminology of musical theater</li> <li>c. Learn staffing needs, performance techniques, and staging requirements for musical theater</li> </ul> <ul style="list-style-type: none"> <li>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</li> <li>1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design</li> <li>1.2.12.A.1=Determine how theatre has influenced world cultures throughout history</li> <li>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras</li> <li>1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</li> </ul>	<b>Big Idea 3: Performance</b>		
	<b>Topic: PRODUCING THE MUSICAL PLAY</b>		
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<b>Goal 1: Understand the business of producing a musical play and how it differs from non-musical drama</b>		
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- What are the types of musical theater?</li> <li>- What are the special concerns in planning and directing a musical play?</li> <li>- What techniques work well for performers in a musical play?</li> <li>- What are the special staging requirements of a musical play?</li> </ul> <b>Enduring Understanding:</b> In many ways, the musical is unique. Musical theater has its own terminology, its own problems, and its own special rewards.	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Handouts, technology, textbooks, scripts, the school musical production	

# Curriculum Management System Big Idea 3, pg 3

<p><b>Subject/ Grade level</b> <b>9-12</b></p>	<p><b>Suggested days of instruction: 15 days</b></p>		
<p><b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b></p> <p><b>The student will be able to:</b></p> <p>a. Understand the purpose and effect of scenery in a play.</p> <p>b. Become familiar with the development of scenic design from the Renaissance to the present.</p> <p>c. Identify types of sets and the basic principles of set design.</p> <p>d. Learn how to produce sturdy, attractive sets and to move them safely</p> <p>1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design</p> <p>1.2.12.A.1=Determine how theatre has influenced world cultures throughout history</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras</p> <p>1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</p>	<p><b>Big Idea 4: Performance</b></p>		
	<p><b>Topic: STAGE SETTINGS</b></p>		
	<p><b>Overarching Goals:</b></p> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<p><b>Goal 1: Understand the history, purpose, effect, types, and structure of scenic design</b></p>		
	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>- What are the purposes of scenery in a play?</li> <li>- What are the effects of scenery in a play?</li> <li>- How has scenic design developed from the Renaissance through modern times?</li> <li>- What are some types of sets?</li> <li>- What are some of the basic principles and considerations of set design?</li> <li>- How do you construct and erect a set?</li> <li>- How do you paint and build scenery?</li> <li>- How do you shift and set scenery?</li> <li>- What are some tips for backstage safety?</li> </ul>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul>	<p><b>Assessment Models:</b></p> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>
<p><b>Enduring Understanding:</b></p> <p>Not only do stage settings indicate time and location, they also provide the atmosphere and a context in which to place the characters of a play.</p>		<p><b>Additional resources:</b></p> <p>Handouts, technology, textbooks, scripts, the school's theater production</p>	
<p><b>Conceptual Understanding:</b></p> <p>Taking a drama from the playwright's script to its final presentation requires many people. The contributions made by these people include planning and directing the drama as well as designing and creating scenery, lighting, costumes, and makeup.</p>			

# Curriculum Management System Big Idea 3, pg 4

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 15 days</b>		
<b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ol style="list-style-type: none"> <li>a. Know the basic lighting equipment used in theatrical productions and to understand the capabilities each has for enhancing a performance.</li> <li>b. Understand the principles of light and color and to apply them to specific dramatic situations.</li> <li>c. Prepare and interpret a lighting plan, a lighting plot, and a cue sheet.</li> <li>d. Understand the types of equipment used in sound recording and amplification</li> <li>e. Learn the factors involved in setting up sound equipment and setting levels</li> <li>f. Prepare and interpret a sound plot and a sound cue sheet</li> </ol> <p>1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design</p> <p>1.2.12.A.1=Determine how theatre has influenced world cultures throughout history</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras</p> <p>1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</p>	<b>Big Idea 4: Performance</b>		
	<b>Topic: LIGHTING AND SOUND</b>		
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<b>Goal 1: Students will explore both the technical and the interpretive aspects of stage lighting and sound</b>		
	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- How does lighting affect a play?</li> <li>- What basic equipment should be available for a performance?</li> <li>- How are lighting plans and cue sheets prepared?</li> <li>- What is basic sound equipment for the theater?</li> <li>- How are sound effects made?</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul>	<b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>
<b>Enduring Understanding:</b> Lighting and sound are key elements in establishing the mood, atmosphere, and setting of a play.		<b>Additional resources:</b> Handouts, technology, textbooks, scripts, the school's theater production	
<b>Conceptual Understanding:</b> Taking a drama from the playwright's script to its final presentation requires many people. The contributions made by these people include planning and directing the drama as well as designing and creating scenery, lighting, costumes, and makeup.			

# Curriculum Management System Big Idea 3, pg 5

<p><b>Subject/ Grade level</b> <b>9-12</b></p>	<p><b>Suggested days of instruction: 15 days</b></p>		
<p><b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b></p> <p><b>The student will be able to:</b></p> <ol style="list-style-type: none"> <li>a. Learn why costuming is important to a good production</li> <li>b. Understand the process that costumers follow and the factors they consider.</li> <li>c. Learn what makes a costume appropriate for a particular historical period or for a particular character.</li> <li>d. Identify the advantages and disadvantages of renting, borrowing, and building costumes</li> </ol> <p>1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design            1.2.12.A.1=Determine how theatre has influenced world cultures throughout history            1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras            1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</p>	<p><b>Big Idea 4: Performance</b></p>		
	<p><b>Topic: COSTUMING</b></p>		
	<p><b>Overarching Goals:</b></p> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<p><b>Goal 1: Understand the concept, costs, process, and research of costuming a play</b></p>		
	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>- Why is effective costuming important to a good production?</li> <li>- What is color coding?</li> <li>- What is a costume parade?</li> <li>- What is the most important consideration in a period costume?</li> <li>- What is the key to believable period costuming?</li> <li>- How do you determine whether to rent, borrow, or make costumes?</li> <li>- How do you measure for costumes?</li> </ul> <p><b>Enduring Understanding:</b></p> <p>The costume is not merely a means of characterizing a role as effectively as possible, but a vital part of the total stage design. If the costume isn't in harmony with the rest of the scenery, it can destroy the atmosphere of the production</p> <p><b>Conceptual Understanding:</b></p> <p>Taking a drama from the playwright's script to its final presentation requires many people. The contributions made by these people include planning and directing the drama as well as designing and creating scenery, lighting, costumes, and makeup.</p>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul> <p><b>Assessment Models:</b></p> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <p><b>Additional resources:</b></p> <p>Handouts, technology, textbooks, scripts, the school's theater production</p>	

# Curriculum Management System Big Idea 3, pg 6

<p><b>Subject/ Grade level</b> <b>9-12</b></p>	<p><b>Suggested days of instruction: 10 days</b></p>		
<p><b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b></p> <p><b>The student will be able to:</b></p> <ol style="list-style-type: none"> <li>a. Understand how differences in stage settings, stage lighting, and characters affect choices in makeup</li> <li>b. Identify the contents of a makeup kit, and to become familiar with the six steps in applying straight stage makeup.</li> <li>c. Understand the effects of highlights and shadows, especially in showing the process of aging.</li> <li>d. Identify types of wigs and beards and recognize their uses and benefits</li> </ol> <p>1.1.12.C.3=Apply the basic physical and chemical properties inherent to technical theatre to safely implement theatre design 1.2.12.A.1=Determine how theatre has influenced world cultures throughout history 1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras 1.3.12.C.1=Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres</p>	<p><b>Big Idea 4: Performance</b></p>		
	<p><b>Topic: MAKEUP</b></p>		
	<p><b>Overarching Goals:</b></p> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<p><b>Goal 1: Understand that makeup can greatly enhance a theatrical characterization and help make it convincing.</b></p>		
	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>- Why use stage makeup?</li> <li>- What belongs in a makeup kit?</li> <li>- How do you create highlights and shadows?</li> <li>- What wigs and beards work best?</li> <li>- What effect does stage lighting have on makeup?</li> </ul>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul>	<p><b>Assessment Models:</b></p> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>
<p><b>Enduring Understanding:</b> Makeup – along with lighting, stage settings, costuming, and characterizations- all affect the impact the audience’s interpretation of a play.</p>			<p><b>Additional resources:</b> Handouts, technology, textbooks, scripts, the school’s theater production</p>
<p><b>Conceptual Understanding:</b> Taking a drama from the playwright’s script to its final presentation requires many people. The contributions made by these people include planning and directing the drama as well as designing and creating scenery, lighting, costumes, and makeup.</p>			

# Curriculum Management System Big Idea 4

<b>Subject/ Grade level</b> <b>9-12</b>	<b>Suggested days of instruction: 15 days</b>	
<b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b>  <b>The student will be able to:</b> <ul style="list-style-type: none"> <li>a. Learn about the history and development of film and to determine the unique elements and processes of film productions</li> <li>b. Learn about the history and development of television and to determine the unique elements and processes of television productions.</li> <li>c. Understand the differences among acting for theater, film, and television productions.</li> <li>d. Study the assessment of theater, film, and television productions, particularly the role critics and audience members play in determining the success or failure of a production</li> </ul> <p>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</p> <p>1.2.12.A.1=Determine how theatre has influenced world cultures throughout history</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras</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> <p>1.4.12.B.3=Determining the role of art and art-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performing around the world</p>	<b>Big Idea 4: Aesthetic Responses and Critique Methodologies</b>	
	<b>Topic: THEATER AND OTHER MEDIA</b>	
	<b>Overarching Goals:</b> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>	
	<b>Goal 1: Understand the influences of theater on modern film and television productions</b>	
<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>- How did moviemaking develop?</li> <li>- What is unique about movie production and acting?</li> <li>- How did television develop?</li> <li>- What is unique about television production and acting?</li> <li>- What roles do critics play in the success of productions?</li> <li>- How does the audience affect the success of productions?</li> </ul> <b>Enduring Understanding:</b> In making the transformation from stage to screen, the basics of theater have been modified, rearranged, compressed, stretched, and adapted to fit the new media of television and movies.		<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul> <b>Assessment Models:</b> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul> <b>Additional resources:</b> Handouts, technology, textbooks, scripts, the school's theater production
<b>Conceptual Understanding:</b> As movie and television technology developed, the essentials of drama were adapted to fit these new forms of entertainment.		

# Curriculum Management System Big Idea 4, page 2

<p><b>Subject/ Grade level</b> <b>9-12</b></p>	<p><b>Suggested days of instruction: 15 days</b></p>		
<p><b>Semester 1 &amp; 2</b> <b>Objective/ Cluster</b> <b>Concept/ Cumulative</b> <b>Progress Indicators</b></p> <p><b>The student will be able to:</b></p> <ol style="list-style-type: none"> <li>a. Learn about the history, elements, and communication methods of fine art, music, and dance</li> <li>b. Determine the elements that fine art, music, and dance share.</li> <li>c. Learn how each art form communicates theme, mood, action, character, and setting.</li> <li>d. Determine the role society, including the prevalent social philosophies, plays in the creation of art</li> <li>e. Understand the role music, art, and dance play in drama</li> </ol> <p>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</p> <p>1.2.12.A.1=Determine how theatre has influenced world cultures throughout history</p> <p>1.2.12.A.2=Justify the impact of innovations in the arts on societal norms and habits of mind in various historic eras</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> <p>1.4.12.B.3=Determining the role of art and art-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performing around the world</p>	<p><b>Big Idea 4: Aesthetic Responses and Critique Methodologies</b></p> <p><b>Topic: THEATER AND OTHER ART FORMS</b></p>		
	<p><b>Overarching Goals:</b></p> <ul style="list-style-type: none"> <li>- Define and solve artistic problems with insight, reason, and technical proficiency.</li> <li>- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.</li> <li>- Call upon their informed acquaintance with exemplary works of theater from a variety of cultures and historical periods.</li> <li>- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.</li> </ul>		
	<p><b>Goal 1: Appreciate that a theater production offers its audience members more than just a story, but a chance to experience many art forms</b></p>		
	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>- How does each art form communicate theme, mood, action, character, and setting?</li> <li>- What elements and communication methods do different art forms share?</li> <li>- How are art forms affected by society and historical events?</li> <li>- What part do music, art, and dance play in drama?</li> </ul>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>- Individual and full ensemble rehearsals</li> <li>- Board work</li> <li>- Performances</li> <li>- Videos</li> <li>-</li> </ul>	
	<p><b>Enduring Understanding:</b></p> <p>The theater is not for actors only: it is a place where musicians, artists, and dancers work together with actors to tell a story to an audience.</p>	<p><b>Assessment Models:</b></p> <ul style="list-style-type: none"> <li>- Daily performance grade</li> <li>- Listening and observation by teacher</li> <li>- Public performances</li> </ul>	
<p><b>Conceptual Understanding:</b></p> <p>As movie and television technology developed, the essentials of drama were adapted to fit these new forms of entertainment.</p>	<p><b>Additional resources:</b></p> <p>Handouts, technology, textbooks, scripts, the school's theater production</p>		

# Course Benchmarks

**By the end of this course, students shall:**

1. Utilize healthy vocal techniques while developing musical skills through singing.
2. Be able to identify the letter names of the lines and spaces of the grand staff.
3. Learn to read and perform rhythmic patterns.
4. Develop and understanding of harmony through performance.
5. Acquire an understanding of music notation and terminology.
6. Understand and recognize musical form and structure.
7. Perform choral music of many varied cultures and time periods.
8. Be able to interpret and respond to conducting patterns.
9. Develop good citizenship through mutual efforts and success.
10. Become aware of opportunities available for a career in music.
11. Become aware of different technologies available to 21<sup>st</sup> century learners.
12. Successfully demonstrate competency of the above in the two end-of-semester concerts.