

Winslow Township School District

Grades K – 2 Theatre

Unit 3 & 4: History of the Arts and Culture, Performance, and Aesthetic Responses

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

Overview	Standards for DanceContent	Unit Focus	Essential Questions
Unit 3 & 4 The Creative Process, Performance, and Aesthetic Responses	1.4.2.Cn11a 1.4.2.Re7a 1.4.2.Cn10a 1.4.2.Cn11b 1.4.2.Re9c 1.4.2.Re9a 1.4.2.Re9b	<ul style="list-style-type: none"> • Connect storytelling and drama, as well as recognize how oral traditions are related to the written word. • Recognize the relationship between theater and community, and between theater and culture(s). • Understand that theater comes from a desire to pretend and act things out. • Distinguish between Western and non-Western storytelling and theater traditions. • Recognize that theater, regardless of place or culture, tells us about ourselves and our lives. 	<ul style="list-style-type: none"> • How does theatre communicate values? • How do we use our imagination to tell a story? • How are the values of culture represented in theatre? • How do we respond to theatre?
<i>Unit 3 & 4: Enduring Understandings</i>	<ul style="list-style-type: none"> • Theatre artists work individually and as a contributing team member. • Theatre artists acquire specific skills and knowledge to use in creating theatre. • Theatre fosters an understanding of oneself and his or her place in the world. • Theatre interprets and reflects upon history, society, and culture. 		

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Curriculum Unit 3 & 4	Standards		Pacing	
			Weeks	Unit Weeks
Unit 3 & 4: History of the Arts and Culture, Performance, and Aesthetic Responses	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.	3	18
	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.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).	3	
	1.4.2.Cn11b	Collaborate on the creation of a short scene based on personal perspectives and understandings.	2	
	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).	2	
	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 experience.	2	
	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)	2	
	Assessment, Re-teach and Extension		2	

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Content Statement	Indicator #	Indicator
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.	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.
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 allow awareness of interrelationships between self and others to inform their work.	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)
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.	1.4.2.Cn11b	Collaborate on the creation of a short scene based on personal perspectives and understandings.
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) or theatre experience.
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 identify causes of character actions 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 ...”

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Resources	Activities
<p><u>Suggested Readings:</u></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• <i>Native American Animal Stories (Myths and Legends)</i> by Joseph Bruchac and Michael J. Caduto• <i>String Stories: A Creative, Hands On Approach for Engaging Children in Literature</i> by Belinda Holbrook• Put on a Folktale Play• Glossary of Terms <p>Diversity, Equity & Inclusion Educational Resources https://www.nj.gov/education/standards/dei/</p>	<ul style="list-style-type: none">• Many theater, opera or musical theater companies produce versions of Cinderella in a variety of forms and from various cultures and perspectives. Watch a performance of Cinderella and encourage the students to decode the performance. Additionally, students can compare the film/video with storytelling or readings.• Explore stories that are thematically or dramatically similar appearing in a variety of cultures (e.g., animal myths, hero or Cinderella stories).• Listening to folktales from around the world can enrich children’s understanding of many cultures. Decide on a story with your children and work with them to turn it into a play.

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Instructional Best Practices and Exemplars

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|---|--|
| 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**

- 9.2.2.CAP.3 Define entrepreneurship and social entrepreneurship
9.4.2.CT.3 Use a variety of types of thinking to solve problems

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 Dance 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
- Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement).
- Solidify and refine concepts through repetition.
- Change movement requirements to reduce activity time

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 multiparagraph 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

Integration of Technology Standards NJSLS 8:

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.