

Winslow Township School District

Grade K - 2 Theatre

Unit 1 & 2: The Creative Process, Performance, and Aesthetic Responses

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

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Overview	Standards for DanceContent	Unit Focus	Essential Questions
<p><u>Unit 1 & 2</u></p> <p>The Creative Process, Performance, and Aesthetic Responses</p>	<p>1.4.2.Pr4a 1.4.2.Cr1c 1.4.2.Cr2b 1.4.2.Pr4b 1.4.2.Pr5a 1.4.2.Pr6a 1.4.2.Re7a 1.4.2.Re8a 1.4.2.Re9b 1.4.2.Re9c 1.4.2.Re9a</p>	<ul style="list-style-type: none"> • Recognize, mirror and create emotions described in stories and dramatic play. • Respond within imaginary circumstances to objects, settings and conditions. • Use emotional expression and imaginary objects in dramatic play. • Sustain focus in the imaginary world of the activity, sharing or performance. • Contribute positively and responsibly to ensemble activities. • Demonstrate sensitivity to the emotional and physical safety of self and others. • Sustain concentration, focus and commitment in group activities with a shared performance goal. • Respond to and incorporate directions. • Use the body and voice expressively. • Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low. • Demonstrate physical self- control in large and fine motor skills. • Use the body and face to create and react to imaginary conditions. • Create and mirror shapes and movements with other students. • Create and imitate human, inanimate and animal characters. • Demonstrate an understanding of how physical environment and the elements impact behavior. • Use learned physical and vocal skills to create a variety of characters including human, inanimate and animal characters and Differentiate between actor and character. • Demonstrate a preliminary understanding of specific character desires and needs. • Demonstrate an understanding of sequence of character actions. • Imitate and create basic emotions. • Understand and use basic vocabulary related to stage directions and areas of the stage. • Identify the beginning, middle and end of a story. • Demonstrate an understanding of the “5 Ws” (Who? What? When? Where? Why?) when viewing a theater work or hearing a story. • Retell a story individually or in groups with attention to accurate sequencing. • Demonstrate an understanding of sequence of actions through pantomime. • Pantomime simple daily activities, including healthful practices in eating and hygiene. • Participate in poetry and prose choral readings with group or solo response. 	<ul style="list-style-type: none"> • How do we use voice and movement to tell a story? • Why do we change our voice for retelling parts of a story? • How do actors communicate with the audience? • How do we use body language to communicate? • How do we use voice to express feelings, emotions or mood? • Why do we pretend?
<p>Unit 1: Enduring Understandings</p>	<ul style="list-style-type: none"> • Theatre artists acquire skills in creative thinking, which allows them to exercise flexibility when making decisions and creating worlds through imagination. • Theatre artists use curiosity, questioning, observations, experiences, and problem solving to generate ideas, concepts, and feelings that shape a work of theatre. 		

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Curriculum Unit 1 & 2	Standards		Pacing	
			Weeks	Unit Weeks
Unit 1 & 2: The Creative Process, Performance, and Aesthetic Responses	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).	2	18
	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).	1	
	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).	1	
	1.4.2.Pr4b	Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama)	2	
	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).	2	
	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)	1	
	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)	2	
	1.4.2.Re8a	With prompting and support, actively engage and build on others' ideas in a dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama)	1	
	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	

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	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).	1	
	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.	2	
	Assessment, Re-teach and Extension		2	

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Content Statement	Indicator #	Indicator
Theatre artists develop personal process and skills for a performance or design	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).
Theatre artists rely on intuition, curiosity, and critical inquiry.	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).
Theatre artists work to discover different ways of communicating meaning.	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).
Theatre artists develop personal process and skills for a performance or design.	1.4.2.Pr4b	Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).
Theatre artists make choices to convey meaning.	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).
Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.	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)
Theatre artists reflect to understand the impact of drama processes and theatre experiences.	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)
Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	1.4.2.Re8a	With prompting and support, actively engage and build on others' ideas in a dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	1.4.2.Re9b	With prompting and support, name and describe settings and

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		identify causes of character actions in a guided drama experience (e.g., process drama, story drama, creative drama).
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	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).
Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.	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).

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Assessment Plan

- Quarterly Assessment: Performance- Based
- Formative and Summative Assessments will be used for each activity outlined for each lesson.
- Homework, classwork and exit materials will all be used as data to assess student learning
- Written or Drawn Work (using technology when appropriate)
- Sharing feelings, dreams, and wishes about dance and dancing
- Planning and documenting choreographic process (sketching or collecting ideas for a dance)
- Personal responses to performances

Teacher Observations/Assessments

- Use a variety of vocal tones and breathe control to create a character’s feelings and mood.
- Use basic analysis skills to perform a character within a scene.
- [Performance rubric](#)
- [Arts Achieve Performance Assessments](#)
- [Arts Assessment for Learning](#)

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

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

Resources

- [Creative Drama Classroom](#)
- [Zoom Playhouse](#)
- [Child Drama Lesson Plans](#)

Activities

- Teach students about using stage voices. Game idea: Give each child a simple phrase, easy to memorize. Example: "Anthony, come here." or "Open the door." Each student then has to say their line in three or four different tones of voice to convey different meanings.
- Improvisation: Pretend you have a box of shoes (or use an actual shoe box). Take imaginary shoes out and make a big deal about putting them on (a ballerina will lace up to her knees, a fireman will pull on high boots, etc.). Then, silently, act out the character (dance, put out fires climbing ladders, etc.) Have the other kids guess the character.

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Suggested Readings:

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

Diversity, Equity & Inclusion Educational Resources

<https://www.nj.gov/education/standards/dei/>

- Call out basic stage directions (e.g., down right, left center, etc.), with students moving to the area of the stage designated by the teacher. The task may be extended by giving students a sequence of movements from area to area and adding simple activities. The stage floor may be labeled to facilitate this exercise.
- Passing stories on: Read a story and retell it verbally. Then act out key sections of the story, share it with another class, and have that class pass it on to another class. The last class may share the story as a performed play.
- [If You Give a Mouse a Cookie Lesson Plan](#): Creative drama with literature. Starts with a relaxation leading to a warm-up. Then reading the book to the class. Followed by choral reading from the class then a cool down.
- [St. George and the Dragon Pantomime Lesson](#)

Voice and Occasion: First create an open space in your classroom and have students sit in a circle. Each student selects one index card from a container. On the card, a location (i.e., couch, desk, gym, bus, park) and a person (i.e., friend, teacher, guardian) are provided. Pick a student to select one stuffed animal or toy from a pile you gathered before class, then place it anywhere in the circle. Invite the student to speak to the object as if it were the person listed on the index card in the appropriate tone of voice for the given location. After the student speaks, the rest of the class guesses the location of the conversation and whom the doll or toy represents. Continue until every student has a chance to speak.

- Story: Going on a Bear Hunt - Teacher reads "Going on a Bear Hunt" to students and has them mimic his voice repeating lines using appropriate voice and volume.
- Vary the pitch and volume of their voice (stylized by either stretching them out or speaking them short and punctuated) to get the students to explore vocal range. The different *settings* (e.g. tall grass; Are there bugs living in the grass? Is the grass taller than you? If so, how would you move through very tall grass?) are explored. When an action occurs in the story, they stop and ask students what the action might sound like to create sound effects. They model the sound and has students mimic or come up with their own sounds. The teacher helps the children create some actions and facial expressions appropriate for volume, pitch, and style of the words, based on their experience with the reading of "Going on a Bear Hunt." Children make sounds with their hands, feet, and voices. (e.g., rub their hands together, stomp their feet, clap, pat, whisper, vocal gibberish is encouraged to match the action). The audience guesses what the gestures, expression, noises, and actions mean.

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Instructional Best Practices and Exemplars

- | | |
|---|--|
| 1. Identifying similarities and differences | 6. Cooperative learning |
| 2. Summarizing and note taking | 7. Setting objectives and providing feedback |
| 3. Reinforcing effort and providing recognition | 8. Generating and testing hypotheses |
| 4. Homework and practice | 9. Cues, questions, and advance organizers |
| 5. Nonlinguistic representations | 10. Manage response rates |

**9.1 Personal Financial Literacy, 9.2 Career Awareness, Exploration, And Preparation and Training
9.4 Life Literacies and Key Skills**

- 9.4.2.CI.1 Demonstrate openness to new ideas and perspectives
- 9.4.2.CI.2 Demonstrate originality and inventiveness in work

The implementation of the 21st Century skills and standards for students of the Winslow Township District is infused in an interdisciplinary format in a variety of curriculum areas that include, English language Arts, Mathematics, School Guidance, Social Studies, Technology, Visual and Performing Arts, Science, Physical Education and Health, and World Language.

Additional opportunities to address 9.1, 9.2 & 9.4:

Philadelphia Mint

<https://www.usmint.gov/learn/kids/resources/educational-standards>

Different ways to teach Financial Literacy.

<https://www.makeuseof.com/tag/10-interactive-financial-websites-teach-kids-money-management-skills/>

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Modifications for Special Education/504

Students with special needs: The students' needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment. Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Theatre curriculum.

- Utilize modifications & accommodations delineated in the student's IEP
- Work with paraprofessional
- Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.
- Work with a partner
- Solidify and refine concepts through repetition.
- Change movement requirements to reduce activity time

Modifications for At-Risk Students

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

- Using visual demonstrations, illustrations, and models
- Give directions/instructions verbally and in simple written format.
- Peer Support
- Increase one on one time
- Teachers may modify instructions by modeling what the students is expected to do
- Instructions may be printed out in large print and displayed for the student to see during the time of the lesson.
- Review behavior expectations and make adjustments for personal space or other behaviors as needed.
- Oral prompts can be given

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English Language Learners	Modifications for Gifted Students
<p>All WIDA Can Do Descriptors can be found at this link: https://wida.wisc.edu/teach/can-do/descriptors</p> <p><input type="checkbox"/> Grades K,1 & 2-3 WIDA Can Do Descriptors:</p> <ul style="list-style-type: none"><input type="checkbox"/> Listening<input type="checkbox"/> Speaking<input type="checkbox"/> Reading<input type="checkbox"/> Writing<input type="checkbox"/> Oral Language <p>These particular units have limited language barriers due to the physical nature of the curriculum. The following can be utilized: Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.</p> <ul style="list-style-type: none">• Speak and display terminology and movement• Teacher modeling• Peer modeling• Develop and post routines• Label dance and classroom materials• Word walls	<p>Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography. In addition, the following can be utilized:</p> <ul style="list-style-type: none">• Curriculum compacting• Inquiry-based instruction• Independent study• Higher order thinking skills• Adjusting the pace of lessons• Interest based content• Real world scenarios• Student Driven Instruction <p>Additional Strategies may be located at the links:</p> <ul style="list-style-type: none">❖ Gifted Programming Standards❖ Webb's Depth of Knowledge Levels and/or Revised Bloom's Taxonomy❖ REVISED Bloom's Taxonomy Action Verbs

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Interdisciplinary Connections

ELA:

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

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

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

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

RI.K.1. With prompting and support, ask and answer questions about key details in a text.

RI.K.2. With prompting and support, identify the main topic and retell key details of a text.

W.K.6. With guidance and support from adults, explore a variety of digital tools to produce and publish writing, including in collaboration with peers.

SL.K.5. Add drawings or other visual displays to descriptions as desired to provide additional detail.

SL.K.6. Speak audibly and express thoughts, feelings, and ideas clearly.

RI.1.1. Ask and answer questions about key details in a text.

RI.1.2. Identify the main topic and retell key details of a text.

SL.1.1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups. A. Follow agreed-upon norms for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).

W.1.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

RI.2.1. Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

RI.2.2. Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.

W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

SL.2.5. Use multimedia; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

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Integration of Computer Science and Design Thinking

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.

8.1.2.NI.1 Model and describe how individuals use computers to connect to other individuals, places, information, and ideas through a network.

8.1.2.NI.2 Describe how the internet enables individuals to connect with others worldwide.

8.1.2.CS.3 Describe basic hardware and software problems using accurate terminology.