

Theatre

Curriculum Guide

3 - 5

Revised: July 2019

Approved by the Montclair Board of Education: August 2019



Montclair Public Schools

Course Title: Theatre- Grades 3-5

Curriculum Area: Theatre

2019 Curriculum Writers

- Megan Wills
- Thomas Lupfer

Introduction

Theatre Education in Montclair

Located only 17 miles west of Times Square, Montclair has a rich history as a home for the arts, and as an incubator for cultivating and nurturing theatrical talent. Many working professionals in the theatre, TV and film industry make their home in Montclair, and several working professional actors receiving their initial training in the craft as students in the Montclair Public Schools. As students of theatre in the Montclair Public Schools, children become aware of their agency as theatre artists and practitioners, as performers in classroom and public performance settings, and realize their role as citizens in the theatrical world. As an art form, theatre is valued not only for its aesthetic, technical and performance qualities, but also as a real and meaningful means for social/emotional learning and interpersonal interaction.

New Jersey Student Learning Standards for Theatre- by Grade 5

The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.). (1.1.5.C.1)

The actor's physicality and vocal techniques have a direct relationship to character development. (1.1.5.C.2)

Time, place, mood, and theme are enhanced through the use of the technical theatrical elements. (1.1.5.C.3)

Sensory recall is a technique actors commonly employ to heighten the believability of a character. (1.1.5.C.4)

Recognize works of dance, music, Theatre, and visual art as a reflection of societal values and beliefs. (1.2.5.A.1)

Characteristic approaches to content, form, style, and design define art genres. (1.2.5.A.2)

Determine the impact of significant contributions of individual artists in dance, music, Theatre, and visual art from diverse cultures throughout history. (1.2.5.A.3)

A play's effectiveness is enhanced by the Theatre artists' knowledge of technical theatrical elements and understanding of the elements of Theatre. (1.3.5.C.1)

Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances. (1.3.5.C.2)

Employ basic, discipline-specific arts terminology to categorize works of dance, music, Theatre, and visual art according to established classifications (1.4.5.A.1)

Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view. (1.4.5.A.2)

Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context). (1.4.5.A.3)

Assess the application of the elements of art and principles of design in Theatre using observable, objective criteria. (1.4.5.B.1)

Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers. (1.4.5.B.2)

Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of Theatre. (1.4.5.B.3)

Define technical proficiency, using the elements of the arts and principles of design. (1.4.5.B.4)

Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of Theatre. (1.4.5.B.5)

Below are four definitions of NJ State Visual and Performing Arts Standards as they pertain to grade 3-5 theatre classroom environments:

1.1 Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art

in theatre.

1.2 History of the Arts and Culture: All students will understand the role, development and influence of the arts throughout history and across cultures.

1.3 Performance: All students will synthesize those skills, media, methods and technologies appropriate to creating, performing, and/or presenting works of art in theatre.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgement, and analysis to works of art in theatre.

Although this curriculum lists five discrete units throughout the year, students should endeavor to integrate these four realms together all at once, experiencing theatre holistically, and theatre teachers are encouraged to integrate the standards throughout the year in this fashion.

New Jersey Student Learning Standards for Theatre (2014)

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countries that produce the most important new products and services can capture a premium in world market ... (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential components of the P-12 curriculum in the 21st century. As the state of New Jersey works 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 unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

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

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

Intent and Spirit of the Visual and Performing Arts

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 [National Standards for Arts Education](#) and [National Coalition for Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for final publication in 2014. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate at a basic level in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

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

- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

2014 Visual and Performing Arts Standards In view of the pending publication of the National Coalition of Core Arts Standards (NCCAS) National Arts Standards, anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey’s Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey’s visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance,

music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of creating. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal No Child Left Behind Act (NCLB- 2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy

- The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.
- At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices

in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEPs response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jerseys public schools.

- A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

UNIT ALIGNMENT

The NAEP assessment is built around an organizing framework, which is the blueprint that guides the development of assessment instruments and determines the content to be assessed by the National Assessment Governing Board. The NAEP arts framework, was developed by the [National Assessment Governing Board](#). It serves as the blueprint for the assessment, describing the specific knowledge and skills that should be assessed in the arts disciplines. **The strands of the NAEP arts framework (Creating/Performing & Responding to Works of Art)** distill arts literacy to its essence. These same strands predominate in many state core curriculum content standards (including New Jersey's). **This unit structure below reflects this connection.**

NAEP Arts Framework

Creating

- Unit 1 - Standard 1.1 - Creative Processes

Performing

- Unit 2 - Standard 1.3 – Performing
- Unit 3 - Standard 1.3 - Performing

Responding

- Unit 4 - Standard 1.4 - Aesthetic Responses & Critique Methodologies
- Unit 5 - Standard 1.2 - Histories of the Arts and Culture

Each Unit will last approximately 7 weeks. This will ensure enough time to cover the curricula and to allow for rehearsal time for performances, missed classes due to various school events, and the administration of SGOs.

Overview	Theme	Essential Questions	Applicable Standards By strands
Unit 1	Creative Process	<ul style="list-style-type: none"> ● How does real life inform Theatre? ● What happens when Theatre artists use their imaginations? ● How do we know when we're playing make believe versus when we're creating a piece of Theatre/acting? ● How does structure create freedom? 	1.1.5.C.1 1.1.5.C.2 1.1.5.C.3 1.1.5.C.4
Unit 2	Performing	<ul style="list-style-type: none"> ● Why are strong choices essential to interpreting a drama or Theatre piece? ● What can I do to fully prepare a performance or technical design? ● What happens when Theatre artists and audiences share a creative experience? ● What makes a theatrical performance different from other performing arts? ● How can performance skills be used in real life? 	1.3.5.C.1 1.3.5.C.2
Unit 3	Performing	<ul style="list-style-type: none"> ● How do theatre artists transform and edit their initial ideas? ● What can I do to fully prepare a performance or technical design? ● What is the value of rehearsal? ● How can rehearsal techniques be used in real life? 	1.3.5.C.1 1.3.5.C.2

<u>Unit 4</u>	Aesthetic Response and Critique Methodologies	<ul style="list-style-type: none"> • How do theatre artists comprehend the essence of drama processes and theatre experiences? • How can the same work of art communicate different messages to different people? • How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? 	1.4.5.A.1 1.4.5.A.2 1.4.5.A.3 1.4.5.B.1 1.4.5.B.2 1.4.5.B.3 1.4.5.B.4 1.4.5.B.5
<u>Unit 5</u>	History of the Arts and Culture	<ul style="list-style-type: none"> • How do the heroes and villains of plays reflect the values of the time? • How does Theatre reflect culture? • How does Theatre affect culture? • Is Theatre an important part of history? • Is Theatre the best way to preserve culture? • Is Theatre still important to today's culture? • In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood? 	1.2.5.A.1 1.2.5.A.2 1.2.5.A.3
<u>Suggested Open Educational Resources</u>	<ul style="list-style-type: none"> • At Play - Teaching Teenagers Theater by Elizabeth Swados • Theater in the Secondary School Classroom by Jim A. Patterson • Drama Games for Classrooms and Workshops by Jessica Swale • Acting One by Robert Cohen • The Empty Space by Peter Brook • An Actor Prepares by Constantin Stanislavski • Respect for Acting by Uta Hagen • The Theatre Machine I, II and III by Albert T. Viola • Teaching Drama, The Essential Handbook by Denver Casado • Drama of Color by Johnny Saldaña • Games for Actors and Non Actors by Augusto Boal • 101 Drama Games for Children by Paul Rooyackers • 101 Improv Games for Children by Bob Bedore • Beat by Beat press: www.bbbpress.com 		

- Drama Teacher Resources: www.theatrefolk.com
- Drama Teachers Academy: https://www.theatrefolk.com/drama_teacher_academy/home
- BYU Theatre Education Curriculum Database: <http://tedb.byu.edu/>
- www.childdrama.com
- Improvisation for the Theatre by Viola Spolin
- Theatre for the Oppressed by Augusto Boal
- Assessment in Arts Education by Phillip Taylor
- The Drama Teacher: www.thedramateacher.com
- A Director Prepares by Anne Bogart
- The Viewpoints Book by Anne Bogart and Tina Landau
- and then, you act by Anne Bogart
- Educational Technology Clearinghouse: <https://etc.usf.edu/theatre/>
- www.creativedrama.com
- The Technique of Acting by Stella Adler
- Sanford Meisner on Acting by Sanford Meisner
- Towards a Poor Theatre by Jerry Grotowski
- A Sense of Direction by William Ball
- Thinking Like a Director by Michael Bloom
- Notes on Directing: 130 Lessons in Leadership from the Director's Chair by Frank Hauser and Russell Reich
- Theatre Games for the Classroom by Viola Spolin
- Theatre Games for Rehearsal by Viola Spolin
- The Art of Dramatic Writing by Lajos Egri
- On Directing by Howard Clurman
- On the Technique of Acting by Michael Chekhov
- www.dramaresource.com
- [True and False: Heresy and Common Sense for the Actor](#) by David Mamet
- Playing Shakespeare by John Barton
- Freeing the Natural Voice by Kristin Linklater
- Theatre of Movement and Gesture by Jacques Lecoq
- The Theatre by Phyllis Hartnoll
- Stop the Show! By Brad Schreiber

- How Does the Show Go On: An Introduction to the Theater by Thomas Schumacher and Jeff Kurtti

Montclair Public Schools Instructional Unit 1

Content:	THEATRE			Grade:	3 - 5
Marking Period	Trimester 1	Unit Title:	THE CREATIVE PROCESS	Pacing:	7 WEEKS

Framing the Learning

Big Ideas:

- All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, Theatre, and visual art.
- All students can envision, conceptualize and generate creative ideas and work.

Essential Questions:

- How does real life inform Theatre?
- What happens when Theatre artists use their imaginations?
- How do we know when we're playing make believe versus when we're creating a piece of Theatre/acting?
- How does structure create freedom?

Enduring Understandings:

- Theatre artists rely on imagination, intuition, curiosity, and critical inquiry.
- Theatre artists use music, dance and the visual arts to create imagined worlds.
- Theatre is a collaborative art form.

NJSLs

Standards	Content Statement	Content Indicator	Sample Student Learning Objectives
1.1.5.C.1	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	Recognize the characteristics of a well-made play in a variety of scripts and performances.	<p>Characteristics of a well-made play (elements of dramatic structure) = Inciting incident, confrontation, rising action, climax, dénouement, and resolution.</p> <p>Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.</p> <p>Apply the elements of dramatic structure to a story and create a drama/theatre work.</p> <p>Apply the elements of dramatic structure to an original idea and create a drama/theatre work.</p> <p>Apply the elements of dramatic structure to review and revise original play writing.</p> <p>Investigate a variety of source materials as inspiration for original drama/theatre work.</p>
1.1.5.C.2	The actor's physicality and vocal techniques have a direct relationship to character development.	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.	<p>Physicality: investigate and utilize posture, facial expression, gesture, walking/movement, body language.</p> <p>Vocal technique: investigate and utilize tone, pitch, rate, volume, inflection, diction.</p> <p>Develop skills of focus and concentration.</p> <p>Establish and build ensemble.</p> <p>Characterization: imagine and explore how characters might move and speak to support the story and given circumstances in drama/theatre work.</p>

			<p>Identify physical qualities that might reveal a character’s inner traits in the imagined world of a drama/theatre work.</p> <p>Imagine how a character’s inner thoughts impact the story and given circumstances in a drama/theatre work.</p> <p>Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.</p> <p>Improvise original drama/theatre work based on a variety of source material.</p>
1.1.5.C.3	Time, place, mood, and theme are enhanced through the use of the technical theatrical elements.	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.	<p>Technical theatrical elements/elements of theatrical design = sets, costumes, lighting and sound.</p> <p>Identify and utilize proper terms for the areas of the theatre and stage directions.</p> <p>Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.</p> <p>Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.</p> <p>Practice and refine design and technical choices to support a devised or scripted drama/theatre work.</p>
1.1.5.C.4	Sensory recall is a technique actors commonly employ to heighten the believability of a character.	Explain the function of sensory recall and apply it to character development.	<p>Participate in pantomimes of growing difficulty and complexity.</p> <p>Participate in a variety of visualization exercises.</p>

Use sense memories to endow objects and pantomime performances with truth.

Instructional Plan

Formative Assessment Plan

Daily participation in warm-ups and acting exercises
Verbal response to teacher questions
Informal observation of students' physical responses
Student self-reflection

Summative Assessment Plan

Written quizzes
Completed Design Projects

Texts

Supplementary Resources

Instructional Best Practices and Exemplars

Get to know your students as individuals - greet them at the door, learn their names ASAP.

Begin with the end in mind - PLAN!

Be clear about expectations up front.

Communicate classroom procedures in the first class.

Begin with creating ensemble

Examples:

- Big Wind Blows
- Name Dance
- Line Races
- Human Knot
- 5 Things in Common

Incorporate music and movement / silence and a deep breath in transitions.

Alternate between sitting/thinking/talking activities and movement activities.

Teach audience etiquette as well as backstage and rehearsal etiquette.

Introduce theatre vocabulary and use it whenever applicable.

Use theatre parallels for classroom terms.

Examples:

- Instead of a “Do Now” post bell work in the “Green Room”
- Post assignments and important dates on the “Call Board”
- Classroom helpers can be “ASM’s’ (assistant stage managers)

Check for prior experience/knowledge (example: before doing a human sculpture exercise, don’t assume everyone knows what a statue is, or has seen one in person)

Have a clear, distinct signal for quiet and attention.

Examples:

- Call and Response
- Ring a chime
- Sing the first half of a musical phrase - have them finish

Repeatedly check for understanding - give verbal pop quizzes.

Remind students that Theatre class assignments should be written in their planners just like any other class assignments.

Post criteria for independent class work (written character work; design renderings; scene rehearsals) in a consistent and prominent place; refer students to it prior to answering questions (encourage independence).

Structure pair discussions - model and clarify active listening/listening without interrupting or listening to *understand first*, then to respond.

Students may do scene work with their friends *after* they’ve worked with the people whom they don’t know as well.

Connect written work (scene analysis, scoring beats, character profiles) with active scene work - don’t let the written work exist in a vacuum.

When a student is struggling with a character (stuck in their heads) - get them moving.

Have students develop the habit of writing down a director’s/teacher’s notes and feedback, and refer to it during independent rehearsal.

Use creative visualization to help with:

- Sense memory
- Endowment / pantomime
- Character development
- Relaxation

Enable students to devise original performance pieces to show their understanding & interpretation of concepts learned in class.

Certain student populations benefit from seeing the class schedule/order of activities written in a visible place.

Create a brief ritual to begin and/or end class

Examples:

- Check in circle
- One word goal
- Brief warmup
- Group breath
- Pass the pulse

Provide reluctant students with one “pass” - if they pass on performing or presenting once, they may not do so for the rest of the marking period (barring any specific warning or considerations outlined in IEP's).

Remember and remind your students, theatre is about human connection.

Montclair Public Schools Instructional Unit 2

Content:	THEATRE			Grade:	3-5
Marking Period	Trimester 1 & 2	Unit Title:	PERFORMING I	Pacing:	7 WEEKS

Framing the Learning

Big Ideas:

- All students will synthesize those skills, media, methods and technologies appropriate to creating, performing and/or presenting works of art in Theatre.
- All students will begin to develop their own process for creating a character or design.
- All students will experience sharing their ideas in a performative context.

Essential Questions:

- Why are strong choices essential to interpreting a drama or Theatre piece?
- What can I do to fully prepare a performance or technical design?
- What happens when Theatre artists and audiences share a creative experience?
- What makes a theatrical performance different from other performing arts?
- How can performance skills be used in real life?

Enduring Understandings:

- Theatre artists make strong choices to effectively convey meaning.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists develop empathy, vision and confidence that can be applied to their lives outside the theatre.

NJSLs

Standards	Standard Content Statement	Standard Indicator	Sample Student Learning Objectives
1.3.5.C.1	A play’s effectiveness is enhanced by the theatre artists’ knowledge of technical theatrical elements and understanding of the elements of theatre.	Create original plays/devise original performance pieces using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.	Identify the Elements of Theatre and differentiate between plays and stories. Utilize proper text features and script-writing format.

			<p>Identify/describe the purpose of different kinds of stage directions in various scripts.</p> <p>Apply the elements of dramatic structure to a story and create a drama/theatre work.</p> <p>Modify the dialogue and action to change the story in a drama/theatre work.</p> <p>Revise and improve an improvised or scripted drama/theatre work through repetition and collaborative review.</p> <p>Identify the basic technical elements that can be used in drama/theatre work.</p> <p>Propose the use of technical elements in a drama/theatre work, using proper language for design proposals (rendering, light plots, etc.)</p> <p>Demonstrate the use of technical elements in a drama/theatre work.</p>
1.3.5.C.2	<p>Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.</p>	<p>Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.</p>	<p>Build and maintain ensemble.</p> <p>Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.</p> <p>Develop physical and vocal exercise techniques for improvised or scripted drama/theatre work.</p> <p>Strengthen the skills of focus and concentration.</p> <p>Articulate and express the difference between blocking and stage business.</p> <p>Make physical and vocal choices to develop a character in a drama/theatre work.</p> <p>Make blocking choices to create meaning in a drama/theatre work.</p>

			Make and discuss group decisions and identify responsibilities required to present a drama/theatre work to peers. Share small-group drama/theatre work, with peers as audience.
NCAS TH:Pr4.1	Anchor Standard: Select, analyze, and interpret artistic work for presentation.	Process Component: Select	See above.

Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
<i>Daily participation in warm-ups and acting exercises</i> <i>Verbal response to teacher questions</i> <i>Informal observation of students' physical responses</i> <i>Student self-reflection</i>	<i>Written quizzes</i> <i>Completed Design Projects</i>

Texts	Supplementary Resources

Instructional Best Practices and Exemplars

Get to know your students as individuals - greet them at the door, learn their names ASAP.

Begin with the end in mind - PLAN!

Be clear about expectations up front.

Communicate classroom procedures in the first class.

Begin with creating ensemble
 Examples:

- Big Wind Blows
- Name Dance
- Line Races
- Human Knot
- 5 Things in Common

Incorporate music and movement / silence and a deep breath in transitions.

Alternate between sitting/thinking/talking activities and movement activities.

Teach audience etiquette as well as backstage and rehearsal etiquette.

Introduce theatre vocabulary and use it whenever applicable.

Use theatre parallels for classroom terms.

Examples:

- Instead of a “Do Now” post bell work in the “Green Room”
- Post assignments and important dates on the “Call Board”
- Classroom helpers can be “ASM’s’ (assistant stage managers)

Check for prior experience/knowledge (example: before doing a human sculpture exercise, don’t assume everyone knows what a statue is, or has seen one in person)

Have a clear, distinct signal for quiet and attention.

Examples:

- Call and Response
- Ring a chime
- Sing the first half of a musical phrase - have them finish

Repeatedly check for understanding - give verbal pop quizzes.

Remind students that Theatre class assignments should be written in their planners just like any other class assignments.

Post criteria for independent class work (written character work; design renderings; scene rehearsals) in a consistent and prominent place; refer students to it prior to answering questions (encourage independence).

Structure pair discussions - model and clarify active listening/listening without interrupting or listening to *understand first*, then to respond.

Students may do scene work with their friends *after* they’ve worked with the people whom they don’t know as well.

Connect written work (scene analysis, scoring beats, character profiles) with active scene work - don’t let the written work exist in a vacuum.

When a student is struggling with a character (stuck in their heads) - get them moving.

Have students develop the habit of writing down a director’s/teacher’s notes and feedback, and refer to it during independent rehearsal.

Use creative visualization to help with:

- Sense memory
- Endowment / pantomime
- Character development
- Relaxation

Enable students to devise original performance pieces to show their understanding & interpretation of concepts learned in class.

Certain student populations benefit from seeing the class schedule/order of activities written in a visible place.

Create a brief ritual to begin and/or end class

Examples:

- Check in circle
- One word goal
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- Pass the pulse

Provide reluctant students with one “pass” - if they pass on performing or presenting once, they may not do so for the rest of the marking period (barring any specific warning or considerations outlined in IEP's).

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Montclair Public Schools Instructional Unit 3

Content:	THEATRE			Grade:	3-5
Marking Period	Trimester 2	Unit Title:	PERFORMING II	Pacing:	7 WEEKS

Framing the Learning

Big Ideas:

- Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters.
- Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.

Essential Questions:

- How do theatre artists transform and edit their initial ideas?
- What can I do to fully prepare a performance or technical design?
- What is the value of rehearsal?
- How can rehearsal techniques be used in real life?

Enduring Understandings:

- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.

NJSLS

Standards	Standard Content Statement	Standard Indicator	Student Learning Objectives
1.3.5.C.2	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.	Articulate the value of ensemble. Maintain ensemble. Explain and exemplify “staying in character”. Articulate the difference between given circumstances and actor choices. Investigate formal script analysis to

			<p>determine given circumstances, beats, and character objective(s).</p> <p>Participate in formal character analysis as outlined by various theatre practitioners.</p> <p>Explore how to pursue character objective in various scripted and improvised drama/theatre works.</p> <p>Experiment with the concept of “moment before”.</p>
NCAS TH:Cr3.1	Anchor Standard: Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.	Process Component: Rehearse	<p>Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.</p> <p>Revise and improve an improvised or scripted drama/theatre work through rehearsal (repetition and collaborative review).</p> <p>Revise and improve character work through rehearsal (repetition and self-review).</p> <p>Articulate and employ rehearsal etiquette.</p>
NCAS TH:Pr5.1	Anchor Standard: Develop and refine artistic techniques and work for presentation.	Process Component: Prepare	Practice selected exercises that can be used in a group setting for character development and drama/theatre work.
NCAS TH:Pr6.1	Anchor Standard: Convey meaning through the presentation of artistic work.	Process Component: Share, Present	<p>Practice drama/theatre work and share reflections individually and in small groups.</p> <p>Share small-group drama/theatre work, with peers as audience.</p> <p>Present drama/theatre work formally to an audience. (Grades 4 & 5)</p> <p>Articulate and employ performance/</p>

backstage etiquette.

Articulate and employ audience etiquette.

Instructional Plan

Formative Assessment Plan

Daily participation in warm-ups and acting exercises
Verbal response to teacher questions
Informal observation of students' physical responses
Student self-reflection

Summative Assessment Plan

Written quizzes
Completed Design Projects

Texts

Supplementary Resources

Instructional Best Practices and Exemplars

Get to know your students as individuals - greet them at the door, learn their names ASAP.

Begin with the end in mind - PLAN!

Be clear about expectations up front.

Communicate classroom procedures in the first class.

Begin with creating ensemble

Examples:

- Big Wind Blows
- Name Dance
- Line Races
- Human Knot
- 5 Things in Common

Incorporate music and movement / silence and a deep breath in transitions.

Alternate between sitting/thinking/talking activities and movement activities.

Teach audience etiquette as well as backstage and rehearsal etiquette.

Introduce theatre vocabulary and use it whenever applicable.

Use theatre parallels for classroom terms.

Examples:

- Instead of a “Do Now” post bell work in the “Green Room”
- Post assignments and important dates on the “Call Board”
- Classroom helpers can be “ASM’s’ (assistant stage managers)

Check for prior experience/knowledge (example: before doing a human sculpture exercise, don’t assume everyone knows what a statue is, or has seen one in person)

Have a clear, distinct signal for quiet and attention.

Examples:

- Call and Response
- Ring a chime
- Sing the first half of a musical phrase - have them finish

Repeatedly check for understanding - give verbal pop quizzes.

Remind students that Theatre class assignments should be written in their planners just like any other class assignments.

Post criteria for independent class work (written character work; design renderings; scene rehearsals) in a consistent and prominent place; refer students to it prior to answering questions (encourage independence).

Structure pair discussions - model and clarify active listening/listening without interrupting or listening to *understand first*, then to respond.

Students may do scene work with their friends *after* they’ve worked with the people whom they don’t know as well.

Connect written work (scene analysis, scoring beats, character profiles) with active scene work - don’t let the written work exist in a vacuum.

When a student is struggling with a character (stuck in their heads) - get them moving.

Have students develop the habit of writing down a director’s/teacher’s notes and feedback, and refer to it during independent rehearsal.

Use creative visualization to help with:

- Sense memory
- Endowment / pantomime
- Character development
- Relaxation

Enable students to devise original performance pieces to show their understanding & interpretation of concepts learned in class.

Certain student populations benefit from seeing the class schedule/order of activities written in a visible place.

Create a brief ritual to begin and/or end class

Examples:

- Check in circle
- One word goal
- Brief warmup
- Group breath
- Pass the pulse

Provide reluctant students with one “pass” - if they pass on performing or presenting once, they may not do so for the rest of the marking period (barring any specific warning or considerations outlined in IEP's).

Remember and remind your students, theatre is about human connection.

Montclair Public Schools Instructional Unit 4

Content:	THEATRE			Grade:	3-5
Marking Period	Trimester 2 & 3	Unit Title:	AESTHETIC RESPONSE AND CRITIQUE METHODOLOGIES	Pacing:	7 WEEKS

Overview

Big Ideas:

- Students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to artistic work
- Students will reflect on and analyze artistic work
- Students will interpret intent and meaning in artistic work.
- Students will apply criteria to evaluate artistic work.

Essential Questions:

- How do theatre artists comprehend the essence of drama processes and theatre experiences?
- How can the same work of art communicate different messages to different people?
- How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

Enduring Understandings:

- Theatre artists reflect to understand the impact of drama processes and theatre experiences.
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- Theatre artists apply specific criteria to investigate, explore, and assess drama and theatre work.

NJSLs

Standards	Standard Content Statement	Standard Indicator	Sample Student Learning Objectives
1.4.5.A.1	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	Classic Greek Genres of Comedy, Tragedy and Satire. Shakespearean Genres of Comedy, Tragedy, History, Opera, Operetta and Musical Theatre High Comedy vs. Low Comedy

			Realistic Drama vs. Melodrama Broadway, Off Broadway, Off Off Broadway, Street Theatre
1.4.5.A.2	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work. Explain how drama/theatre connects oneself to a community or culture.
1.4.5.A.3	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	Identify the ways drama/theatre work reflects the perspectives of a community or culture. Investigate historical, global and social issues expressed in drama/theatre work.
1.4.5.B.1	Identifying criteria for evaluating performance results in deeper understanding of art and art-making.	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	Identify connections to community, social issues and other content areas in drama/theatre work.
1.4.5.B.2	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	Use self-reflection rubrics to address rehearsal participation.
1.4.5.B.3	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art	Identify the parts of a theatre. Use appropriate terms to critique a scene that is observed in class.

1.4.5.B.5	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?)	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	Identify artistic choices made in a drama/theatre work through participation and observation. Justify responses based on personal experiences when participating in or observing a drama/theatre work. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.
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Instructional Plan

Formative Assessment Plan	Summative Assessment Plan
<i>Daily participation in warm-ups and acting exercises</i> <i>Verbal response to teacher questions</i> <i>Informal observation of students' physical responses</i> <i>Student self-reflection</i>	<i>Written quizzes</i> <i>Completed Design Projects</i>
Texts	Supplementary Resources

Instructional Best Practices and Exemplars

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Begin with creating ensemble
Examples:

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- Name Dance
- Line Races
- Human Knot
- 5 Things in Common

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Examples:

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Montclair Public Schools Instructional Unit 5

Content:	THEATRE			Grade:	3-5
Marking Period	Trimester 3	Unit Title:	THEATRE HISTORY	Pacing:	7 WEEKS

Framing the Learning

Big Ideas:

- Students will understand the role, development, and influence of the arts throughout history and across cultures.
- Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Essential Questions:

- How do the heroes and villains of plays reflect the values of the time?
- How does Theatre reflect culture?
- How does Theatre affect culture?
- Is Theatre an important part of history?
- Is Theatre the best way to preserve culture?
- Is Theatre still important to today's culture?
- In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

Enduring Understandings:

- Theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy.
- Theatre artists allow awareness of interrelationships between self and others/the world around them to influence and inform their work.
- Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

NJSLs

Standards	Standard Content Statement	Standard Indicator	Sample Student Learning Objectives
1.2.5.A.1	Art and culture reflect and affect each other.	Recognize works of theatre as a reflection of societal values and beliefs.	Students will be exposed to: Ancient Greek Theatre Commedia dell' Arte Shakespearean Theatre WPA Federal Theatre Project
1.2.5.A.3	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .	Determine the impact of significant contributions of individual Theatre artists from diverse cultures throughout history.	Students will be exposed to: Thespis Vincenza Armani William Shakespeare Aphra Behn William Wells Brown

			Hattie McDaniel Constantin Stanislavski Uta Hagen Stella Adler
NCAS TH:Cn11.2	Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	Process Component: Research	Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions. Compare the drama/theatre conventions of a given time period with those of the present. Identify historical sources that explain drama/theatre terminology and conventions.

Instructional Plan

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DIFFERENTIATION

Special Education

ELL

Intervention

Acceleration

<ul style="list-style-type: none"> ● Modify and accommodate as listed in student's IEP or 504 plan ● Prioritize instruction ● Teach thoroughly ● Utilize wait-time ● Ensure directions are clear and concise ● Utilize probing and clarifying questions ● Ask higher order questions equitably ● Support instruction with scaffolding ● Model (provide step by step instructions) use of learning strategies ● Provide extended time for practice and review of learning strategies ● Identify, categorize, and teach words critical to understanding instructional texts ● Utilize multiple approaches to monitor student understanding ● Create rubrics to develop assessments ● Vary assessments ● Assign peer assisted reading ● Assign peer tutoring ● Provide individual help to all students ● Create opportunities for/Monitor peer collaboration ● Monitor student progress frequently ● Utilize flexible/cooperative grouping based on instructional goals ● Create lesson reminder sheets ● Prioritize and chunk lengthy assignments ● Utilize assistive technology, when appropriate ● Provide ongoing, effective, specific feedback ● Model/Utilize graphic organizers ● Provide leveled reading materials ● Utilize visual aids and props (flashcards, pictures, symbols) when possible ● Utilize a multi-sensory approach to new topics ● NJDOE Resources 	<ul style="list-style-type: none"> ● Get to know student ● Set high expectations ● Learn/Utilize/Display some words in student's heritage language ● Allow electronic translator ● Repword, repeat, and clarify directions ● Determine student knowledge and level of understanding ● Research instruction that best matches student need ● Utilize ongoing informal assessments ● Refer to NJDOE resources ● Refer to NJDOE resources ● NJDOE ELL Support Descriptions <p>*Review Special Education list for additional recommendations.*</p>	<ul style="list-style-type: none"> ● Tiered Interventions following RtI framework ● RtI Intervention Bank ● Foundations Double-Dose (Tier II) ● LLI (Tier III) ● FFI Skill Report: DRA On-Line ● enVision intervention supports NJDOE resources 	<ul style="list-style-type: none"> ● Process should be modified: higher order thinking skills, open-ended thinking, discovery ● Utilize project-based learning for greater depth of knowledge ● Utilize exploratory connections to higher grade concepts ● Contents should be modified: abstraction, complexity, variety, organization ● Products should be modified: real world problems, audiences, deadlines, evaluation, transformations ● Learning environment should be modified: student-centered learning, independence, openness, complexity, groups varied
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CROSS CURRICULAR RESOURCES

The Amistad Commission's Virtual Curriculum: <http://www.njamistadcurriculum.net/>

NJ Commission on Holocaust Education <https://www.nj.gov/education/holocaust/>

ALIGNMENT TO 21st CENTURY SKILLS AND TECHNOLOGY

21st Century/ Interdisciplinary Themes: Bold all that apply

21st Century Skills: Bold all that apply

Global Awareness
 Financial, Economic, Business and Entrepreneurial Literacy
Civic Literacy
 Health Literacy
 Environmental Literacy

Creativity & Innovation
Critical Thinking & Problem Solving
Communication & Collaboration
Media Literacy
Information Literacy
 Information, Communication & Technology
Life & Career Skills

Technology Infusion

<https://docs.google.com/document/d/1-5e13aJjDd9j0WlJGA2gdtKQ8jwwuOCP98vx5zzJI6s/edit?usp=sharing>

select from the list above/copy and paste
 Smart Board Applications
 enVision applications

Evidence of Student Learning

- Evaluation rubrics
- Self-reflections
- Teacher-student conferences
- Running records
- Students' published pieces
- Unit tests
- Quizzes