

Egg Harbor City Public Schools

New Jersey Core Curriculum Content Standards for Visual and Performing Arts - Theatre

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1. Financial Literacy
2. Career Awareness, Exploration, Planning, & Preparation

3. Career Readiness, Life Literacy, & Key Skills
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Diversity & Inclusion:

- ◇ Amistad Law, Holocaust Law
- ◇ LGBTQ+ and Disabilities Awareness
- ◇ Asian American and Pacific Islanders

Visual and Performing Art Standards:**Glossary:****Assessment Resources:**

At the middle school level (grades 5–8), students may be building on their K–5 experiences or trying a new music specialization based on their interests and course offerings. As a result, the Traditional and Emerging Ensemble and Guitar, Keyboard and Harmonizing Instrument standards describe two levels of attainment: novice and intermediate. Novice Students at the novice level have started specialization in an instrument of their choice. They are beginning to develop the basic artistic understanding of the technique and expressive skills that are necessary to advance their skill level. Novice level students should participate in performance opportunities suitable to their skill level. Their curiosity in music begins their journey toward personal realization and well-being. Intermediate Students at the intermediate level are continuing study in their chosen instrument. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Intermediate level students should participate in performance opportunities that correspond to their skill level. Through continued study of music, they continue their journey toward personal realization and well-being.

Introduction:

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which

we live. The Egg Harbor Public School understands this and will continue to foster the arts as the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which is essential to prepare Egg Harbor City Public Schools’ students for post-secondary success. This course adheres to The New Jersey Student Learning Standards – Visual and Performing Arts which are designed to promote lifelong artistic literacy and fluency and are guided by the mission and vision statements that follow.

Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of different ethnic, racial, and cultural perspectives;
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

Organization of the Standards

The National Core Art Standards consist of Creating, Performing, Responding and Connecting. Listed below are the anchor standards for each category.

Creating: Conceiving and developing new artistic ideas and work.

- *Anchor Standard #1:* Generate and conceptualize artistic ideas and work.
- *Anchor Standard #2:* Organize and develop artistic ideas and work.
- *Anchor Standard #3:* Refine and complete artistic work.

Performing (media arts): Realizing and presenting artistic ideas and work.

- *Anchor Standard #4:* Select, analyze and interpret artistic work for presentation.
- *Anchor Standard #5:* Develop and refine artistic techniques and work for presentation.
- *Anchor Standard #6:* Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning.

- *Anchor Standard #7:* Perceive and analyze artistic work.
- *Anchor Standard #8:* Interpret intent and meaning in artistic work.
- *Anchor Standard #9:* Apply criteria to evaluate artistic work

Connecting: Relating artistic ideas and work with personal meaning and external context.

- *Anchor Standard #10:* Synthesize and relate knowledge and personal experiences to make art.
- *Anchor Standard #11:* Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Curriculum Design:

Addressing Grade Level Expectations –

- Highlighted within the Lesson (Unit) Plan
- Select Standards
- State the Rationale (Goal)
- Describe the Context (Objective)
- Address a Timeframe
- Identify Instructional Strategies
- Present an Overview
- Devise Essential and Guiding Questions
- Determine Exit Outcomes and Indicators
- Devise Learning Opportunities
- Develop Assessment Opportunities
- Use Data to Drive Instruction
- Provide appropriate Accommodations/Modifications
- Address Cross-Curricular Connections
- Integrate Technology and Career Readiness Skills
- Reflect on Teaching Practices

Accommodations/Modifications:

Overview –

- Accommodations Versus Modifications
 - Accommodations indicate changes to how the content is:
 - 1) Taught
 - 2) Made Accessible
 - 3) Assessed
 - Accommodations do not change what the student is expected to master.
 - The objectives of the course remain intact.
- Modifications
 - Indicates what (content) being taught is modified.

→ The student is expected to learn something different than the general education standard

Special Education Students (IEP –Individualized Education Program) –

- Implemented by Special Education Self-Contained Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers (Supplemental Instruction)
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Cue cards for line memorization	highlight lines in script
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Word Wall with Cultural Theater Names/Vocabulary	Prior Notice of Test	Rehearsal Setting: Administer rehearsals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Requirements	Have the student repeat and explain directions	Modified Homework
Clean Movement Area	Rehearsal Practicing: Adding time as needed, providing frequent breaks	Allow adaptive set props
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

504 Plan Students –

- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Instructional Materials:

- performance costumes
- dance shoes
- ribbon wand
- dance bar
- batons
- rings
- scarves

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Cue cards for line memorization	highlight lines in script
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Word Wall with Cultural Theater Names/Vocabulary	Prior Notice of Test	Rehearsal Setting: Administer rehearsals in small group and/or in a separate room
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Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

English Language Learners –

- Implemented by ESL Teacher
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Cue cards for line memorization	highlight lines in script
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Word Wall with Cultural Theater Names/Vocabulary	Prior Notice of Test	Rehearsal Setting: Administer rehearsals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
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Concrete Examples	Extra Response Time	Extra Time Recitals

Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

Basic Skills Instruction Students or Students at Risk of School Failure (IPP –Individualized Program Plan) –

- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Cue cards for line memorization	highlight lines in script
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Word Wall with Cultural Theater Names/Vocabulary	Prior Notice of Test	Rehearsal Setting: Administer rehearsals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
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Clean Movement Area	Rehearsal Practicing: Adding time as needed, providing frequent breaks	Allow adaptive set props
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

Gifted and Talented Students –

- Implemented by General Education Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Encourage students to explore concepts in depth and encourage independent studies or investigations.	Use thematic instruction to connect learning across the curriculum.	Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment.
Expand students' time for improvisational idea and thoughts	Invite students to explore different points of view on a topic of study and compare the two.	Create an original play based on the cultural themes and theater elements of a particular style
Brainstorming with gifted children on what types of projects they would like to explore to extend what they're learning in the classroom.	Determine where students' interests lie and capitalize on their inquisitiveness.	Refrain from having them complete more work in the same manner.

Employ differentiated curriculum to keep interest high.	Challenge the student to promote higher learning and creativity	Ask students' higher level questions that require students to look into causes, experiences, and facts to draw a conclusion or make connections to other areas of learning.
If possible, compact curriculum to allow gifted students to move more quickly through the material	Encourage students to make transformations- use a common task or item in a different way.	Allow for choice to incorporate technology to assist in project based learning
Publicizing student performance on a local/national platform	Encourage access for online portfolio	Incorporate multiple types of resources including interviews and reports from actors

Assessments:

Formative – (Refer to **Tools for Formative Assessment** on the Google Team Drive in the Staff Resources Folder under the Formative Assessment Folder for a list of techniques to check for understanding and how to utilize each.)

- Analyzing Student Work (Homework, Classwork, Tests, Quizzes)
- Observation
- Kinesthetic Assessment
- Strategic Questioning
- Think-Pair-Share.
- 3,2,1 Countdown
- Classroom Polls
- Exit Slips
- Admit Slips
- Thumbs Up and Thumbs Down
- Extended Projects
- Self-Assessment
- Portfolio Check
- Journal Entry
- Choral Response
- LinkIt Standards Based Assessments

Summative –

- Pre and Post Assessment
- Project Based Assignment

Benchmark: Dance Model Cornerstone Assessment: Grades 2nd, 5th, 8th

Pre Assessment: Exams (Elements and Principles of Dance and Dance History)

Mid Year Assessment: Exams (Elements and Principles of Dance and Dance History)

End of the Year Assessment: Exams (Elements and Principles of Dance and Dance History), Visual Portfolio, Final Performance

Alternative-

- One-on-one conferencing
- Community and out of district
- Oral presentations on Artists
- Art Shows/Exhibitions
- Oral Critiques in group setting
- group projects
- Rubric focused projects

Supplemental Materials:

- Dance Arts Online Materials
- Scholastic magazines
- Dance websites
- Dance History Textbooks
- Dance Production Textbooks
- Journals/Sketchbooks for choreography
- Chromebooks
- Ipads

- White Board panels/Post its
- Smartboards
- Ed Puzzle
- Nearpod
- Gimkit

Pacing Guide:

- [K-2](#)
- [3-5](#)
- [6-8](#)
- Refer to Unit Plan Time Frames
- Identified on Lesson Plan

Unit Overview:
Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting

1.4 Theatre Standards by the End of Grade 2

CREATING (Cr):

Anchor Standard 1: Generating and conceptualizing ideas.

Performance Expectations:

1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr1b: Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

Anchor Standard 2: Organizing and developing ideas.

Performance Expectations:

1.4.2.Cr2a: Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr2b: Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).

Anchor Standard 3: Refining and completing products.

Performance Expectations:

1.4.2.Cr3a: With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr3b: Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Cr3c: Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).

PERFORMING (Pr):

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Performance Expectations:

1.4.2.Pr4a: With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).

1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Performance Expectations:

1.4.2.Pr5a: With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Pr5b: Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

Anchor Standard 6: Conveying meaning through art.

Performance Expectations:

1.4.2.Pr6a: Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

RESPONDING (Re):

Anchor Standard 7: Perceiving and analyzing products.

Performance Expectations:

1.4.2.Re7a: Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).

Anchor Standard 8: Interpreting intent and meaning.

Performance Expectations:

1.4.2.Re8a: With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Re8b: Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Re8c: Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

Anchor Standard 9: Applying criteria to evaluate products.

Performance Expectations:

1.4.2.Re9a: With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance.

1.4.2.Re9b: With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Re9c: Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience. (e.g., process drama, story drama, creative drama).

CONNECTING (Cn):

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Performance Expectations:

1.4.2.Cn10a: With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Performance Expectations:

1.4.2.Cn11a: With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.

1.4.2.Cn11b: Collaborate on the creation of a short scene based on personal perspectives and understandings.

Grades K-2 Theatre Unit Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting				
ESSENTIAL STANDARDS General knowledge and skills that students are to demonstrate:	ENDURING UNDERSTANDINGS Students will understand:	ESSENTIAL QUESTIONS Students will be able to answer the following:	PERFORMANCE EXPECTATIONS Students should be able to:	PRACTICE Steps students undergo in the process:
CREATING				

<ul style="list-style-type: none"> ● Generating and conceptualizing ideas 	<ul style="list-style-type: none"> ● Theatre artists rely on intuition, curiosity, and critical inquiry. 	<ul style="list-style-type: none"> ● What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? 	<ul style="list-style-type: none"> ● Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama). ● Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama). ● Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> ● Imagine, Envision
<ul style="list-style-type: none"> ● Organizing and developing ideas 	<ul style="list-style-type: none"> ● Theatre artists work to discover different ways of communicating meaning. 	<ul style="list-style-type: none"> ● How, when, and why do theatre artists' choices change? 	<ul style="list-style-type: none"> ● Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). ● Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> ● Plan, Construct
<ul style="list-style-type: none"> ● Refining and completing products 	<ul style="list-style-type: none"> ● Theatre artists refine their work and practice their craft through rehearsal. 	<ul style="list-style-type: none"> ● How do theatre artists transform and edit their initial ideas? 	<ul style="list-style-type: none"> ● With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama). ● Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama). ● Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> ● Evaluate, Clarify, Realize
PERFORMING/PRESENTING/PRODUCING				
<ul style="list-style-type: none"> ● Selecting, analyzing, and interpreting work 	<ul style="list-style-type: none"> ● Theatre artists develop personal processes and skills for a performance or design. 	<ul style="list-style-type: none"> ● How do theatre artists fully prepare a performance or design? 	<ul style="list-style-type: none"> ● With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama). ● Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> ● Choose, Rehearse

<ul style="list-style-type: none"> Developing and refining techniques and models or steps needed to create products 	<ul style="list-style-type: none"> Theatre artists make choices to convey meaning. 	<ul style="list-style-type: none"> How do theatre artists use tools and techniques to communicate ideas and feelings? 	<ul style="list-style-type: none"> With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama). Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> Establish, Analyze
<ul style="list-style-type: none"> Conveying meaning through art 	<ul style="list-style-type: none"> Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience. 	<ul style="list-style-type: none"> What happens when theatre artists and audiences share creative experiences? 	<ul style="list-style-type: none"> Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers. 	<ul style="list-style-type: none"> Share
RESPONDING				
<ul style="list-style-type: none"> Perceiving and analyzing products 	<ul style="list-style-type: none"> Theatre artists reflect to understand the impact of drama processes and theatre experiences. 	<ul style="list-style-type: none"> How do theatre artists comprehend the essence of drama processes and theatre experiences? 	<ul style="list-style-type: none"> Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> Examine, Discern
<ul style="list-style-type: none"> Interpreting intent and meaning 	<ul style="list-style-type: none"> Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. 	<ul style="list-style-type: none"> How can the same work of art communicate different messages to different people? 	<ul style="list-style-type: none"> With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama). Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> Interpret
<ul style="list-style-type: none"> Applying criteria to evaluate products 	<ul style="list-style-type: none"> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. 	<ul style="list-style-type: none"> How are the theatre artist's processes and the audience's perspectives impacted by 	<ul style="list-style-type: none"> With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama 	<ul style="list-style-type: none"> Critique

		analysis and synthesis?	<p>experience (e.g., process drama, story drama, creative drama), or theatre performance.</p> <ul style="list-style-type: none"> • With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, creative drama). • Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience. (e.g., process drama, story drama, creative drama). 	
CONNECTING				
<ul style="list-style-type: none"> • Synthesizing and relating knowledge and personal experiences to create products 	<ul style="list-style-type: none"> • Theatre artists allow awareness of interrelationships between self and others to inform their work. 	<ul style="list-style-type: none"> • What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy? 	<ul style="list-style-type: none"> • With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama). 	<ul style="list-style-type: none"> • Incorporate
<ul style="list-style-type: none"> • Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding 	<ul style="list-style-type: none"> • As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood. 	<ul style="list-style-type: none"> • What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? 	<ul style="list-style-type: none"> • With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change. • Collaborate on the creation of a short scene based on personal perspectives and understandings. 	<ul style="list-style-type: none"> • Affect, Expand
Theatre Unit Curriculum Links				
World Theatre (about 7 weeks)	Click Here for Access			
Broadway (about 6 weeks)	Click Here for Access			
Elements of Theatre (about 6 weeks)	Click Here for Access			

Critique and Performance (about 6 weeks)	Click Here for Access
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Instructional Materials	
Core Instructional Materials	Supplemental Materials
<p>Pilot: Drama Works! Teaching System, Drama Education Network, 2014-2018, https://dramaed.net/</p>	<p><i>Teacher Resources</i></p> <ul style="list-style-type: none"> ● Catterall, James, S. Doing Well and Doing Good by Doing Art. Imagination Group/I-Group Books, 2009. ● Dawson, Kathryn and Lee, Bridget Kiger. Drama-Based Pedagogy, Intellect Bristol, UK/ Chicago, USA, 2018. ● Johnson, Marty, McDonald, Timothy Allen and Ripley, Cynthia. The iTheatrics Method, GIA Publications, Inc, Chicago, 2017. ● Telgemeier, Raina. Drama. Scholastic, 2012. <p><i>Ten Books that Promote Dramatic Play</i></p> <p><i>Three Billy Goats Gruff</i> <i>Gingerbread Man</i> <i>The Three Little Pigs</i> <i>Caps for Sale</i>, by Esphyr Slobodkina <i>We're Going on a Bear Hunt</i>, by Michael Rosen <i>Stone Soup</i> <i>Red Riding Hood</i> <i>I Went Walking</i>, by Sue Williams <i>The Emperor's New Clothes</i> <i>Where the Wild Things Are</i>, by Maurice Sendak</p> <p><i>Suggested Reading</i></p> <ul style="list-style-type: none"> ● <i>Yeh-Shen: A Cinderella Story from China</i>, retold by Ai-Ling Louie ● <i>Smoky Mountain Rose: An Appalachian Cinderella</i> by Alan Schroeder ● <i>Nomi and the Magic Fish: A Story from Africa</i> by Phumla ● <i>Teaching With Cinderella Stories From Around the World</i> by Kathleen M. Hollenbeck ● <i>Animal Fables from Aesop</i>, adapted by Barbara McClintock

	<ul style="list-style-type: none"> • <i>Native American Animal Stories</i> (Myths and Legends) by Joseph Bruchac and Michael J. Caduto • <i>String Stories: A Creative, Hands On Approach for Engaging Children in Literature</i> by Belinda Holbrook <p>Websites</p> <ul style="list-style-type: none"> • https://sites.uci.edu/class/ • http://www.pacificsites.com/~kidsplay/about.htm • https://www.code.on.ca/resource?field_subject_value_many_to_one=Drama&field_panel_value_many_to_one=All&term_node_tid_depth%5B3%5D=3&term_node_tid_depth%5B1%5D=1&term_node_tid_depth%5B10%5D=10 • Creative Drama Lesson Plans • https://www.theatrefolk.com/blog/lesson-plans.drama.teachers/ • www.bbbpress.com/dramagames/ • https://www.pbs.org/parents/crafts-and-experiments/put-on-a-folktale-pla
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Assessments
<p>* Assessments are multifaceted tools utilized throughout the school year. Based on when they are administered and the teacher's intended use of information, assessments can serve several purposes: baseline data at the beginning of the year, progress monitoring throughout the year, or cumulative data at the end of the year.</p> <ul style="list-style-type: none"> • Maintain a theater portfolio over time (paper or digital) • Processfolio (charts the development of a creation from beginning through the completed piece) • Evaluate informal in- class performances • Observe video evidence of student performances and document using teacher made rubrics • Maintain simple student-created rubrics. • Discuss student performances and document through anecdotal notes • Pair Share • Student Self Assessment • Self reflection maps • Peer Observation and Evaluation • Critique final performance

Theater
Grades 3-5

Unit Overview:

Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for post-secondary success.

All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

Rationale

This curriculum is organized into grade bands to allow for a thorough understanding of the four artistic processes: Creating, Presenting, Responding, and Connecting. As students progress through a grade band, skills, ideas, and concepts within these processes are revisited, with deepening complexity and differing applications each time (*Topic Clusters*). Honoring their autonomy and expertise, art educators are encouraged to use this curriculum guide to inform their instruction, taking into consideration their student population's needs and resources, and allow for responsive teaching.

The developmentally appropriate *Units of Study* listed within this document are aligned to the [New Jersey Student Learning Standards \(NJSLS\)- Visual and Performing Arts](#) and include opportunities to support the missions of the [Amistad](#) and [Holocaust](#) Commissions, as well as the [Arts and Education Social Emotional Learning \(SEL\) Framework](#).

New to the curriculum is the incorporation of Essential Standards and Proficiency Scales. An Essential Standard represents the minimum a student must learn to reach high levels of learning and is highlighted within this document in orange. The use of Proficiency Scales will guide teachers and students in understanding and achieving success within the Essential Standards. Unpacking the Essential Standards and developing the Proficiency Scales will be the work of Professional Learning Communities (PLCs).

1.4 Theatre Standards by the End of Grade 5

CREATING (Cr):

Anchor Standard 1: Generating and conceptualizing ideas.

Performance Expectations:

1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.

1.4.5.Cr1b: Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama/theatre work.

1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

Anchor Standard 2: Organizing and developing ideas.

Performance Expectations:

1.4.5.Cr2a: Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots and their given circumstances.

1.4.5.Cr2b: Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.

Anchor Standard 3: Refining and completing products.

Performance Expectations:

1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review.

1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.

1.4.5.Cr3c: Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

PERFORMING (Pr):

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Performance Expectations:

1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.

1.4.5.Pr4b: Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Performance Expectations:

1.4.5.Pr5a: Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.

1.4.5.Pr5b: Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.

Anchor Standard 6: Conveying meaning through art.

Performance Expectations:

1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

RESPONDING (Re):

Anchor Standard 7: Perceiving and analyzing products.

Performance Expectations:

1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.

Anchor Standard 8: Interpreting intent and meaning.

Performance Expectations:

1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work.

1.4.5.Re2b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.

1.4.5.Re8c: Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.

Anchor Standard 9: Applying criteria to evaluate products.

Performance Expectations:

1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience.

1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.

1.4.5.Re9c: Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

CONNECTING (Cn):

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Performance Expectations:

1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Performance Expectations:

1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work.

1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.

Grades 3-5 Theatre Unit				
Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting				
ESSENTIAL STANDARDS	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS	PERFORMANCE EXPECTATIONS Students should be able to:	PRACTICE

General knowledge and skills that students are to demonstrate:	Students will understand:	Students will be able to answer the following:		Steps students undergo in the process:
CREATING				
<ul style="list-style-type: none"> ● Generating and conceptualizing ideas 	<ul style="list-style-type: none"> ● Theatre artists rely on intuition, curiosity, and critical inquiry. 	<ul style="list-style-type: none"> ● What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? 	<ul style="list-style-type: none"> ● Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work. ● Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama/theatre work. ● Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work. 	<ul style="list-style-type: none"> ● Practices: Imagine, Envision
<ul style="list-style-type: none"> ● Organizing and developing ideas 	<ul style="list-style-type: none"> ● Theatre artists work to discover different ways of communicating meaning. 	<ul style="list-style-type: none"> ● How, when, and why do theatre artists' choices change? 	<ul style="list-style-type: none"> ● Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots and their given circumstances. ● Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process. 	<ul style="list-style-type: none"> ● Plan, Construct
<ul style="list-style-type: none"> ● Refining and completing products 	<ul style="list-style-type: none"> ● Theatre artists refine their work and practice their craft through rehearsal. 	<ul style="list-style-type: none"> ● How do theatre artists transform and edit their initial ideas? 	<ul style="list-style-type: none"> ● Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review. ● Use and adapt sounds and movements in a guided drama experience. ● Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work. 	<ul style="list-style-type: none"> ● Evaluate, Clarify, Realize

PERFORMING/PRESENTING/PRODUCING				
● Selecting, analyzing, and interpreting work	● Theatre artists develop personal processes and skills for a performance or design.	● How do theatre artists fully prepare a performance or design?	● Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work. ● Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.	● Choose, Rehearse
● Developing and refining techniques and models or steps needed to create products	● Theatre artists make choices to convey meaning.	● How do theatre artists use tools and techniques to communicate ideas and feelings?	● Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work. ● Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.	● Establish, Analyze
● Conveying meaning through art	● Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.	● What happens when theatre artists and audiences share creative experiences?	● Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.	● Share
RESPONDING				
● Perceiving and analyzing products	● Theatre artists reflect to understand the impact of drama processes and theatre experiences.	● How do theatre artists comprehend the essence of drama processes and theatre experiences?	● Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.	● Examine, Discern
● Interpreting intent and meaning	● Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	● How can the same work of art communicate different messages to different people?	● Develop and implement a plan to evaluate drama/theatre work. ● Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.	● Interpret

			<ul style="list-style-type: none"> ● Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work. 	
<ul style="list-style-type: none"> ● Applying criteria to evaluate products 	<ul style="list-style-type: none"> ● Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. 	<ul style="list-style-type: none"> ● How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? 	<ul style="list-style-type: none"> ● Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience. ● Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work. ● Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work. 	<ul style="list-style-type: none"> ● Critique
CONNECTING				
<ul style="list-style-type: none"> ● Synthesizing and relating knowledge and personal experiences to create products 	<ul style="list-style-type: none"> ● Theatre artists allow awareness of interrelationships between self and others to inform their work. 	<ul style="list-style-type: none"> ● What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy? 	<ul style="list-style-type: none"> ● Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture. 	<ul style="list-style-type: none"> ● Incorporate
<ul style="list-style-type: none"> ● Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding 	<ul style="list-style-type: none"> ● As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood. 	<ul style="list-style-type: none"> ● What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? 	<ul style="list-style-type: none"> ● Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work. ● Compare the drama/theatre conventions of a given time period with those of the present. 	<ul style="list-style-type: none"> ● Affect, Expand
Theatre Unit Curriculum Links				
World Theatre (about 7 weeks)		Click Here for Access		

Broadway (about 6 weeks)	Click Here for Access
Elements of Theatre (about 6 weeks)	Click Here for Access
Critique and Performance (about 6 weeks)	Click Here for Access

Instructional Materials	
Core Instructional Materials	Supplemental Materials
<p>Pilot: Drama Works! Teaching System, Drama Education Network, 2014-2018, https://dramaed.net/</p>	<p><i>Teacher Resources</i></p> <ul style="list-style-type: none"> • Catterall, James, S. Doing Well and Doing Good by Doing Art. Imagination Group/I-Group Books, 2009. • Dawson, Kathryn and Lee, Bridget Kiger. Drama-Based Pedagogy, Intellect Bristol, UK/ Chicago, USA, 2018. • Johnson, Marty, McDonald, Timothy Allen and Ripley, Cynthia. The iTheatrics Method, GIA Publications, Inc, Chicago, 2017. • Telgemeier, Raina. Drama. Scholastic, 2012. • DeSpain, Lisa. Kids Musical Theater Anthology. Hal Leonard Corp., 2008. • Meserve, Walter J., and Molly Ann Meserve. A Chronological Outline of World Theatre. Feedback Theatre Books, 1992. • Acting and Improvisation- Ackroyd, Judith, and Jo Boulton. Drama Lessons for Seven to Eleven-Year- Olds. Routledge, 2012. <p><i>Ten Books That Promote Retelling</i> <i>The Day Jimmy's Boa Ate the Wash</i>, by Trinka Hakes Noble <i>Diary of a Fly</i>, by Doreen Cronin <i>Corduroy</i> by Don Freeman <i>Stellaluna</i> by Janell Cannon <i>A Bad Case of Stripes</i> by David Shannon <i>The Relatives Came</i> by Cynthia Rylant <i>Cloudy With a Chance of Meatballs</i>, by Judi Barrett <i>Mouse Paint</i>, by Ellen Stoll Walsh <i>Where the Wild Things Are</i>, by Maurice Sendak</p>

Owl Moon, by Jane Yolen

Videos

- [Elements of Drama by Mrs. Alicea](#)
- [Instructional Video-Drama 5th Grade](#)
- [Creative Drama Lesson Plans](#)
- [MATILDA, THE MUSICAL \(Broadway\) - Medley \[LIVE @ 2013 Tony Awards\]](#)
- <https://www.youtube.com/watch?v=K49b5zPonGY>
- <https://www.youtube.com/watch?v=A06-8IWjFSE>
- <https://www.youtube.com/watch?v=SGmgLVHfaY4>
- https://www.youtube.com/watch?v=87hokX_p2kl

Websites

- [Elements of Drama: Characters, Plot, Setting & Symbolism - Video & Lesson Transcript](#)
- <http://www.pacificsites.com/~kidsplay/about.htm>
- www.broadwayteachinggroup.com/lesson-plans
- [Performing Arts in Art \(Education at the Getty\)](#)
- [Theatre Lesson for Kids: History & Timeline](#) [Creative Drama Lesson Plans](#)
- <http://www.childdrama.com/lessons.html>
- <https://study.com/academy/lesson/elements-of-drama-characters-plot-setting-symbolism.html>
- http://www.getty.edu/education/teachers/classroom_resources/curricula/performing_arts/lesson_plan_index.html
- <https://study.com/academy/lesson/theatre-lesson-for-kids-history-timeline.html>

Glossary of Terms

- https://www.code.on.ca/resource?field_subject_value_many_to_one=Drama&field_panel_value_many_to_one=All&term_node_tid_depth%5B3%5D=3&term_node_tid_depth%5B1%5D=1&term_node_tid_depth%5B10%5D=10
- [Theatre Glossary of Terms K-5](#)
- <https://docs.google.com/document/d/1IOjtp8lBJA6sSVIV1xchaO01Rr7kX-n7HCljFAnLGk/edit>

Assessments

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- Discuss student performances and document through anecdotal notes
- Pair Share
- Student Self Assessment
- Self reflection maps
- Peer Observation and Evaluation
- Critique final performance

Theater
Grades 6-8

Unit Overview:

Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting

Purpose

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for post-secondary success.

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New to the curriculum is the incorporation of Essential Standards and Proficiency Scales. An Essential Standard represents the minimum a student must learn to reach high levels of learning and is highlighted within this document in orange. The use of Proficiency Scales will guide teachers and students in understanding and achieving success within the Essential Standards. Unpacking the Essential Standards and developing the Proficiency Scales will be the work of Professional Learning Communities (PLCs).

2020 New Jersey Student Learning Standards - Visual and Performing Arts

1.4 Theatre Standards by the End of Grade 8

CREATING (Cr):

Anchor Standard 1: Generating and conceptualizing ideas.

Performance Expectations:

1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.

1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work.

1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.

Anchor Standard 2: Organizing and developing ideas.

Performance Expectations:

1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work.

1.4.8.Cr2b: Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre.

Anchor Standard 3: Refining and completing products.

Performance Expectations:

1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.

1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work.

1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.

PERFORMING (Pr):

Anchor Standard 4: Selecting, analyzing and interpreting work.

Performance Expectations:

1.4.8.Pr4a: Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.

1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Performance Expectations:

1.4.8.Pr5a: Examine how character relationships assist in telling the story of devised or scripted theatre work.

1.4.8.Pr5b: Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle.

Anchor Standard 6: Conveying meaning through art.

Performance Expectations:

1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience.

RESPONDING (Re):

Anchor Standard 7: Perceiving and analyzing products.

Performance Expectations:

1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work.

1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work.

Anchor Standard 8: Interpreting intent and meaning.

Performance Expectations:

1.4.8.Re8a: Investigate various critique methodologies and apply the knowledge to respond to a theatrical work.

1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work.

1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.

Anchor Standard 9: Applying criteria to evaluate products.

Performance Expectations:

1.4.8.Rea: Analyze how personal experiences affect artistic choices in a theatrical work.

1.4.8.Re9b: Identify and interpret how different cultural perspectives influence the evaluation of theatrical work.

1.4.8.Re9c: Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work.

CONNECTING (Cn):

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Performance Expectations:

1.4.8.Cn10a: Examine a community issue through multiple perspectives in a theatrical work.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Performance Expectations:

1.4.8.Cn11a: Research the story elements of a staged drama/theatre work about global issues, including climate change, and discuss how a playwright might have intended a theatrical work to be produced.

1.4.8.Cn11b: Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.

WIDA English Language Development Standards (ELDS)

ELDS 1- English Language learners communicate for **Social** and **Instructional** purposes within the school setting.
Prominent Key Uses: [ELD-6-8.Narrate](#); [ELD-SI.6-8.Inform](#); [ELD-SI.6-8.Explain](#); [ELD-SI.6-8.Argue](#)

Career Readiness, Life Literacies, and Key Skills

9.1 Financial Literacy by the end of grade 8

9.2 Career Awareness, Exploration, Preparation, and Training by the end of grade 8

9.4 Life Literacies and Key Skills by the end of grade 8

Grades 6-8 Theatre Unit

Artistic Process: Creating, Responding, Performing/Presenting/Producing, and Connecting

ESSENTIAL STANDARDS General knowledge and skills that students are to demonstrate:	ENDURING UNDERSTANDINGS Students will understand:	ESSENTIAL QUESTIONS Students will be able to answer the following:	PERFORMANCE EXPECTATIONS Students should be able to:	PRACTICE Steps students undergo in the process:
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CREATING				
<ul style="list-style-type: none"> ● Generating and conceptualizing ideas 	<ul style="list-style-type: none"> ● Theatre artists rely on intuition, curiosity, and critical inquiry. 	<ul style="list-style-type: none"> ● What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? 	<ul style="list-style-type: none"> ● Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work. ● Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work. ● Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work. 	<ul style="list-style-type: none"> ● Practices: Imagine, Envision
<ul style="list-style-type: none"> ● Organizing and developing ideas 	<ul style="list-style-type: none"> ● Theatre artists work to discover different ways of communicating meaning. 	<ul style="list-style-type: none"> ● How, when, and why do theatre artists' choices change? 	<ul style="list-style-type: none"> ● Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work. ● Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre. 	<ul style="list-style-type: none"> ● Plan, Construct
<ul style="list-style-type: none"> ● Refining and completing products 	<ul style="list-style-type: none"> ● Theatre artists refine their work and practice their craft through rehearsal. 	<ul style="list-style-type: none"> ● How do theatre artists transform and edit their initial ideas? 	<ul style="list-style-type: none"> ● Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance. ● Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work. ● Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work. 	<ul style="list-style-type: none"> ● Evaluate, Clarify, Realize
PERFORMING/PRESENTING/PRODUCING				
<ul style="list-style-type: none"> ● Selecting, analyzing, and interpreting work 	<ul style="list-style-type: none"> ● Theatre artists develop personal processes and skills for a performance or design. 	<ul style="list-style-type: none"> ● How do theatre artists fully prepare a performance or design? 	<ul style="list-style-type: none"> ● Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices. 	<ul style="list-style-type: none"> ● Choose, Rehearse

			<ul style="list-style-type: none"> ● Use a variety of technical elements to create a design for a rehearsal or theatre production. 	
<ul style="list-style-type: none"> ● Developing and refining techniques and models or steps needed to create products 	<ul style="list-style-type: none"> ● Theatre artists make choices to convey meaning. 	<ul style="list-style-type: none"> ● How do theatre artists use tools and techniques to communicate ideas and feelings? 	<ul style="list-style-type: none"> ● Examine how character relationships assist in telling the story of devised or scripted theatre work. ● Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle. 	<ul style="list-style-type: none"> ● Establish, Analyze
<ul style="list-style-type: none"> ● Conveying meaning through art 	<ul style="list-style-type: none"> ● Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience. 	<ul style="list-style-type: none"> ● What happens when theatre artists and audiences share creative experiences? 	<ul style="list-style-type: none"> ● Perform a rehearsed theatrical work for an audience. 	<ul style="list-style-type: none"> ● Share
RESPONDING				
<ul style="list-style-type: none"> ● Perceiving and analyzing products 	<ul style="list-style-type: none"> ● Theatre artists reflect to understand the impact of drama processes and theatre experiences. 	<ul style="list-style-type: none"> ● How do theatre artists comprehend the essence of drama processes and theatre experiences? 	<ul style="list-style-type: none"> ● Describe and record personal reactions to artistic choices in a theatrical work. ● Compare recorded personal and peer reactions to artistic choices in a theatrical work. 	<ul style="list-style-type: none"> ● Examine, Discern
<ul style="list-style-type: none"> ● Interpreting intent and meaning 	<ul style="list-style-type: none"> ● Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. 	<ul style="list-style-type: none"> ● How can the same work of art communicate different messages to different people? 	<ul style="list-style-type: none"> ● Investigate various critique methodologies and apply the knowledge to respond to a theatrical work. ● Justify the aesthetic choices created through the use of production elements in a theatrical work. ● Assess the impact of a theatrical work on a specific audience. 	<ul style="list-style-type: none"> ● Interpret
<ul style="list-style-type: none"> ● Applying criteria to evaluate products 	<ul style="list-style-type: none"> ● Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. 	<ul style="list-style-type: none"> ● How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? 	<ul style="list-style-type: none"> ● Analyze how personal experiences affect artistic choices in a theatrical work. ● Identify and interpret how different cultural perspectives influence the evaluation of theatrical work. ● Examine how the use of personal aesthetics, preferences and beliefs can be used to 	<ul style="list-style-type: none"> ● Critique

			discuss a theatrical work.	
CONNECTING				
<ul style="list-style-type: none"> ● Synthesizing and relating knowledge and personal experiences to create products 	<ul style="list-style-type: none"> ● Theatre artists allow awareness of interrelationships between self and others to inform their work. 	<ul style="list-style-type: none"> ● What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy? 	<ul style="list-style-type: none"> ● Examine a community issue through multiple perspectives in a theatrical work. 	<ul style="list-style-type: none"> ● Incorporate
<ul style="list-style-type: none"> ● Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding 	<ul style="list-style-type: none"> ● As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood. 	<ul style="list-style-type: none"> ● What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work? 	<ul style="list-style-type: none"> ● Research the story elements of a staged drama/theatre work about global issues, including climate change, and discuss how a playwright might have intended a theatrical work to be produced. ● Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work. 	<ul style="list-style-type: none"> ● Affect, Expand
Theatre Unit Curriculum Links				
World Theatre (about 7 weeks)	Click Here for Access			
Broadway (about 6 weeks)	Click Here for Access			
Elements of Theatre (about 6 weeks)	Click Here for Access			
Critique and Performance (about 6 weeks)	Click Here for Access			

Instructional Materials	
Core Instructional Materials	Supplemental Materials
<p>Pilot: Drama Works! Teaching System, Drama Education Network, 2014-2018, https://dramaed.net/</p>	<p>Teacher Resources</p> <ul style="list-style-type: none"> • Catterall, James, S. Doing Well and Doing Good by Doing Art. Imagination Group/I-Group Books, 2009. • Dawson, Kathryn and Lee, Bridget Kiger. Drama-Based Pedagogy, Intellect Bristol, UK/ Chicago, USA, 2018. • Johnson, Marty, McDonald, Timothy Allen and Ripley, Cynthia. The iTheatrics Method, GIA Publications, Inc, Chicago, 2017. • Telgemeier, Raina. Drama. Scholastic, 2012. <p>Ten Books That Promote Drama</p> <p><i>How to Stage a Catastrophe</i> by Rebecca Donnelly</p> <p><i>Better Nate Than Never</i> by Tim Federle</p> <p><i>Five, Six, Seven, Nate!</i> by Tim Federle</p> <p><i>Theater Shoes</i> by Noel Streatfeild</p> <p><i>Ballet Shoes</i> by Noel Streatfeild</p> <p><i>The Marvels</i> by Brian Selznick</p> <p><i>Matilda</i> by Roald Dahl</p> <p><i>James and the Giant Peach</i> by Roald Dahl</p> <p><i>Short</i> by Holly Goldberg Sloan</p> <p><i>Jake the Fake Keeps it Real</i> by Craig Robinson and Adam Mansbach</p> <p>Videos</p> <ul style="list-style-type: none"> • Elements of Drama • Elements of Drama Lesson Plan <p>Websites</p> <ul style="list-style-type: none"> • https://www.theatrefolk.com/blog/lesson-plans.drama.teachers/ • https://www.rcboe.org/cms/lib/GA01903614/Centricity/Domain/5069/the%20elements%20of%20drama.pdf • www.broadwayteachinggroup.com/lesson-plans

	<p><i>Suggested Plays</i></p> <ul style="list-style-type: none"> • The Effect of Gamma Rays On Man-in-the- Moon Marigolds by Paul Zindel • Our Town by Thornton Wilder • A Thousand Cranes by Kathryn Schultz Miller • Step on a Crack by Susan Zeder • Getting Near to Baby by Y. York • Wiley and the Hairy Man by Susan Zeder • Still Life with Iris by Steven Dietz • Selkie: Between Land and Sea by Laurie Brooks <p><i>Glossary of Terms</i></p> <ul style="list-style-type: none"> • <u>Theatre Glossary of Terms 6-12</u>
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Assessments
<p><i>* Assessments are multifaceted tools utilized throughout the school year. Based on when they are administered and the teacher’s intended use of information, assessments can serve several purposes: baseline data at the beginning of the year, progress monitoring throughout the year, or cumulative data at the end of the year.</i></p>
<ul style="list-style-type: none"> • Maintain a theater portfolio over time (paper or digital) • Processfolio (charts the development of a creation from beginning through the completed piece) • Evaluate informal in- class performances • Observe video evidence of student performances and document using teacher made rubrics • Maintain simple student-created rubrics. • Discuss student performances and document through anecdotal notes • Pair Share • Student Self Assessment • Self reflection maps • Peer Observation and Evaluation • Critique final performance

Interdisciplinary Connections:
Identified on Lesson Plan –
 → LAL/ELA
 → Math

- Science
- Social Studies
- World Languages
- Visual and Performing Arts
- Comprehensive Health & Physical Education
- Media Arts
- Music/Dance

LAL/ELA

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words
(Students will compare and contrast several dance performances/visuals in diverse formats)

Writing:

CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
(Students will write in their journals on a weekly basis and will also incorporate text in their dance assignments to enrich and reinforce concepts of the English language)

CCSS.ELA-LITERACY.CCRA.R.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating an understanding of the subject under investigation.
(Students will create written research projects about popular choreographers and dance styles)

Speaking and Listening:

CCSS.ELA-LITERACY.CCRA.SL.1 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.
(Students will participate in conversations and dance critiques expressing each others' ideas)

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

(Students will perform in class and have formal conversations about it using dance vocabulary words)

CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

(Students will present their digital performance on the Smartboard in class to have a rubric critique discussion)

ELA

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

(Examine performances and analyze symbolism)

NJSLSA.R7 Integrate and evaluate content presented in diverse media formats, including visually and quantitatively, as well as in words

(Students will evaluate performances in diverse formats)

NJSLSA.W6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others

(Students will use technology and the Internet to collaborate and to publish their own work)

MATH

CCSS.MATH.PRACTICE.MP6 Attend to precision

(Students will be more precise with their form and movement)

CCSS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning

(After being exposed to the Principles of Design, students will create dance patterns)

SCIENCE

• K-2-ETS1-2 Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem

(Students will create choreography sketches and physically reproduce them)

3-5-ETS1-1 Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.

(Students will choreograph dances based on specific criteria using a variety of props and spaces.)

Standards in Action: Climate Change

Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs;

By its very nature, art has the power to inform or draw attention to a specific topic. It is always about something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change.

For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change (e.g., impacts on human health, agriculture, food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape perception, students can New Jersey Department of Education June 2020 4 contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

TECHNOLOGY

Technology Standard 8.1 Computer Science

Technology Standard 8.2 Design Thinking

8.1.2.CS.1: Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.

8.1.5.DA.1: Collect, organize, and display data in order to highlight relationships or support a claim.

8.2.2.ED.3: Select and use appropriate tools and materials to build a product using the design process.

8.2.2.ITH.3: Identify how technology impacts or improves life.

8.2.2.ITH.4: Identify how various tools reduce work and improve daily tasks

8.2.2.NT.2: Brainstorm how to build a product, improve a designed product, fix a product that has stopped working, or solve a simple problem.

- 8.2.2.EC.1: Identify and compare technology used in different schools, communities, regions, and parts of the world
- 8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models.
- 8.2.5.ITH.4: Describe a technology/tool that has made the way people live easier or has led to a new business or career.
- 8.2.8.ED.2: Identify the steps in the design process that could be used to solve a problem.
- 8.2.8.ED.5: Explain the need for optimization in a design process

(Students will use technology such as ipads/chromebooks/PCs and dance websites to research and design props and costumes.. When appropriate they will collaborate with each other in small groups to work on performances. Students can use resources such as Mydancejournal.pdf and Arts Alive , and other apps on their Ipad to sketch out and brainstorm to create dance choreography. Teachers will use Smartboard and Ipads to introduce and demonstrate a lesson. Websites and apps teachers in the district will use throughout the district include:Gonoodle, JustDance, PBS <https://www.pbslearningmedia.org/subjects/the-arts/dance/>, and Youtube)

SOCIAL STUDIES

Social Studies Standard 6.3 Active Citizenship in the 21st Century:All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

- 6.1.5.GeoPP.1: Compare and contrast characteristics of regions in the United States based on culture, economics, and physical characteristics to understand the concept of regionalism.
- 6.1.5.GeoSV.2: Use maps to explain the impact of location and place on the relationships between places in New Jersey, the United States and other countries

(Students will be exposed to several backgrounds, cultures, religions, and groups of people to become well rounded learners Teachers use interactive maps when explaining different countries and cultures. Learning about various cultural dances or dance styles specific for a region or country.)

WORLD LANGUAGES

Individuals who effectively communicate in more than one language, with an appropriate understanding of cultural contexts, are globally literate and possess the attributes reflected in the mission and vision for world languages education that follow:

Mission: The study of another language and culture enables individuals, whether functioning as citizens or workers, to communicate face-to-face and by virtual means in appropriate ways with people from diverse cultures.

Vision: An education in world languages fosters a population that:

- Communicates in more than one language with the levels of language proficiency that are required to function in a variety of occupations and careers in the contemporary workplace.
- Exhibits attitudes, values, and skills that indicate a positive disposition and understanding of cultural differences and that enhance cross-cultural communication.
- Values language learning as a global literacy as well as for its long-term worth in fostering personal, work-related, and/or financial success in our increasingly interconnected world.

7.1.NL.IPRET.1: Identify a few memorized and practiced words contained in oral, viewed, and written chunks of language in culturally authentic materials when supported by visual cues such as pictures and gestures and text support such as bolded words, bulleted lists, and/or captions.

7.1.NL.IPERS.2: With the help of gestures and/or visuals, share with others basic needs on very familiar topics using memorized words and phrases that have been repeatedly practiced.

7.1.NL.IPERS.3: Tell others a few basic preferences and/or feelings using memorized words and phrases, often supported by gestures or visuals.

(Students will be exposed through Dance History to several backgrounds, cultures, and languages to become well rounded learners. Picture charts in the form of digital or hardcopies will be used in the art room for ESL learners)

COMPREHENSIVE HEALTH & PHYSICAL EDUCATION

2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hopping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

2.2.2.MSC.3: Demonstrate manipulative movements (e.g., throwing, catching, dribbling, running, kicking) while moving in personal and general space, time, directions, pathways and ranges.

2.2.2.MSC.4: Differentiate manipulative movements (e.g., throwing, catching, dribbling)

2.1.2.EH.4: Demonstrate strategies for managing one's own emotions, thoughts and behaviors.

2.1.2.EH.5: Explain healthy ways of coping with stressful situations

2.1.5.EH.3: Identify different feelings and emotions that people may experience and how they might express these emotions (e.g., anger, fear, happiness, sadness, hopelessness, anxiety).

2.1.5.EH.4: Identify behaviors that help to deal with difficult situations that can occur at home, in school, and/or in the community

and where to go for assistance.

2.2.2.N.1: Explore different types of foods and food groups.

2.2.2.N.2: Explain why some foods are healthier to eat than others.

2.2.2.N.3: Differentiate between healthy and unhealthy eating habits.

2.3.2.PS.1: Demonstrate personal habits and behaviors that contribute to keeping oneself and others healthy and the environment clean and safe.

2.3.2. PS.3: Recognize and demonstrate safety strategies to prevent injuries at home, school, in the community (e.g., traffic safety, bicycle/scooter safety, fire safety, poison safety, accident prevention)

(Students will be taught a variety of movements to express the core standards of the Dance Curriculum. Students will be taught how to safely use movement and their bodies to prevent injury, accidents, or fire. Students will use dance to manage, express, and regulate their emotions in a form of dance therapy.

MEDIA ARTS

1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling.

1.2.2.Cr1b: Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.

1.2.2.Cr1c: Explore form ideas for media art production with support.

1.2.2.Cr1d: Connect and apply ideas for media art production.

1.2.2.Cr1e: Choose ideas to create plans for media art production.

1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.

(Students will use different forms of media applications to create an atmosphere for each of their performances They will also design costumes and sets for upcoming routines and performances. Students will use chromebooks and Ipads for recording performances, dance history, background knowledge and research for dance styles.)

MUSIC

1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas

(Students create routines that demonstrate different musical, historicals, and cultural movements based on a variety of music.)

Integration of 21st Century Skills through NJSLS 9:

New Jersey's Standard 9 is composed of the Career Readiness, Life Literacies, and Key Skills

- Mission- Career readiness, life literacies, and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.
- This standard will be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.
- Vision- An education in career readiness, life literacies, and key skills fosters a population that:
 - Continually self-reflects and seeks to improve the essential life and career practices that lead to success;
 - Uses effective communication and collaboration skills and resources to interact with a global society;
 - Possesses financial literacy and responsibility at home and in the broader community;
 - Plans, executes, and alters career goals in response to changing societal and economic conditions; and
 - Seeks to attain skill and content mastery to achieve success in a chosen career path.

9.1 Financial Literacy Themes

- Civic Financial Responsibility
- Financial Institutions
- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile

9.2 Career Awareness, Exploration, Preparation and Training Themes

- Career Awareness and Planning

9.4 Career Readiness, Life Literacies and Key Skills Themes

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness
- Information and Media Literacy
- Technology Literacy
- Career Readiness, Life Literacy, and Key Skills Practices

NJSLS Standard 9 is integrated across the K-8 curriculum in various subject areas, where appropriate. Lessons could include:

- working collaboratively to solve problems
- comparing and contrasting
- classroom debates and negotiations
- speaking and listening skills
- networking
- customizing resumes and references
- questioning techniques
- communicating clearly and effectively, with reason
- employ valid and reliable research strategies
- accept and integrating criticism and feedback
- utilize critical thinking to make sense of problems and persevere in solving them
- use technology to enhance productivity
- In addition, a yearly career fair will be conducted along with a career interest inventory.

The integration of 21st century skills will be identified on lesson plans.

Career Readiness, Life Literacies, and Key Skills

- Act as a responsible and contributing community members and employee.
- Attend to financial well-being
- Consider the environmental, social and economic impacts of decisions
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration and communicate effectively.
- Work productively in teams while using cultural/global competence.

Standards in Action: Climate Change

- The NJSLS-CLKS includes the skills, knowledge and practices necessary for success in an increasingly complex world and changing natural environment. Climate change is included in these standards. Collaborating to solve a problem, approaching a solution with innovation, and determining the validity of a source of information are all essential skills required in the standards and necessary for students to maintain awareness of and successfully address climate change. Climate change can be integrated into the teaching of these standards in a few ways. For example, middle school students could develop a plan for implementing an environmentally focused project in the local community such as protecting a wetland or developing an urban greenway along a stream. The plan would include goals, priorities and necessary resources. In a career and technical education program, as a part of a green building design integrated project, students could explore various sustainable and reclaimed products used for construction. After researching several sources, students would create a collage of information, share with their classmates and take notes on new products and ideas.

New Jersey's Standard 9.1 Financial Literacy

- This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
- Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.
- This standard would be addressed via read alouds, STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, higher order thinking and questioning strategies, and by hosting a career fair each year.

- Resources-[My Classroom Economy](#) link
 - Free Experiential learning / Financial Literacy
 - [My Classroom Economy Resource](#)

New Jersey's Standard 9.2 Career Awareness, Exploration, and Preparation

- This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

New Jersey's Technology Standard 9.3 Career and Technical Education

- All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

Standard 9.3 is broken into the following strands:

- Strand A: Career Awareness (met by Grade 4)
- Strand B: Career Exploration (met by Grade 8)
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

Standard 9.4 Life Literacies and Key Skills.

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.

Personal Financial Literacy:

- New Jersey's Standard 9.1 Personal Financial Literacy
 - This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
 - Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

Theme 1: Civic Financial Responsibility

- This idea will be addressed via read alouds, researching various civic duties and responsibilities, delineating classroom jobs, project based learning activities on volunteering and giving back to the community

Theme 2: Financial Institutions

- This standard will be addressed via read alouds, STEAM and problem solving activities, analysis of informational text (primary and secondary)

Theme 3: Financial Psychology

- This standard will be addressed via STEAM and problem solving activities, having a classroom token economy, personal reflections on spending habits and emotional well-being

Theme 4: Planning and Budgeting

- This standard will be addressed via STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, analysis of informational texts regarding savings accounts

Theme 5: Risk Management

- This standard will be addressed via the use of read alouds regarding insurance, higher order thinking and questioning techniques regarding when insurance is needed

Theme 6: Economic and Government Influences (Grades 5- 8)

- This standard will be addressed via read alouds, research and debates on taxation, research on the history of taxation, defining trade practices throughout American history, determining state and federal financial laws.

Theme 7: Credit Profile (Grades 5th- 8th)

- This standard will be addressed via read alouds, analysis of informational texts, compare and contrasting product prices, classroom discussions on credit score

Career Awareness, Exploration and Preparation

New Jersey's Standard 9.2 Career Awareness, Exploration, and Preparation

- This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

Theme 1: Career Awareness and Planning

- This standard will be addressed via the use of read alouds regarding occupations, defining individual skills, training, and knowledge required for various occupations and higher education, determining incomes associated with various careers, compare and contrast of public, private and entrepreneurial occupations

Career Readiness, Life Literacies, and Key Skills

Standard 9.4 Life Literacies and Key Skills.

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.

Theme 1: Creativity and Innovation

- This standard will be addressed via read alouds, project based learning assignments, think-a-louds, classroom collaboration activities, perspective- taking assignments, and problem solving assignments as they relate to career readiness

Theme 2: Critical thinking and problem solving

- This standard will be addressed via read alouds, project based learning assignments, research assignments, compare and contrast activities, multi-solution project based learning assignments, local, national, and global research projects based on current events

Theme 3: Digital Citizenship

- This standard will be addressed via read alouds, project based learning assignments, research assignments, primary and secondary resource analysis, citation assignments, online safety and research assignments, student presentations, collaborative activities, outcome based assignments regarding technology safety

Theme 4: Global and Cultural Awareness

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, cultural awareness activities,

Theme 5: Information and Media Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, Google Scholar assignments, Google Suite activities, analysis of media bias assignments

Theme 6: Technology Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, use of Google Docs and Microsoft Word assignments, Google Suite Slides and Microsoft Powerpoint assignments, Google Sheets and Microsoft Excel assignments, current events assignments

Career Ready Practices:

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

Integration and Focus -

- Our career programs are focused on STEAM based practices, meaning all lessons are hands-on and introduce students to high interest, STEM-based careers.
- With our career programs, students learn how the concepts and topics they learn in school are related to the real world. And, all lessons are experiential and use simple supplies, no text book or handout is used.
- The career programs will utilize videos, magazines, presenters, internet search engines, hands on projects, and experiments that focus on topics that link student learning to various career options.

Technology through NJSLs and Career Education

Identified on Lesson Plan –

- Standards
→ New Jersey's Technology Standards 8.1 Educational Technology 8.2 Technology, → New Jersey's Technology Standards 8.2 Technology, Engineering, Design and Computational Thinking blended to provide college and career readiness skills.

Financial Literacy Themes

- Civic Financial Responsibility
- Financial Institutions
- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile.

Career Awareness, Exploration, Preparation and Training Themes

- Career Awareness and Planning

Career Readiness, Life Literacies and Key Skills Themes

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness

- Information and Media Literacy
- Technology Literacy
- Career Readiness, Life Literacy, and Key Skills Practices
- Mission
 - Readiness in this century demands that students actively engage in critical thinking, communication, collaboration, and creativity.
 - Technology empowers students with real-world data, tools, experts and global outreach to actively engage in solving meaningful problems in all areas of their lives.
 - The power of technology discretely supports all curricular areas and multiple levels of mastery for all students.
- Vision
 - The design process builds in our students the recognition that success is not merely identifying a problem but working through a process and that failure is not an end but rather a point for reevaluation. Whether applied as a skill in product development, in the learning environment, in daily life, in a local or more global arena, the design process supports students in their paths to becoming responsible, effective citizens in college, careers and life.
 - Computational thinking provides an organizational means of approaching life and its tasks. It develops an understanding of technologies and their operations and provides students with the ability to build and create knowledge and new technologies.

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

(Students will use iPads, Internet, software programs, Pcs, digital cameras and chromebooks to create original digital artwork and this can prepare them for a future career)

8.2.2.B.4 Identify how the ways people live and work has changed because of technology

(Have oral discussion with students how the demand for graphic design is growing more than traditional mediums such as black and white photography, oil painting, charcoal drawings, etc. This can influence their career making choices)

Additional Content-Specific Information/Resources –

- National / International Technology Student Standards

- 8.1 Educational Technology
 - [International Society for Technology in Education \(ISTE\) Standards for Student](#)
 - [American Association of School Librarians \(AASL\) Student Standards for the 21st-Century Learner](#)
 - [Common Sense Student Standards Alignment in the K-12 Digital Citizenship Curriculum](#)
- 8.2 Technology Education, Engineering, Design and Computational Thinking - Programming
 - [K12 Computer Science Student Framework Statements by Grade Band](#)
 - [International Technology and Engineering Educators Association Standards for Technological Literacy](#)

Diversity, Equity, & Inclusion

Inclusion in Performing Arts Education

The National Core Arts Standards for Performing Art and their accompanying Model Cornerstone Assessment (MCA) allow the structured flexibility for meeting the needs of a diverse student audience. This agile approach to the MCA is necessary for including those experiencing a range of (dis)abilities, from gifted and-talented to moderate and severe disabilities, within the visual art classroom.

Regardless of (dis)ability, most students will be able to achieve the goals set forth in the National Core Arts Standards for Performing Art, as long as art educators are working collaboratively with them, their special educators, their parents, and paraeducators toward implementing inclusion strategies to meet special educational needs. The Guiding Principles included on this [website](#) for arts teachers for teaching and assessing students experiencing disabilities include:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual learners
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance. Explanations for each guideline will be

provided

It is important that the inclusive art educator (a) knows and understands the student's individualized education program (IEP) and (b) works alongside the special educator in devising inclusion and assessment strategies toward educating students in the least restrictive environment. The principles for Universal Design in Learning (UDL) are helpful to art teachers in envisioning educational strategies and assessments that include all learners. UDL principles include:

- Representing information in multiple formats and media
- Providing multiple pathways for students' actions and expressions
- Providing multiple ways to engage students' interests and motivation

Art teachers who are respectful of differences and who seek to provide a fully inclusive educational community may choose to view their classrooms as sites of participatory action research. In this way, they continually document, evaluate, and interpret their teaching approaches, and student learning, reflecting upon ways to modify educational practices toward the inclusion of all. Included in the Model Cornerstone Assessments are some inclusion and assessment strategies that are in keeping with principles for UDL.

18A:35-4.36a Curriculum to include instruction on diversity and inclusion.

1. a. Beginning in the 2021-2022 school year, each school district shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.

b. The instruction shall:

- (1) highlight and promote diversity, including economic diversity, equity, inclusion, tolerance, and belonging in connection with gender and sexual orientation, race and ethnicity, disabilities, and religious tolerance;
- (2) examine the impact that unconscious bias and economic disparities have at both an individual level and on society as a whole; and
- (3) encourage safe, welcoming, and inclusive environments for all students regardless of race or ethnicity, sexual and gender identities, mental and physical disabilities, and religious beliefs.

c. The Commissioner of Education shall provide school districts with sample learning activities and resources designed to promote diversity and inclusion.

2. This act shall take effect immediately.

Amistad Law: N.J.S.A. 18A 52:16A-88

Every board of education shall incorporate the information regarding the contributions of AfricanAmericans to our country

in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

Inclusion of LGBTQ+ and Individuals with Disabilities Inclusive Curriculum

18A:35-4.35: History of disabled and LGBT persons included in middle and high school curriculum.

1. A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards.

18A:35-4.36 Policies, procedures pertaining to inclusive instructional materials.

2. A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of section 1 of this act. When adopting instructional materials for use in the schools of the district, a board of education shall adopt inclusive instructional materials that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, where appropriate.

3. This act shall take effect immediately and shall first apply to the 2020-2021 school year.

- Awareness and Application of NJ Transgender Student Guidance for School Districts-

- From NJ-S1569:

Incorporations of “...inclusive instructional materials... that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, where appropriate.”

- <https://nj.gov/education/students/safety/sandp/transgender/Guidance.pdf> :

1. Definitions
2. Student-Centered Approach
3. Safe and Supportive Environment
4. Confidentiality and Privacy
5. School records

6. Activities With respect to gender-segregated classes or athletic activities, including intramural and interscholastic athletics, all students must be allowed to participate in a manner consistent with their gender identity.
7. Use of Facilities
8. Resources

Asian American and Pacific Islanders:

History, Culture, and Perspectives: Continuity and Change Change and continuity over time require assessing similarities and differences between historical periods and between the past and present. It also involves understanding how a change in one area of life relates to a change in other areas, bringing together political, economic, intellectual, social, cultural and other factors. Understanding the interrelation of patterns of change requires evaluating the context within which events unfolded in order not to view events in isolation, and to be able to assess the significance of specific individuals, groups, and developments.

By the end of eight grade, students will learn to be respectful and understanding of the views of others helps one learn about various perspectives, thoughts, and cultures. Students will also recognize the perspectives of people in the present and shape interpretations of the past.

Resources: <https://makeusvisible.wixsite.com/newjersey>

(Throughout the school year students learn about diversity and acceptance. The theatre space is a safe space and inclusive. We celebrate diverse months such as, Black History , International Women, Asian Pacific Islander, and Pride Months by learning about dances, choreographers, choreography, styles, and cultural correspondences to each specific month)

Social and Emotional Learning

Arts Education and Social and Emotional Learning Framework: A Synergistic Pairing

The Arts Education and Social and Emotional Learning (SEL) Framework is designed to illuminate the intersection between arts education and social emotional learning to allow for the intentional application of appropriate teaching and learning strategies, with the overarching goal of enhancing Arts Education.

Arts Educators often address different aspects of the SEL in their everyday practice either through individual or across multiple competencies (self awareness, self-management, social awareness, relationship skills, and responsible decision making). In some

cases, these competencies are being addressed in a tacit way, without making explicit connections to the visual and performing arts standards.

This framework is the result of careful consideration of the synergistic connections between the five SEL competencies and the eleven anchor standards in the visual and performing arts. The essential questions and enduring understandings that resulted from a detailed crosswalk provide a clear understanding of these connections. The Framework, including lesson examples, provides Arts Educators a greater understanding of how SEL connects to and influences the artistic process. The Arts Education and Social and Emotional Learning Framework is designed to empower Arts Educators to intentionally embed social-emotional learning.

Go to: <http://selarts.org>

(Students will have the opportunity to express themselves through art therapy. Once lessons are completed they will have time to doodle or use other varieties of art mediums to calm their bodies and minds. Throughout the year, there will be morning meetings and character traits of the month to touch base on Social and Emotional Learning. Guidance counselors are available to teach mini-lessons on this subject area)

New Jersey Core Curriculum Content Standards - Visual and Performing Arts

The NJSLS-VPA consists of artistic processes, anchor standards, practices, and performance expectations. The artistic processes: creating, performing/presenting/producing, responding, and connecting, are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts learning and making are realized across the five arts disciplines.

Eleven anchor standards describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the five artistic processes.

Creating

- Anchor Standard 1: Conceptualizing and generating ideas.
- Anchor Standard 2: Organizing and developing ideas.
- Anchor Standard 3: Refining and completing products.

Performing/Presenting/Producing

- Anchor Standard 4: Developing and refining techniques and models or steps needed to create products.
- Anchor Standard 5: Selecting, analyzing and interpreting work.
- Anchor Standard 6: Conveying meaning through art.

Responding

- Anchor Standard 7: Perceiving and analyzing products.
- Anchor Standard 8: Applying criteria to evaluate products.
- Anchor Standard 9: Interpreting intent and meaning.

Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
- Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Artistic Processes

The New Jersey Student Learning Standards- Visual and Performing Arts focus on nurturing artistic literacy through student engagement in the four Artistic Processes. The Artistic Processes are the cognitive and physical actions by which arts learning and making are realized:

- Creating: Conceiving and developing new artistic ideas and work
- Performing / Presenting / Producing:
 - Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation
 - Presenting (visual arts): Interpreting and sharing artistic work
 - Producing (media arts): Realizing and presenting artistic ideas and work
- Responding: Understanding and evaluating how the arts convey meaning
- Connecting: Relating artistic ideas and work with personal meaning and external context

Practices

The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes. There are subtle differences in the practices that reflect the nuances of each of the respective arts disciplines.

THEATRE													
CREATING	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry. Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?												CREATING
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Cr1.1.PK.	TH:Cr1.1.K.	TH:Cr1.1.1.	TH:Cr1.1.2.	TH:Cr1.1.3.	TH:Cr1.1.4.	TH:Cr1.1.5.	TH:Cr1.1.6.	TH:Cr1.1.7.	TH:Cr1.1.8.	TH:Cr1.1.I.	TH:Cr1.1.II.	TH:Cr1.1.III.
Envision/Conceptualize	a. With prompting and support, transition between imagination and reality in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential choices characters could make in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Create roles, imagined worlds , and improvised stories in a drama/theatre work.	a. Articulate the visual details of imagined worlds , and improvised stories that support the given circumstances in a drama/theatre work.	a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.	a. Identify possible solutions to staging challenges in a drama/theatre work.	a. Investigate multiple perspectives and solutions to staging challenges in a drama/theatre work.	a. Imagine and explore multiple perspectives and solutions to staging problems in a drama/theatre work.	a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions , and technologies to create the visual composition of a drama/theatre work.
	b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, use non-representational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize costumes and props in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to conceptualize scenery in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.	b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.	b. Propose design ideas that support the story and given circumstances in a drama/theatre work.	b. Identify solutions to design challenges in a drama/theatre work.	b. Explain and present solutions to design challenges in a drama/theatre work.	b. Imagine and explore solutions to design challenges of a performance space in a drama/theatre work.	b. Explore the impact of technology on design choices in a drama/theatre work.	b. Understand and apply technology to design solutions for a drama/theatre work.	b. Create a complete design for a drama/theatre work that incorporates all elements of technology.
			c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters might move and speak to support the story and given circumstances in a drama/theatre work.	c. Imagine how a character might move to support the story and given circumstances in a drama/theatre work.	c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/theatre work.	c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a drama/theatre work.	c. Develop a scripted or improvised character by articulating the character's inner thoughts , objectives , and motivations in a drama/theatre work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.	c. Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Theatre artists work to discover different ways of communicating meaning. Essential Question(s): How, when, and why do theatre artists' choices change?													CREATING
	PreK TH:Cr2-PK.	K TH:Cr2-K.	1 TH:Cr2-I.	2 TH:Cr2-II.	3 TH:Cr2-III.	4 TH:Cr2-IV.	5 TH:Cr2-V.	6 TH:Cr2-VI.	7 TH:Cr2-VII.	8 TH:Cr2-VIII.	HS Proficient TH:Cr2-I.	HS Accomplished TH:Cr2-II.	HS Advanced TH:Cr2-III.	
Develop	a. With prompting and support, contribute through gestures and words to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, interact with peers and contribute to dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the development of a sequential plot in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for a drama/theatre work.	a. Collaborate to devise original ideas for a drama/theatre work by asking questions about characters and plots .	a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances .	a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.	a. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work.	a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.	a. Develop and synthesize original ideas in a drama/theatre work utilizing critical analysis, historical and cultural context, research, and western or non-western theatre traditions.	Develop
	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, express original ideas in dramatic play or a guided drama experience (e.g., creative drama, process drama, story drama).	b. With prompting and support, participate in group decision making in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Contribute ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work.	b. Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers.	b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.	b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.	b. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.	b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.	b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.	b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.	

CREATING	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal. Essential Question(s): How do theatre artists transform and edit their initial ideas?													CREATING
	PreK TH:Cr3.1.PK.	K TH:Cr3.1.K.	1 TH:Cr3.1.I.	2 TH:Cr3.1.II.	3 TH:Cr3.1.III.	4 TH:Cr3.1.IV.	5 TH:Cr3.1.V.	6 TH:Cr3.1.VI.	7 TH:Cr3.1.VII.	8 TH:Cr3.1.VIII.	HS Proficient TH:Cr3.1.I.	HS Accomplished TH:Cr3.1.II.	HS Advanced TH:Cr3.1.III.	
Rehearse	a. With prompting and support, answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the adaptation of the plot in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to the adaptation of dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.	a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.	a. Articulate and examine choices to refine a devised or scripted drama/theatre work.	a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.	a. Use repetition and analysis in order to revise devised or scripted drama/theatre work.	a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.	a. Use the rehearsal process to analyze the dramatic concept and technical design elements of a devised or scripted drama/theatre work.	a. Refine, transform, and re-imagine a devised or scripted drama/theatre work using the rehearsal process to invent or re-imagine style, genre, form, and conventions.	Rehearse
			b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.	b. Develop physical and vocal exercise techniques for an improvised or scripted drama/theatre work.	b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.	b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.	b. Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted drama/theatre work.	b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.	b. Use research and script analysis to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.	b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.	
			c. Collaborate to imagine multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.	c. Collaborate on solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Create innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.	c. Explore a planned technical design process for a devised or scripted drama/theatre work.	c. Consider multiple planned technical design elements during the rehearsal process for a devised or scripted drama/theatre work.	c. Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted drama/theatre work.	c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.	c. Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.	c. Apply a high level of technical proficiencies to the rehearsal process to support the story and emotional impact of a devised or scripted drama/theatre work.	

THEATRE														
Performing	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Theatre artists make strong choices to effectively convey meaning. Essential Question(s): Why are strong choices essential to interpreting a drama or theatre piece?												Performing	
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished		HS Advanced
	TH:Pr4.1.PK.	TH:Pr4.1.K.	TH:Pr4.1.1.	TH:Pr4.1.2.	TH:Pr4.1.3.	TH:Pr4.1.4.	TH:Pr4.1.5.	TH:Pr4.1.6.	TH:Pr4.1.7.	TH:Pr4.1.8.	TH:Pr4.1.I.	TH:Pr4.1.II.		TH:Pr4.1.III.
Select	a. With prompting and support, identify characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Describe a story's character actions and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Interpret story elements in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Apply the elements of dramatic structure to a story and create a drama/theatre work.	a. Modify the dialogue and action to change the story in a drama/theatre work.	a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.	a. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.	a. Consider various staging choices to enhance the story in a drama/theatre work.	a. Explore different pacing to better communicate the story in a drama/theatre work.	a. Examine how character relationships assist in telling the story of a drama/theatre work.	a. Discover how unique choices shape believable and sustainable drama/ theatre work.	a. Apply reliable research of directors' styles to form unique choices for a directorial concept in a drama/theatre work.	Select
			b. Use body, face, gestures , and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Investigate how movement and voice are incorporated into drama/theatre work.	b. Make physical choices to develop a character in a drama/theatre work.	b. Use physical choices to create meaning in a drama/theatre work.	b. Experiment with various physical choices to communicate character in a drama/theatre work.	b. Use various character objectives in a drama/theatre work.	b. Use various character objectives and tactics in a drama/theatre work to overcome an obstacle.	b. Shape character choices using given circumstances in a drama/theatre work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a drama/theatre work.	b. Apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work.	

Performing	Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design. Essential Question(s): What can I do to fully prepare a performance or technical design?													Performing
	PreK TH:Pr5.1.PK.	K TH:Pr5.1.K.	1 TH:Pr5.1.I.	2 TH:Pr5.1.2.	3 TH:Pr5.1.3.	4 TH:Pr5.1.4.	5 TH:Pr5.1.5.	6 TH:Pr5.1.6.	7 TH:Pr5.1.7.	8 TH:Pr5.1.8.	HS Proficient TH:Pr5.1.I.	HS Accomplished TH:Pr5.1.II.	HS Advanced TH:Pr5.1.III.	
Prepare	a. With prompting and support, understand that imagination is fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, understand that voice and sound are fundamental to dramatic play and guided drama experiences (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify and understand that physical movement is fundamental to guided drama experiences (e.g., process drama, story drama, creative drama).	a. Demonstrate the relationship between and among body, voice, and mind in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.	a. Practice selected exercises that can be used in a group setting for drama/theatre work.	a. Choose acting exercises that can be applied to a drama/theatre work.	a. Recognize how acting exercises and techniques can be applied to a drama/theatre work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.	a. Use a variety of acting techniques to increase skills in a rehearsal or drama/theatre performance.	a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.	a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.	a. Use and justify a collection of acting exercises from reliable resources to prepare a believable and sustainable performance.	Prepare
	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, explore and experiment with various technical elements in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, identify technical elements that can be used in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Explore technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify the basic technical elements that can be used in drama/theatre work.	b. Propose the use of technical elements in a drama/theatre work.	b. Demonstrate the use of technical elements in a drama/theatre work.	b. Articulate how technical elements are integrated into a drama/theatre work.	b. Choose a variety of technical elements that can be applied to a design in a drama/theatre work.	b. Use a variety of technical elements to create a design for a rehearsal or drama/theatre production.	b. Use researched technical elements to increase the impact of design for a drama/theatre production.	b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.	b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.	
Performing	Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience. Essential Question(s): What happens when theatre artists and audiences share a creative experience?													Performing
	PreK TH:Pr6.1.PK.	K TH:Pr6.1.K.	1 TH:Pr6.1.I.	2 TH:Pr6.1.2.	3 TH:Pr6.1.3.	4 TH:Pr6.1.4.	5 TH:Pr6.1.5.	6 TH:Pr6.1.6.	7 TH:Pr6.1.7.	8 TH:Pr6.1.8.	HS Proficient TH:Pr6.1.I.	HS Accomplished TH:Pr6.1.II.	HS Advanced TH:Pr6.1.III.	
Share, Present	a. With prompting and support, engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.	a. Practice drama/theatre work and share reflections individually and in small groups.	a. Share small-group drama/theatre work, with peers as audience.	a. Present drama/theatre work informally to an audience.	a. Adapt a drama/theatre work and present it informally for an audience.	a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.	a. Perform a rehearsed drama/theatre work for an audience.	a. Perform a scripted drama/theatre work for a specific audience.	a. Present a drama/theatre work using creative processes that shape the production for a specific audience.	a. Present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.	Share, Present

THEATRE													
Responding	Anchor Standard 7: Perceive and analyze artistic work												
	Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.												
	Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?												
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Re7.1.PK.	TH:Re7.1.K.	TH:Re7.1.1.	TH:Re7.1.2.	TH:Re7.1.3.	TH:Re7.1.4.	TH:Re7.1.5.	TH:Re7.1.6.	TH:Re7.1.7.	TH:Re7.1.8.	TH: Re7.1.I.	TH: Re7.1.II.	TH: Re7.1.-III.
Reflect	a. With prompting and support, recall an emotional response in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recall choices made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Understand why artistic choices are made in a drama/theatre work.	a. Identify artistic choices made in a drama/theatre work through participation and observation.	a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.	a. Describe and record personal reactions to artistic choices in a drama/theatre work.	a. Compare recorded personal and peer reactions to artistic choices in a drama/ theatre work.	a. Apply criteria to the evaluation of artistic choices in a drama/theatre work.	a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.	a. Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

Responding	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. Essential Question(s): How can the same work of art communicate different messages to different people?													Responding
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced	
	TH:Re8.1.PK.	TH:Re8.1.K.	TH:Re8.1.1.	TH:Re8.1.2.	TH:Re8.1.3.	TH:Re8.1.4.	TH:Re8.1.5.	TH:Re8.1.6.	TH:Re8.1.7.	TH:Re8.1.8.	TH:Re8.1.I.	TH:Re8.1.II.	TH:Re8.1.III.	
Interpret	a. With prompting and support, explore preferences in dramatic play , guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. With prompting and support, identify preferences in dramatic play , a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or age-appropriate theatre performance.	a. Consider multiple personal experiences when participating in or observing a drama/theatre work.	a. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.	a. Justify responses based on personal experiences when participating in or observing a drama/theatre work.	a. Explain how artists make choices based on personal experience in a drama/theatre work.	a. Identify the artistic choices made based on personal experience in a drama/theatre work.	a. Recognize and share artistic choices when participating in or observing a drama/theatre work.	a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.	a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.	a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.	Interpret
	b. With prompting and support, name and describe characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, name and describe settings in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Identify causes of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama).	b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.	b. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives.	b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.	b. Identify cultural perspectives that may influence the evaluation of a drama/theatre work.	b. Describe how cultural perspectives can influence the evaluation of drama/theatre work.	b. Analyze how cultural perspectives influence the evaluation of a drama/theatre work.	b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.	b. Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.	b. Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.	
			c. Explain or use text and pictures to describe how personal emotions and choices compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Explain or use text and pictures to describe how others' emotions and choices may compare to the emotions and choices of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Examine how connections are made between oneself and a character's emotions in drama/theatre work.	c. Identify and discuss physiological changes connected to emotions in drama/ theatre work.	c. Investigate the effects of emotions on posture, gesture , breathing, and vocal intonation in a drama/theatre work.	c. Identify personal aesthetics, preferences, and beliefs through participation in or observation of drama/ theatre work.	c. Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a drama/theatre work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.	c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.	c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.	

Responding	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?													Responding
	PreK TH-Re9.1.PK.	K TH-Re9.1.K.	1 TH-Re9.1.I.	2 TH-Re9.1.2.	3 TH-Re9.1.3.	4 TH-Re9.1.4.	5 TH-Re9.1.5.	6 TH-Re9.1.6.	7 TH-Re9.1.7.	8 TH-Re9.1.8.	HS Proficient TH-Re9.1.I.	HS Accomplished TH-Re9.1.II.	HS Advanced TH-Re9.1.III.	
Evaluate	a. With prompting and support, actively engage in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, actively engage with others in dramatic play or a guided drama experience ((e.g., process drama, story drama, creative drama).	a. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Collaborate on a scene in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Understand how and why groups evaluate drama/theatre work.	a. Propose a plan to evaluate drama/theatre work.	a. Develop and implement a plan to evaluate drama/theatre work.	a. Use supporting evidence and criteria to evaluate drama/theatre work.	a. Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.	a. Respond to a drama/ theatre work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.	Evaluate
			b. Identify props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.	b. Consider and analyze technical elements from multiple drama/theatre works.	b. Investigate how technical elements may support a theme or idea in a drama/theatre work.	b. Assess how technical elements represent the theme of a drama/theatre work.	b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Apply the production elements used in a drama/theatre work to assess aesthetic choices.	b. Consider the aesthetics of the production elements in a drama/theatre work.	b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for the same drama/theatre work.	
			c. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Describe how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).	c. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.	c. Observe how a character's choices impact an audience's perspective in a drama/theatre work.	c. Recognize how a character's circumstances impact an audience's perspective in a drama/theatre work.	c. Identify a specific audience or purpose for a drama/theatre work.	c. Identify how the intended purpose of a drama/theatre work appeals to a specific audience.	c. Assess the impact of a drama/theatre work on a specific audience.	c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.	c. Verify how a drama/theatre work communicates for a specific purpose and audience.	c. Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.	

THEATRE													
Connecting	Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work. Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?												Connecting
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Cn10.1.PK.	TH:Cn10.1.K.	TH:Cn10.1.1.	TH:Cn10.1.2.	TH:Cn10.1.3.	TH:Cn10.1.4.	TH:Cn10.1.5.	TH:Cn10.1.6.	TH:Cn10.1.7.	TH:Cn10.1.8.	TH:Cn10.1.I.	TH:Cn10.1.II.	TH:Cn10.1.III.
Empathize	a. With prompting and support, identify similarities between a story and personal experience in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify similarities between characters and oneself in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify character emotions in a guided drama experience (e.g., process drama, story drama, creative drama) and relate it to personal experience.	a. Relate character experiences to personal experiences in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.	a. Explain how drama/theatre connects oneself to a community or culture.	a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.	a. Examine a community issue through multiple perspectives in a drama/theatre work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.	a. Choose and interpret a drama/theatre work to reflect or question personal beliefs.	a. Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
Connecting	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood. Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?												Connecting
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced
	TH:Cn11.1.PK.	TH:Cn11.1.K.	TH:Cn11.1.1.	TH:Cn11.1.2.	TH:Cn11.1.3.	TH:Cn11.1.4.	TH:Cn11.1.5.	TH:Cn11.1.6.	TH:Cn11.1.7.	TH:Cn11.1.8.	TH:Cn11.1.I.	TH:Cn11.1.II.	TH:Cn11.1.III.
Interrelate	a. With prompting and support, use skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify skills and knowledge from other areas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Apply skills and knowledge from different art forms and content areas in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify connections to community, social issues and other content areas in drama/theatre work.	a. Respond to community and social issues and incorporate other content areas in drama/theatre work.	a. Investigate historical, global and social issues expressed in drama/theatre work.	a. Identify universal themes or common social issues and express them through a drama/theatre work.	a. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a drama/theatre work with a particular cultural, global, or historic context.	a. Use different forms of drama/theatre work to examine contemporary social, cultural, or global issues.	a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.	a. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.	a. Develop a drama/theatre work that identifies and questions cultural, global, and historic belief systems.

Connecting	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work. Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?													Connecting
	PreK	K	1	2	3	4	5	6	7	8	HS Proficient	HS Accomplished	HS Advanced	
	TH:CN11.2.PK.	TH:CN11.2.K.	TH:CN11.2.1.	TH:CN11.2.2.	TH:CN11.2.3.	TH:CN11.2.4.	TH:CN11.2.5.	TH:CN11.2.6.	TH:CN11.2.7.	TH:CN11.2.8.	TH:CN11.2.I.	TH:CN11.2.II.	TH:CN11.2.III.	
Research	a. With prompting and support, identify stories that are similar to one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, identify stories that are different from one another in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided drama experience (e.g., process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to drama/theatre work.	a. Investigate cross-cultural approaches to storytelling in drama/theatre work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a drama/theatre work.	a. Research and analyze two different versions of the same drama/theatre story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a drama/theatre work to be produced.	a. Research the story elements of a staged drama/theatre work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.	a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.	a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.	Research
	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, tell a short story in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).	b. Examine how artists have historically presented the same stories using different art forms, genres , or drama/theatre conventions .	b. Compare the drama/theatre conventions of a given time period with those of the present.	b. Identify historical sources that explain drama/theatre terminology and conventions .	b. Investigate the time period and place of a drama/theatre work to better understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a drama/theatre work.	b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.	b. Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.	b. Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.	



GLOSSARY for National Core Arts: Theatre STANDARDS

Acting techniques

Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance

Believability

Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

Character traits

Observable embodied actions that illustrate a character’s personality, values, beliefs, and history

Conflict

The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

Creative processes

The application of production and technical elements (see the definitions) to a theatrical production

Devised drama

Creation of an original performance piece by an ensemble

Dialogue

A conversation between two or more characters

Dramatic play

Make-believe where children naturally assign and accept roles, then act them out

Focus

Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play

Genre

Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce

Gesture

An expressive and planned movement of the body or limbs

Given circumstances

The underlying actions and events that have happened before the play, story, or devised piece begins

Guided drama experience

A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through role-playing, narration, and prompting the

Improvise

The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed

Imaginary elsewhere

An imagined location which can be historical, fictional, or realistic

Imagined worlds

An imaginary world created collectively by participants in a drama experience

Inner thoughts

The underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

Motivation

Reasons why a character behaves or reacts in a particular way in a scene or play

Non-representational materials

Objects which can be transformed into specific props through the imagination

Objective

A goal or particular need or want that a character has within a scene or play

Plot

A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

Process drama

A non-linear, episodic, process-centered, improvised form of drama in which teachers

Production elements

Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other story telling devices/concepts

Scripted drama

A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

Script analysis

The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters

Staging

Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning

Story drama

Episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration, the drama explores moments (before, after, or within) that may not exist in the story and is presented in a non-exhibitional format that is intended to benefit the performers themselves

Story elements

Characters, setting, dialogue, and plot that create a story

Style

The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor

Technical elements

The elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production

Theatrical conventions

Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

Theme

The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

Visual composition

The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as mise en scène

Assessment Resources

All About Arts Assessment	
	<p>Forms of Assessment - Formative</p> <ul style="list-style-type: none"> * <u>Written Questions</u> (essay, short answer, completion) * <u>Observation</u>, from ArtsWork * <u>Performance Assessment</u> (and portfolios)
	<p>Various Arts Assessment Summative</p> <ul style="list-style-type: none"> * <u>Guidelines for Arts Assessment</u>: from the Arts Assessment Training Series (CCSSO: the Council of Chief State School Officers) - PowerPoint. * <u>Musical Theater Assessment Scoring Guide</u> (in Word) * <u>Summative Assessment Question</u> (for theater; in Word) * <u>Creativity and Invention Rubric</u> (in Word) <p>Alternative Assessments</p> <p>Students will be able to demonstrate their progress by performing, writing, or videoing their knowledge. The teacher will make accommodations and modifications to assignments and assessments as needed and as directed in their 504/IEP in order to meet all needs.</p>
	<p>The Standards</p> <ul style="list-style-type: none"> * https://www.nj.gov/education/cccs/2020/2020%20NJSL-S-VPA.pdf
	<p>Additional Resources</p> <ul style="list-style-type: none"> * https://metg.org/diversity-equity-and-inclusion-resources (Diversity, Equity, & Inclusion) * We See You, White American Theatre Anti-Racist Theatre from HowlRound Theatre Commons Actor's Equity Diversity Report 2021 (covering 2016-2019 data) artEquity Resources <p>Including How to Launch an EDI Initiative, resources for BIPOC artists in primarily white institutions, reading lists, and more.</p> <ul style="list-style-type: none"> Triangle ArtWorks Equity Resources for Arts Nonprofits Talking Back from artEquity <p>A six-part web series that reveals the growing movement for justice in the theatre field.</p> <ul style="list-style-type: none"> LORT Resources for Racial Diversity, Equity and Inclusion <p>An EDI resource list curated by LORT theatres.</p> <ul style="list-style-type: none"> New Jersey Theatre Alliance Anti-Racism Resources <p>Essays, articles, books, movies, and theatre-specific resources about diversity, equity, inclusion, and anti-racism.</p>

[WATCH: Racism & Racial Equity in the Entertainment Industry](#)

A panel from Educational Theatre Association during the 2020 Virtual International Thespian Festival

[Asian Folktales](#)