

Montague Township School

Unit 1: The Creative Process, Performance, and Aesthetic Responses

Overview: This curriculum addresses four basic domains of learning: Psychomotor--developing perceptual and expressive skills and techniques; Cognitive--assimilating knowledge and developing higher order thinking skills; Affective--cultivating positive attitudes toward art and the discipline, and about themselves in relation to art; and Aesthetic--deriving pleasure from a combination of senses, emotions, intellect, philosophy, imagination and spirit. In addition, it is structured so as to allow for the maximum of crossover with other parts of the Elementary curriculum to create a whole learning approach. It is a guiding principle of this curriculum that drama can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited.

Time Frame: Approximately 20 Weeks

Enduring Understandings:

- Theatre artists acquire skills in creative thinking, which allows them to exercise flexibility when making decisions and creating worlds through imagination.
- Theatre artists use curiosity, questioning, observations, experiences, and problem solving to generate ideas, concepts, and feelings that shape a work of theatre.

Essential Questions: *Students will keep considering...*

- How do we use voice and movement to tell a story?
- Why do we change our voice for retelling parts of a story?
- How do actors communicate with the audience?
- How do we use body language to communicate?
- How do we use voice to express feelings, emotions or mood?
- Why do we pretend?

Standards

Topics and Objectives

Activities

Resources

Assessments

1.1.2.C.1 Identify basic elements of theatre and describe their use in a variety of theatrical performances

Students will be able to:

- Recognize, mirror and create emotions described in stories and dramatic play.

- Teach students about using stage voices.
Game idea: Give each child a simple phrase, easy to memorize.
Example: "Anthony, come here." or "Open

- [Creative Drama Classroom](#)
- [Zoom Playhouse](#)
- [Glossary of Terms](#)

Teacher Observations/Assessments

- Use a variety of vocal tones and breath control to create a character's

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.).

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.

1.1.2.C.4 Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.

1.3.2.C.1 Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.

- Respond within imaginary circumstances to objects, settings and conditions. Use emotional expression and imaginary objects in dramatic play.
- Sustain focus in the imaginary world of the activity, sharing or performance.
- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions. Use the body and voice expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical selfcontrol in large and fine motor skills.
- Use the body and face to create and react to imaginary conditions.

- the door." Each student then has to say their line in three or four different tones of voice to convey different meanings.
- Improvisation: Pretend you have a box of shoes (or use an actual shoe box). Take imaginary shoes out and make a big deal about putting them on (a ballerina will lace up to her knees, a fireman will pull on high boots, etc.). Then, silently, act out the character (dance, put out fires climbing ladders, etc.) Have the other kids guess the character.
- Call out basic stage directions (e.g., down right, left center, etc.), with students moving to the area of the stage designated by the teacher. The task may be extended by giving students a sequence of movements from area to area and adding simple activities. The stage floor may be

Suggested Readings:

- *25 Just-Right Plays for Emergent Readers* by Carol Pugliano-Martin
- *My First Acting Book: Acting Technique for Beginners* by Kristen Dabrowski
- *Learning Through Theatre: The Changing Face of Theatre in Education* by Anthony Jackson

feelings and mood.

- Use basic analysis skills to perform a character within a scene.
- Performance rubrics
- Performance task checklist
- Written or Drawn Work (using technology when appropriate):
 - Sharing feelings, dreams, and wishes about theatre and acting.
 - Planning and documenting acting process (sketching or collecting ideas for acting).
 - Personal responses to performances.

Performance Rubrics

- Self-Assessment: Give students the opportunity to consider the quality

labeled to facilitate
this exercise.

of their own
learning and

1.3.2.C.2 Use voice and movement in solo, paired, and group pantomimes and improvisations.

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

1.4.2.A.3 Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).

1.4.2.A.4 Distinguish patterns in nature found in works of dance, music, theatre, and visual art.

1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

- Create and mirror shapes and movements with other students.
- Create and imitate human, inanimate and animal characters.
- Demonstrate an understanding of how physical environment and the elements impact behavior.
- Use learned physical and vocal skills to create a variety of characters including human, inanimate and animal characters.
- Demonstrate a preliminary understanding of specific character desires and needs.
- Demonstrate an understanding of sequence of character actions. Imitate and create basic emotions.
- Understand and use basic vocabulary related to stage directions and areas of the stage.
- Identify the beginning, middle and end of a story.
- Differentiate between actor and character.
- Demonstrate an understanding of the “5 Ws” (Who? What? When? Where? Why?) when

- Passing stories on: Read a story and retell it verbally. Then act out key sections of the story, share it with another class, and have that class pass it on to another class. The last class may share the story as a performed play. [If You Give a Mouse a Cookie Lesson Plan](#): Creative drama with literature. Starts with a relaxation leading to a warm-up. Then reading the book to the class. Followed by choral reading from the class then a cool down.
- [St. George and the Dragon Pantomime Lesson](#)
- Voice and Occasion: First create an open space in your classroom and have students sit in a circle. Each student selects one index card from a container. On the card, a location (i.e., couch, desk, gym, bus, park) and a person (i.e.,

performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Selfassessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one’s progress toward them, as well as comparing one’s work to the criteria on a rubric or checklist. Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process.

1.4.2.B.2 Apply the principles of positive

friend, teacher, guardian) are

critique in giving and receiving responses to performances.

- viewing a theater work or hearing a story. Retell a story individually or in groups with attention to accurate sequencing. Demonstrate an understanding of sequence of actions through pantomime. Pantomime simple daily activities, including
- healthful practices in eating and hygiene. Participate in poetry and prose choral readings with group or solo response.

provided. Pick a student to select one stuffed animal or toy from a pile you gathered before class, then place it anywhere in the circle. Invite the student to speak to the object as if it were the person listed on the index card in the appropriate tone of voice for the given location. After the student speaks, the rest of the class guesses the location of the conversation and whom the doll or toy represents. Continue until every student has a chance to speak.
Story: Going on a Bear Hunt - Teacher reads "Going on a Bear Hunt" to students and has them mimic his voice repeating lines using appropriate voice and volume. Vary the pitch and volume of their voice (stylized by either stretching them out or speaking them short

- I understand _____, and can explain it (e.g., thumbs up).
- I do not yet understand _____ (e.g., thumbs down).
- I'm not completely sure about _____ (e.g., wave hand).

Peer Critique/ Assessment

- When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer

and punctuated) to get
the students to explore
vocal range. The

feedback, such
as

different *settings* (e.g. tall grass; Are there bugs living in the grass? Is the grass taller than you? If so, how would you move through very tall grass?) are explored. When an action occurs in the story, they stop and ask students what the action might sound like to create sound effects. They model the sound and has students mimic or come up with their own sounds. The teacher helps the children create some actions and facial expressions appropriate for volume, pitch, and style of the words, based on their experience with the reading of “Going on a Bear Hunt.” Children make sounds with their hands, feet, and voices. (e.g., rub their hands together, stomp their feet, clap, pat, whisper, vocal gibberish is

- “I noticed ...” ○
- “I like the way ... because ...”
- “Have you thought of ...?” ○
- “I would like to suggest ...”

- 3-2-1 ○ Students identify:
 - 3 things they discovered
 - 2 interesting things they noticed
 - 1 question they still have

Alternative Assessments

- Journal entries
- Self reflection - Mapping ones journey
- Use technology to create a presentation

encouraged to match
the action). The

audience guesses what
the gestures,
expression, noises, and
actions mean.

Integration of 21st Century Standards:

9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

ELL/ESL students: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

Students at risk of school failure: Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Theatre requirements.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label theatre and classroom materials • Word walls 	<ul style="list-style-type: none"> • Utilize modifications and accommodations delineated in the student's IEP. • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic 	<ul style="list-style-type: none"> • Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time. 	<ul style="list-style-type: none"> • Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction

	<p>instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.</p> <ul style="list-style-type: none"> • Work with a partner • Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts through repetition. • Change movement requirements to reduce activity time. 	<ul style="list-style-type: none"> • Teachers may modify instructions by modeling what the student is expected to do. • Instructions may be printed out in large print and hung up for the students to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as needed. • Oral prompts can be given. 	
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Interdisciplinary Connections:**ELA:**

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Social Studies:

6.1.4.D.18 Explain how an individual's beliefs, values, and traditions may reflect more than one culture.

6.1.4.D.19 Explain how experiences and events may be interpreted differently by people with different cultural or individual perspectives.

6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

Integration of Technology Standards NJSLS 8:

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources.

Career Ready Practices:

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

CRP11. Use technology to enhance productivity.

Montague Township School

K-2 Theatre

Unit 2: History of the Arts and Culture, Performance, and Aesthetic Responses

Overview: This curriculum addresses four basic domains of learning: Psychomotor--developing perceptual and expressive skills and techniques; Cognitive--assimilating knowledge and developing higher order thinking skills; Affective--cultivating positive attitudes towards art and the discipline or are, and about themselves in relation to art; and Aesthetic--deriving pleasure from a combination of senses, emotions, intellect, philosophy, imagination and spirit. In addition, it is structured so as to allow for the maximum of crossover with other parts of the Elementary curriculum to create a whole learning approach. It is a guiding principle of this curriculum that drama can and should be used as a way of approaching the study of every subject, and that it can do so without compromising those curricular goals to which it is uniquely suited.

Time Frame: Approximately 20 Weeks

Enduring Understandings:

- Theatre artists work individually and as a contributing team member.
- Theatre artists acquire specific skills and knowledge to use in creating theatre.
- Theatre fosters an understanding of oneself and his or her place in the world.
- Theatre interprets and reflects upon history, society, and culture.

Essential Questions: *Students will keep considering...*

- How does theatre communicate values?
- How do we use our imagination to tell a story?
- How are the values of culture represented in theatre?
- How do we respond to theatre?

Standards

Topics and Objectives

Activities

Resources

Assessments

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.

Students will be able to:

- Connect storytelling and drama, as well as recognize how oral traditions are related to the written word.
- Recognize the relationship between theater and community,

• Many theater, opera or musical theater companies produce versions of Cinderella in a variety of forms and from various cultures and perspectives. Watch a performance of Cinderella and

Suggested Readings:

- *Yeh-Shen: A Cinderella Story from China*, retold by Ai-Ling Louie
- *Smoky Mountain Rose: An Appalachian Cinderella* by Alan Schroeder

Teacher

Observations/Assessments

- Use a variety of vocal tones and breath control to create a character's feelings and mood.

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

1.4.2.A.1 Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

1.4.2.B.1 Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

- and between theater and culture(s). Understand that theater comes from a desire to pretend and act things out. Distinguish between Western and non-Western storytelling and theater traditions. Recognize that theater, regardless of place or culture, tells us about ourselves and our lives.
- encourage the students to decode the performance. Additionally, students can compare the film/video with storytelling or readings.
- Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories).
[Listening to folktales from around the world can enrich children's understanding of many cultures. Decide on a story with your children and work with them to turn it into a play.](#)

Nomi and the Magic Fish: A Story from Africa by Phumla

Teaching With Cinderella Stories From Around the World by Kathleen M. Hollenbeck

Animal Fables from Aesop, adapted by Barbara McClintock

Native American Animal Stories (Myths and Legends) by Joseph Bruchac and Michael J. Caduto

String Stories: A Creative, Hands On Approach for Engaging Children in Literature by Belinda Holbrook

http://www.pbs.org/parent/s/arthur/activities/acts/folk_tale_play.html?cat=diversity

[Glossary of Terms](#)

- Use basic analysis skills to perform a character within a scene.
- Performance rubrics
- Performance task checklist
- Written or Drawn Work (using technology when appropriate):
 - Sharing feelings, dreams, and wishes about theatre and acting.
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 - Personal responses to performances.

[Performance Rubrics](#)

- Self-Assessment: Give students the opportunity to consider the quality of their own learning and

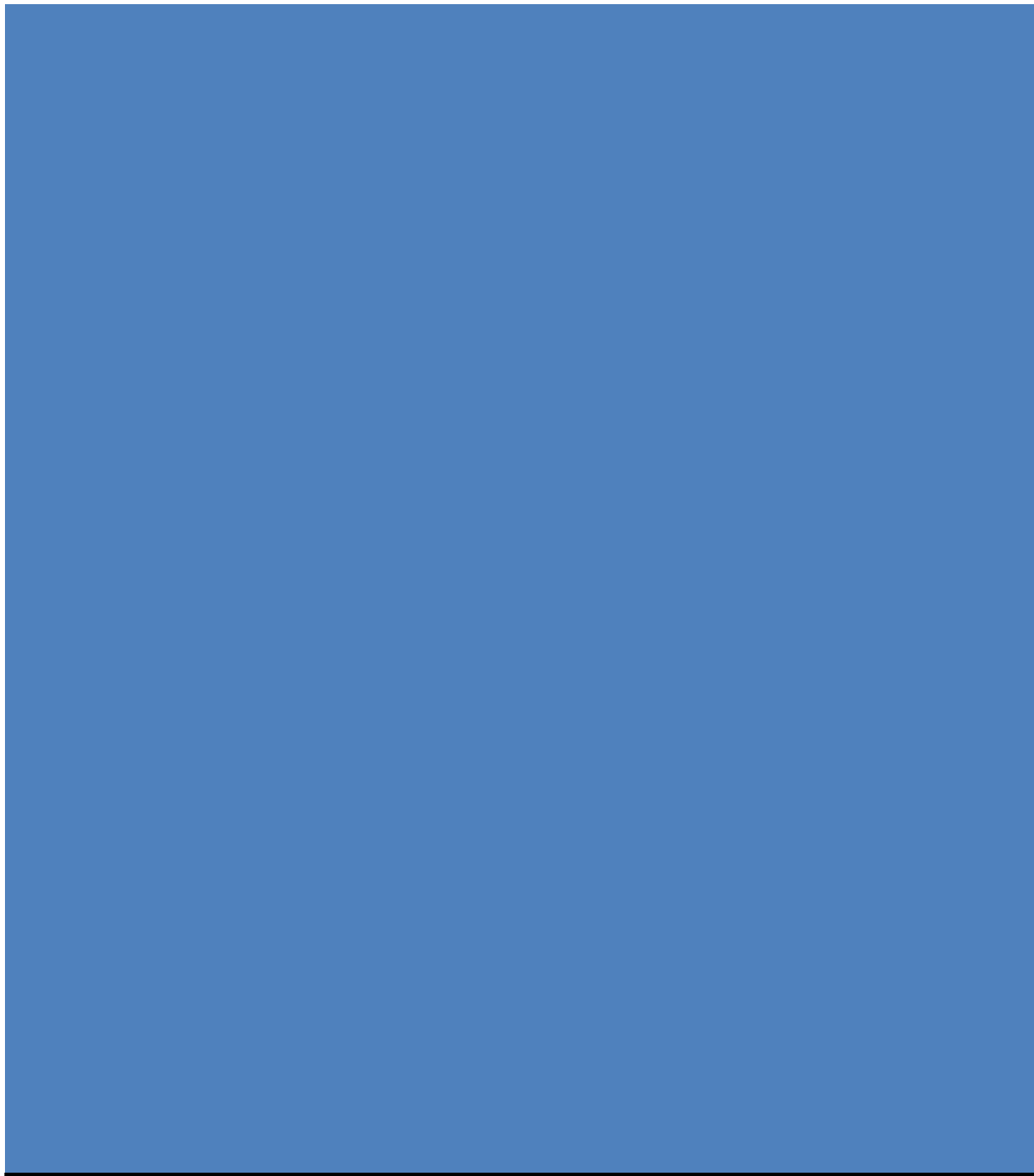
performance,
individually and in

1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.

1.4.2.B.3 Recognize the making subject or theme in works of dance, music, theatre, and visual art.

collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Selfassessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, as well as comparing one's work to the criteria on a rubric or checklist.

- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process.
 - I understand _____, and _____





- “Have you thought of ...?”
- “I would like to suggest ...”

- 3-2-1
 - Students identify:
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Alternative Assessments

- Journal entries
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21st Century Life and Careers

9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.

9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

Accommodations and Modifications:

Students with special needs: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

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6.1.4.D.19 Explain how experiences and events may be interpreted differently by people with different cultural or individual perspectives.

6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

Career Ready Practices:

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

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

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

CRP11. Use technology to enhance productivity.

Integration of Technology Standards NJSLS 8:

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources.

8.1.2.A.2 : Create a document using a word processing application.

8.1.2.A.4: Demonstrate developmentally appropriate navigation skills in virtual environments.

8.1.2.C.1: Engage in a variety of developmentally appropriate learning activities with students in other classes, schools, or countries using various media formats such as online collaborative tools, and social media.