

Dance and Theater Arts Curriculum Map

Sussex Montessori School

The Dance and Theater Arts Curriculum is built around the Delaware State Standards
And the First State Montessori Academy Curriculum

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Introduction

“Education is a natural process carried out by the child and is not acquired by listening to words but by experiences in the environment.” Maria Montessori

As reflected by Dr. Montessori, Sussex Montessori School has the goal of providing rich experiences for children in a safe and supportive school climate in which each child is healthy, safe, engaged, supported and challenged. This will be attained through traditional academics as well as considerations of the whole child and his needs. Children must be considered in their entirety and experiences that move beyond the traditional classroom are needed. In this vein, a program of instruction will be provided in art, music, theater and dance, and physical education including health, to children in all grades.

In order to better understand their world, children need experiences offered by these supplemental classes. This not only exposes them to the arts, but allows them to use their bodies in different ways, learning about their strengths and challenges beyond the classroom walls. These classes also give children the opportunity to learn about other ways in which they may be ‘smart,’ as explained by Howard Gardner’s multiple intelligences of linguistics, logical/mathematical, interpersonal, intrapersonal, musical, bodily/kinesthetic, naturalistic, and visual/spatial. Attention to each of these intelligences builds a positive school climate which in turn reduces bullying and improves attendance, engagement, empowerment, ownership, teaching and learning. (www.whatworks.wholechildeducation.org)

Additionally, it is vital that all children learn how to negotiate their ever-changing world by learning about and appropriately utilizing the tools available to them. The tools are changing quickly and children will gain familiarity and understanding of them through library and technology education. It is imperative that children educated in the 21st century are given the opportunity to learn how these tools serve them well, when to use them, and when, perhaps, to set them aside. SMS’S curriculum outlines a variety of ways in which children will access the arts, movement, technology and library throughout their day. The supplementary classes offered in these areas are opportunities to strengthen these connections and allow for direct instruction to further support their learning. Most importantly, children have the opportunity to experience their ever-changing world through all classes at SMS. It is in living Dr. Montessori’s mission that children are given multiple opportunities to learn how to co-exist, working together respectfully and responsibly.

Sussex Montessori School
Dance Curriculum
Kindergarten and 1st-3rd Grade

**Curriculum Scope & Sequence
Kindergarten & Grade 1 - 3 Dance**

Standard 1: Identifying and demonstrating movement elements and skills in performing arts			
Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
<p>September and on-going K: Yoga and movement exercises at morning meetings PE activities. Grade 1: Follow teachers or older classmates as they lead morning movement activities, yoga, or PE stretches. Grade 2: Suggest stretching, yoga, or movement activities for a specific axial movement. Grade 3: Lead younger classmates in stretching activities at gym or in yoga and movement activities in the morning meeting.</p>	<p>1.1 Perform axial movements (e.g., bend, stretch, twist, turn, swing, collapse).</p>	<p>Movement and dance have common traits.</p>	<p>Dance requires an entire repertoire of movement.</p>
<p>September and on-going K: Regular music class activities. Grade 1: Follow the teacher in creating and moving to a rhythm. Grade 2: Suggest movements to use for moving to a beat. Grade 3: Suggest a rhythm and its accompanying movement.</p>	<p>1.2 Demonstrate accuracy in moving to a musical beat and responding to changes in tempo.</p>	<p>Rhythm.</p>	<p>The dancer utilizes music for rhythm and tempo.</p>
<p>September and on-going K: Line walking activities in the classroom and on the playground; PE activities.</p>	<p>1.3 Demonstrate eight basic locomotor movements (e.g., walk, run, hop, jump, leap,</p>	<p>Types of movement.</p>	<p>Dance requires an entire repertoire of movement.</p>

<p>As appropriate in music and PE Classes, show what one can do, and improve skills throughout year. Grade 1: Practice precise movements; practice jumping rope. Grade 2: Determine the areas necessary for growth and focus on those. Grade 3: Demonstrate these abilities and help guide classmates as they develop them.</p>	<p>gallop, slide, skip) traveling forward, backward, sideward, diagonally, turning.</p>		
<p>September and on-going K: Regular music class activities allowing growth throughout the year. Grade 1: Participate in meeting enticers and music classes focusing on rhythm and movement. Grade 2: Attempt a given percussive rhythm in a physical form (e.g., head tapping, knee slapping, stomping). Grade 3: Lead the class by giving a rhythm and having the class attempt a physical manifestation of that rhythm.</p>	<p>1.4 Transfer rhythmic patterns from the aural to the kinesthetic.</p>	<p>Rhythm. Movement.</p>	<p>The dancer utilizes music for rhythm and tempo.</p>
<p>September and on-going K - 3: Regular music and PE class activities. Spring A look at folk dances from the continent, countries, or cultures of study. K, Grade 1: Learn movements associated with a dance. Grade 2: Learn movements associated with a dance and partner with a classmate to move together and in synch. Grade 3: Describe the movements of a dance so that a partner can duplicate them.</p>	<p>1.5 Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery).</p>	<p>Movement. Body control.</p>	<p>Dance requires an entire repertoire of movement.</p>

<p>September and on-going K – 3: Yoga and stretches at morning meeting. Warm-ups at gym. Movement and dance in music classes to develop body awareness, strength, motor control, and a group spirit.</p>	<p>1.6 Execute basic movement phrases individually and in a group.</p>	<p>Movement. Body control.</p>	<p>Dance requires an entire repertoire of movement.</p>
<p>September and on-going Grade 3: Read rhythmic notation and respond with a movement. April K: How do dancers know what to do? Grade 1, 2: Read rhythmic notation and respond with a movement</p>	<p>1.7 Transfer spatial patterns from the visual to the kinesthetic.</p>	<p>Choreography.</p>	<p>Dance requires an entire repertoire of movement.</p>
<p>Spring Grade 2: Learn movements associated with a dance and partner with a classmate to move together and in synch. Grade 3: Describe the movements of a dance so that a partner can duplicate them.</p>	<p>1.8 Memorize and reproduce extended movement sequences.</p>	<p>Bodily/kinesthetic memory and intelligence.</p>	<p>To become a skilled performer requires persistence. The dancer utilizes music for rhythm and tempo.</p>
<p>September and on-going As new genres of music are introduced, experience and practice appropriate, accompanying movements, gestures and steps. Grade 1, 2: Copy movements and gestures or steps offered by the teacher or an older student. Grade 3: Lead the group in a movement, gesture, or step appropriate for the genres of music.</p>	<p>1.9 Execute techniques from different genres/ styles (e.g. ballet, modern dance, jazz, tap, multi-cultural).</p>	<p>Dance genres. Choreography.</p>	<p>The dancer utilizes music for rhythm and tempo.</p>

Standard 2: Understanding choreographic principles, processes and structures			
<p>September and on-going K: Regular music class activities; follow a leader who chooses a movement to copy. Grade 1, 2, 3: Play the mirror game as an enticer for meetings: one student acts as the leader and the other mirrors the movements as carefully as possible. Grade 3: Students take an active role as leaders and models as they internalize skills, for younger students who are learning new skills.</p>	<p>2.1 Demonstrate basic partner skills (e.g., copying, leading and following, mirroring).</p>	<p>Working as a team.</p>	<p>Dance may be choreographed for one, two or many</p>
<p>September and on-going K, Grade 1, 2: Regular music class activities. March Grade 3: Select a piece of music and create a dance based on your reaction to the music.</p>	<p>2.2 Improvise, create and perform dances based on original ideas and concepts from other sources.</p>	<p>Creative expression.</p>	<p>Improvising is achieving a balance of technique, listening, understanding, communicating and responding.</p>
<p>September and on-going K, Grade 1 – 3: Regular music class activities including</p>	<p>2.3 Use improvisation to generate movement for</p>	<p>Creative expression.</p>	<p>Are there limits to dance as a medium of expression?</p>

<p>improvising movements to selected musical pieces.</p> <p>Spring Grade 1, 2, 3: In learning a dance from another culture, suggest changes and demonstrate your ideas.</p>	choreography.		
<p>September and on-going K, 1 – 3: Regular music class activities.</p> <p>Spring K, Grade 1: Follow directions for dances. Grade 2: Demonstrate beginning, middle and end phrases. Grade 3: Select a piece of music and create a dance based on your reaction to the music; demonstrate and articulate the phrases in your dance.</p>	2.4 Create and identify the sequential parts of a dance phrase (e.g., beginning, middle, and end).	Creative expression.	Dance has structure.
<p>October Grade 2: Abuu Itah – call and response song with dance movements. Grade 3: Recognize repeated dance patterns.</p>	2.5 Demonstrate structures or forms (e.g., AB, ABA, canon, call and response, narrative, palindrome, theme and variation, rondo, round, contemporary forms) through brief dance studies.	Choreography. Movement.	Dance may be choreographed for one, two or many. Dance has a structure.
<p>Spring Grade 2: Copy phrases in the cultural dance being learned. Grade 3: Select a piece of music and create a dance based on your reaction to the music; demonstrate and articulate the phrases in your dance.</p>	2.6 Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy)	Choreography. Movement.	Dance has a structure.
<p>April</p>	2.7 Work alone, with a partner,	Choreography	Dance has a structure.

Grade 3: Participate in the selection of a folk dance for the spring performance and then work within the group to choreograph and perform the dance.	and in a small group during the choreographic process.	hy. Movement.	
September and on-going Grade 3: Respond to music through dance. Begin to compose replicable dances to fit selected pieces of music.	2.8 Initiate dance composition using improvisational skills.	Choreograp hy. Movement.	Dance has a structure.
September and on-going Grade 3: Respond to music through dance. Use dance to interpret emotions (E.g.: happiness, fear, sadness).	2.9 Communicate emotional themes through dance.	Choreograp hy. Movement. Interpreting dance.	Dance is dependent on the point of view of the artist and the dancer.
Standard 3: Understanding dance as a way to create and communicate meaning			
Spring K, Grades 1 - 3: Group discussions about dance and how it affects us; exposure to the dances of the continents, countries, or cultures studied	3.1 Take an active role in a class discussion about interpretations of and reactions to a dance	Interpretin g dance	Dance is dependent on the point of view of the artist and the dancer.
September and on-going K, Grade 1, 2: Music class activities and discussions Spring Grade 3: Select a piece of music and create a dance based on your reaction to the music; demonstrate and articulate the phrases in your dance. How will you accompany your piece and why did you choose that method?	3.2 Observe and explain how different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance.	Interpretin g dance.	Dancers create for themselves and others.

<p>January If possible, view portions of professional ballet or other dance K, Grade 1, 2: What do you notice about the lighting and how does it affect the performance? What do you notice about the costumes? Grade 3: In writing, describe how lighting and costuming affect a performance</p>	<p>3.3 Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance.</p>	<p>The elements of a production.</p>	<p>What is characteristic of the best choreography? •</p>
<p>September and on-going: K, Grade 1 - 3: At morning meeting, as an enticer, play the professions game and/or “Act like...”</p>	<p>3.4 Demonstrate the difference between pantomiming and abstracting a gesture.</p>	<p>Interpreting movement.</p>	<p>Dancers create for themselves and others.</p>
<p>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</p>			
<p>September and on-going K, Grade 1 – 3: Before field trips of all kinds, assemblies, and in-house group events, but particularly for live performances, ground-rule the class on proper audience etiquette. Grade 3: Participate actively in this ground-ruling by acting as role-models at the performances.</p>	<p>4.1 Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way.</p>	<p>Being a good audience member.</p>	<p>•Dancers create for themselves and others.</p>
<p>September and on-going K, Grades 1 – 3: Play the professions game at morning meeting. May Grade 3: How is what we’ve learned in and about dance useful in life?</p>	<p>4.2 Discuss how skills developed in dance are applicable to a variety of careers.</p>	<p>Professions ..</p>	<p>Dance skills can be applied to school and work.</p>

<p>September and on-going K, Grade 1 - 3 As part of music and PE classes and in regular classroom discussions: how is what we do in the classroom different from what we do outside or what we do in music different from what we do in PE; how is it all connected?</p>	<p>4.3 Observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures).</p>	<p>Dance is movement; is movement dance?</p>	<p>There are multiple solutions to a movement problem.</p>
<p>Spring K, Grade 1 - 3: We watched a ballet (or other dance) in January, and now we are learning a dance from XXX. What do you notice? Grade 3: Venn diagram to compare the two.</p>	<p>4.4 Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy).</p>	<p>Thinking skills.</p>	<p>There are multiple solutions to a movement problem.</p>
<p>September and on-going K, Grades 1 - 3: Play the professions game and the mirror game at morning meetings. On-going discussion: how can we convey a certain idea through movement.</p>	<p>4.5 Explore, discover and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice.</p>	<p>Movement. Thinking skills.</p>	<p>There are multiple solutions to a movement problem.</p>
<p>Spring Grade 3: Select a piece of music and create a dance based on your reaction to the music; demonstrate and articulate the phrases in your dance; what movement problems did you discover in your piece and how did you solve them?</p>	<p>4.6 Create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choice.</p>	<p>Movement. Thinking skills.</p>	<p>There are multiple solutions to a movement problem.</p>
Standard 5: Demonstrating and understanding dance in various cultures and historical periods			
<p>Spring Learn about dance types and importance and learn dance steps from the continent(s) of study. K, Grade 1 - 3: Learn phrases from a folk dance from the continent of study.</p>	<p>5.1 Perform folk dances from various cultures.</p>	<p>Culture.</p>	<p>Dance is evident in many cultures, times and places.</p>

<p>September and on-going Grade 3: In regular music classes introduction to American dance (e.g., square dancing, line dancing, jazz, etc.).</p>	<p>5.2 Perform a broad spectrum of American historical folk, social and/or theatrical dances.</p>	<p>Dance genres.</p>	<p>Dance is evident in many cultures, times and places.</p>
<p>April Grade 3: Look through various magazines and find images of dancers. What do these images convey?</p>	<p>5.7 Analyze and evaluate how dance and dancers are portrayed in contemporary media.</p>	<p>Media.</p>	<p>When is dance conservative and comforting, and when is it radical and threatening?</p>
<p>Standard 6: Making connections between dance and healthful living</p>			
<p>September K: Write a sentence telling something you do that is healthy and illustrate it. Collect these pages into a booklet. Grade 1, 2: Add to a classroom list of healthy behaviors including: Good nutrition, Regular, exercise, Safety measures such as seat belts, helmets, sunscreen, hygiene, No drug use, No smoking, Proper health care. Grade 3: What are your existing healthy behavior and how can you augment them?</p>	<p>6.1 Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples.</p>	<p>Healthy for life. Dance is exercise.</p>	<p>The dancer uses the human body as the instrument for creation. Specific lifestyle choices and practices will determine the effectiveness of the dancer.</p>
<p>September As part of PE class, students will choose a proficiency to practice and gain.</p>	<p>6.2 Set goals to improve student performance capabilities as dancers and specify steps taken to reach those goals.</p>	<p>Goal setting.</p>	<p>The dancer uses the human body as the instrument for creation.</p>
<p>Standard 7: Making connections between dance and other disciplines</p>			

<p>January K, Grade 1 - 3: Watch a ballet (or other dance) and write about or draw what you saw.</p>	<p>7.1 Respond to dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw).</p>	<p>Connecting the arts. Artistic expression.</p>	<p>Dance is one among many forms of communication.</p>
<p>September and on-going K, Grade 1 - 3: Respond to music through dance during regular music classes. Spring Grade 3: Select a piece of music and create a dance based on your reaction to the music; demonstrate and articulate the phrases in your dance.</p>	<p>7.2 Create a dance project that reveals understanding of a concept or idea from another discipline (e.g., poetry, physics, geometry).</p>	<p>Connecting the arts. Artistic expression.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>
<p>May K, Grades 1 - 3: Work together with classmates to develop a demonstration of the connection between the arts.</p>	<p>7.3 Create a project that reveals similarities and differences between the arts.</p>	<p>Connecting the arts. Artistic expression.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>
<p>January Grade 3: discussion: having viewed a ballet (or other dance) on video and having seen dances on the stage live (if possible) what is the differing impact?</p>	<p>7.4 Observe dance, both live and recorded on video; compare and contrast the aesthetic impact of the two observations through writing.</p>	<p>Thinking skills.</p>	<p>Dance is among many forms of communication.</p>
<p>March Grade 3: Translate a movement into a piece of visual art.</p>	<p>7.5 Compare and contrast examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern).</p>	<p>Connecting the arts. Artistic expression.</p>	<p>Dance is among many forms of communication.</p>

Sussex Montessori School

Dance Curriculum

4th-6th Grade

**Curriculum Scope & Sequence
Grade 4-6 Dance**

Standard 1: Identifying and demonstrating movement elements and skills in performing arts			
Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
September and on-going Yoga and stretching exercises at morning meetings. PE activities. Grade 4 - 6: Demonstrate proficiency in axial movements.	1.1 Perform axial movements (e.g., bend, stretch, twist, turn, swing, collapse).	Movement and dance have common traits	Dance requires an entire repertoire of movement.
September and on-going Regular music class activities. Grade 4 – 6: Create rhythms and movements and lead others.	1.2 Demonstrate accuracy in moving to a musical beat and responding to changes in tempo.	Rhythm.	The dancer utilizes music for rhythm and tempo.
September As appropriate in music and PE Classes show what one can do and improve on skills throughout the year. Grade 4 – 6: Focus on personal areas of weakness and strive for proficiency then demonstrate proficiency.	1.3 Demonstrate eight basic locomotor movements (e.g., walk, run, hop, jump, leap, gallop, slide, skip) traveling forward, backward, sideward, diagonally, turning.	Types of movement.	Dance requires an entire repertoire of movement.
September	1.4 Transfer rhythmic patterns from the aural to	Rhythm.	The dancer utilizes music for

<p>Regular music class activities allowing growth throughout the year.</p> <p>Grade 4: practice the transfer of rhythm from the ear to the body through a variety of sound.</p> <p>Grade 5, 6: Demonstrate the transfer of rhythm from the ear to the body through a variety of music and sound.</p>	the kinesthetic.	Movement.	rhythm and tempo.
<p>Spring</p> <p>Grade 4: List the principles of movement.</p> <p>Grade 5: What are the underlying principles of dance? Interview with a teacher.</p> <p>Grade 6: Develop a dance that demonstrates the underlying principles of movement and perform for the class, student body, or other audience.</p>	1.5 Explain and execute the underlying principles of movement skill (e.g., alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery).	Movement. Body control.	Dance requires an entire repertoire of movement.
<p>September and on-going</p> <p>Yoga and stretches at morning meeting.</p> <p>Warm-ups at gym.</p> <p>Movement and dance in music classes.</p> <p>Grades 4 and 5: participate in music and PE classes and in morning movement. Yoga activities to develop body awareness, strength, motor control, and a group spirit.</p> <p>Grade 5: Act as the group leader for a whole school yoga warm-up before assembly.</p> <p>Spring</p> <p>Grade 6: Develop a dance that demonstrates the underlying principles of movement and perform for the class, student body, or other audience.</p>	1.6 Execute basic movement phrases individually and in a group.	Movement. Body control.	Dance requires an entire repertoire of movement.

<p>September and on-going Grade 4: Given a rhythm, offer a movement that will compliment it.</p> <p>April Grade 5: write a rhythmic notation and choreograph it; read rhythmic notation and respond with a movement Grade 6: transfer spatial patterns from the visual to the kinesthetic and teach a classmate or small group the moves as you envision them</p>	1.7 Transfer spatial patterns from the visual to the kinesthetic.	Choreography.	Dance requires an entire repertoire of movement.
<p>Spring Grade 4: Practice a dance or other choreographed, sequenced series of movements. Grade 5, 6: Demonstrate an internalized, choreographed sequence of movements (dance, karate form, etc.).</p>	1.8 Memorize and reproduce extended movement sequences.	Bodily/kinesthetic memory and intelligence.	To become a skilled performer requires persistence. The dancer utilizes music for rhythm and tempo.
<p>September and on-going As new genres of music are introduced, exposure to and practice with appropriate, accompanying movements or gestures and steps. Grade 4 – 6: What are the similarities and differences one notices among the dance genres introduced?</p>	1.9 Execute techniques from different genres/ styles (e.g. ballet, modern dance, jazz, tap, multi-cultural).	Dance genres. Choreography.	The dancer utilizes music for rhythm and tempo.
<p>December Grade 5: In music class, introduction to the element of time and how it can be expressed both musically and kinesthetically.</p>	1.10 Explore the element of time (e.g., syncopation, pauses, meter, tempo) in movement phrases.	Time. Movement. Music.	The dancer utilizes music for rhythm and tempo.

Grade 6: In music class relate time expressions in music to movements.			
Spring Grade 4: Practice a dance or other choreographed, sequenced series of movements. Grade 5, 6: Demonstrate an internalized, choreographed sequence of movements (dance, gymnastics routine, karate form, etc.)	1.11 Demonstrate the ability to remember extended movement sequences.	Memorization. Movement. Choreography.	To become a skilled performer requires persistence. The dancer utilizes music for rhythm and tempo.
November Grade 5: note the differences and similarities between dance styles and genres; how can one distinguish them.	1.12 Identify and apply longer and more complex sequences from different genres/styles (e.g., ballet, modern dance, jazz, tap, multi-cultural).	Dance genres and styles.	Dance requires an entire repertoire of movement.
September and on-going Grade 5: Daily stretches, yoga, etc. in the classroom. Regular participation in PE and music classes. Grade 6: Lead stretches, yoga, etc., focusing on specific body parts or coordination challenges; communicate these to the group.	1.13 Demonstrate appropriate skeletal alignment, body part articulation, strength, flexibility, agility and coordination in locomotor and axial movements.	Movement. Gross motor control.	Dance requires an entire repertoire of movement.
January Grade 5, 6: In what ways can you improve your dance or movement performance? Set a goal and determine steps to achieve it; interview with a teacher. April Grade 6: In what ways could your goal have been	1,14 Define technique through self-evaluation and correction.	Goal setting.	Dance requires an entire repertoire of movement.

better or more easily achieved? What are your next steps?			
Standard 2: Understanding choreographic principles, processes and structures			
September and on-going Throughout the year depending on readiness. Grade 4 – 6: students take an active role as leaders and models as they internalize skills, for younger students who are learning new skills	2.1 Demonstrate basic partner skills (e.g., copying, leading and following, mirroring).	Working as a team.	Dance may be choreographed for one, two or many
October Grade 4 – 6: Select a piece of music and create a dance based on your reaction to the music.	2.2 Improvise, create and perform dances based on original ideas and concepts from other sources.	Creative expression.	Improvising is achieving a balance of technique, listening, understanding, communicating and responding.
September and on-going Grade 4, 5: Regular music class activities including improvisational movement to music. Grade 5, 6: In an improvisational manner, move to music in the music class and invite classmates to join you.	2.3 Use improvisation to generate movement for choreography.	Creative expression.	•Are there limits to dance as a medium of expression?
September and on-going Regular music class activities. October Grade 4, 5: Select a piece of music and create a partner or group dance based on your reaction to	2.4 Create and identify the sequential parts of a dance phrase (e.g., beginning, middle, and end).	Creative expression.	•Dance has structure.

<p>the music; demonstrate and articulate the phrases in your dance.</p> <p>March</p> <p>Grade 6: Develop a dance phrase with a partner; string phrases together with other partnerships to create a dance.</p>			
<p>October</p> <p>Grade 4 – 6: Note dance structures and notate them with guidance from the music teacher.</p>	<p>2.5 Demonstrate structures or forms (e.g., AB, ABA, canon, call and response, narrative, palindrome, theme and variation, rondo, round, contemporary forms) through brief dance studies.</p>	<p>Choreography. Movement.</p>	<p>Dance may be choreographed for one, two or many. Dance has a structure.</p>
<p>October</p> <p>Grade 4 – 6: Select a piece of music and create a partner or group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance.</p>	<p>2.6 Create and perform a phrase utilizing compositional elements (e.g., space, time, force/energy).</p>	<p>Choreography. Movement.</p>	<p>Dance has a structure.</p>
<p>October</p> <p>Grade 4 – 6: Select a piece of music and create a partner or group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance.</p>	<p>2.7 Work alone, with a partner and in small groups during the choreographic process.</p>	<p>Choreography. Movement.</p>	<p>Dance has a structure</p>
<p>October</p> <p>Grade 4 – 6: Select a piece of music and create a partner group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance; include an improvisational “riff.”</p>	<p>2.8 Initiate dance compositions using improvisational skills.</p>	<p>Choreography. Movement.</p>	<p>Dance may be choreographed for one, two or many. Dance has a structure.</p>

<p>November Grade 4 – 6: How can emotion be conveyed through dance?</p>	<p>2.9 Communicate emotional themes through dance.</p>	<p>Choreography. Movement.</p>	<p>Dance may be choreographed for one, two or many. Dance has a structure.</p>
<p>October Grade 5: Select a piece of music and create a partner or a group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance; include other art forms where possible. March Grade 6: Develop a dance phrase with a partner; string phrases together with other partnerships to create a dance.</p>	<p>2.10 Create and perform movement phrases while connecting to other disciplines. 2.11 Demonstrate clarity musicality and stylistic nuance while performing dance compositions.</p>	<p>Choreography. Movement.</p>	<p>Dance may be choreographed for one, two or many. Dance has a structure.</p>
<p>November Grade 5: What are transitions between phrases in dance? Grade 6: Introduce transitions into your partner or group dance.</p>	<p>2.12 Create and identify transitions within and between movement phrases.</p>	<p>Choreography. Movemen.t</p>	<p>Dance may be choreographed for one, two or many. Dance has a structure.</p>
Standard 3: Understanding dance as a way to create and communicate meaning			
<p>Spring Grades 4 – 6: Group discussions about dance and how it affects us; exposure to the dances of the continents, countries, or cultures studied.</p>	<p>3.1 Take an active role in a class discussion about interpretations of and reactions to a dance.</p>	<p>Interpreting dance.</p>	<p>Dance is dependent on the point of view of the artist and the dancer.</p>
<p>October</p>	<p>3.2 Observe and explain how different</p>	<p>Interpreting dance.</p>	<p>Dancers create for</p>

Grade 4- 6: In a group or pair, choose a piece of music and create a partner or group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance; how will you accompany your piece and why did you choose that method?	accompaniment (such as sound, music, spoken text) can affect the meaning of a dance.		themselves and others.
January Grade 4 – 6: If possible, view portions of professional ballet or other dance. In writing, describe how lighting and costuming affect a performance.	3.3 Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance.	The elements of a production.	What is characteristic of the best choreography? •
April Grade 4 – 6: Create a pantomime; have your classmates write what you were miming and tell what gestures you made that made your miming obvious.	3.4 Demonstrate the difference between pantomiming and abstracting a gesture.	Interpreting movement.	Dancers create for themselves and others.
February Grade 5: Watch a tape of a dance ensemble such as Philadanco and attempt to interpret meaning from the dances. Grade 6: Attempt some of the movements and techniques from the dance in one’s own choreography.	3.5 Create a dance that effectively communicates a contemporary social theme.	Interpreting dance.	Dancers create for themselves and others.
April Grade 5: If possible, listen to interviews with dancer/	3.6 Compare and contrast how meaning is communicate in two personally choreographed works.	Interpreting dance.	Dancers create for themselves and others.

<p>choreographers to determine how they assigned meaning to their movements. Grade 6: Interview classmates about their work in an “Inside the Dancers’ Studio” format in the classroom.</p>	<p>3.7 Formulate and answer questions about how movement choices communicate abstract ideas in dance. 3.8 Relate how personal experience influences the interpretation of dance.</p>		
<p>April Grade 6: Develop a dance that demonstrates the underlying principles of movement and perform for the class, student body, or other audience. Interview classmates about their work in an “Inside the Dancers’ Studio” format in the classroom.</p>	<p>3.8 Represent original dances to peers and articulate their creative process.</p>	<p>Choreography. Movement. Interpreting dance.</p>	<p>Dancers create for themselves and others. Dance requires an entire repertoire of movements.</p>
<p>Standard 4: Applying and demonstrating critical and creative thinking skills in dance</p>			
<p>September and on-going Grade 4 – 6: Before field trips of all kinds, but particularly live performances, ground-rule the class on proper audience etiquette participate actively in this ground-ruling by acting as role-models at the performances.</p>	<p>4.1 Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way.</p>	<p>Being a good audience member.</p>	<p>Dancers create for themselves and others.</p>
<p>May - Grade 4 – 6: How is what we’ve learned in and about dance useful in life? How can we take what we’ve learned and use it to our advantage as dancers or in other fields?</p>	<p>4.2 Discuss how skills developed in dance are applicable to a variety of careers.</p>	<p>Professions. Movement.</p>	<p>Dance skills can be applied to school and work.</p>

<p>September Grade 4: As part of music and PE classes and in regular classroom discussions: how is what we do in the classroom different from what we do outside; what we do in music different from what we do in PE; how is it all connected?</p> <p>March Grade 4 – 6: Watch a video of a ballet, a modern dance, a folk dance, etc. and compare and contrast them. What do they have in common and what are their differences?</p>	<p>4.3 Observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures).</p> <p>4.4 Observe two dances and discuss (compare and contrast) how they are similar and different in terms of one of the compositional elements (e.g., space, time, force/energy).</p>	<p>Dance is movement; is movement dance? Body control. Thinking skills.</p>	<p>There are multiple solutions to a movement problem.</p>
<p>September and on-going Grade 4: As part of music and PE classes and in regular classroom discussions: how can we convey a certain idea through movement.</p> <p>February Grade 5: Watch a tape of a dance ensemble such as Philadanco and attempt to interpret meaning from the dances. Grade 6: Attempt some of the movements and techniques from the dance in one's own choreography.</p>	<p>4.5 Explore, discover and realize multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for that choice.</p>	<p>Movement. Thinking skills. Interpreting dance.</p>	<p>There are multiple solutions to a movement problem. Dancers create for themselves and others.</p>
<p>October Grade 4, 5: As a group, select a piece of music and create a partner or group dance based on your reaction to the music; demonstrate and articulate the phrases in your dance; what movement problems did you discover in your piece and how</p>	<p>4.6 Create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choice.</p>	<p>Movement. Thinking skills. Collaborative work.</p>	<p>There are multiple solutions to a movement problem.</p>

did you solve them?			
November Grade 5, 6: Revise/refine the group dance as you determine what changes are necessary; articulate these to your collaborators.	4.7 Create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions.	Collaborative work. Choreography.	Dance can be planned, analyzed and refined.
October Grade 5 Discussion: must a choreographer be a talented dancer in order to be a good choreographer? Grade 6: What are the qualities of a good choreographer?	4.8 Describe how a choreographer manipulates and develops the basic movement content in a dance.	Communication skills. Thinking skills.	There are multiple solutions to a movement problem.
March Grade 5, 6: Having watched videos of a variety of dance performances, what are valid criteria for evaluating them?	4.9 Identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast).	Critiquing dance. Communication skills.	Dance can be planned, analyzed and refined.
April Grade 5, 6: Review dance genres and attempt to distinguish among them; match choreographers to their style/genres when possible.	4.10 Analyze the style of a choreographer or cultural form; then create a dance in that style.	Genres. Choreographers.	Dancers create for themselves and others.
May Grade 5, 6: Discussion: do these things matter to dance? Watch clips of well-known dance routines ("White Christmas," "Singin' in the Rain," music videos, etc.).	4.11 Analyze issues of ethnicity, gender, social/economic class, age, and/or physical condition in relation to dance.	Critical thinking.	Dance can be planned, analyzed, and refined.
April	4.12 Establish a set of aesthetic criteria and apply	Critical thinking and	Dancers create for

Grade 5, 6: What constitutes good dance?	it in evaluating their own work and that of others.	evaluative skills.	themselves and others.
Standard 5: Demonstrating and understanding dance in various cultures and historical periods			
Spring Grade 4 – 6: Learn about dance types and importance and learn dance steps from the continent(s) of study. Learn phrases from a folk dance from the continent of study.	5.1 Perform folk dances from various cultures.	Culture.	Dance is evident in many cultures, times and places.
September and on-going Grade 4 – 6: In regular music classes introduction to American dance (e.g., square dancing, line dancing, jazz, etc.).	5.2 Perform a broad spectrum of American historical folk, social and/or theatrical dances.	Dance genres.	Dance is evident in many cultures, times and places.
Spring Grade 4 – 6: Exposure to ethnic dances from the area of study for the year: learn dance phrases from them. Grade 5, 6: What are the similarities and differences?	5.3 Compare and contrast dance steps and movement styles from a variety of cultures.	International dance.	Dance is evident in many cultures, times and places.
September and on-going Grade 5: Begin and add to a timeline as the year progresses: as new dance genres are discovered, add them to the timeline. Grade 6: Choose and research a genre of dance, taking on the role of expert in that genre for your classmates.	5.4 Analyze the historical traditions and evolution of dance genres/styles (e.g., ballet, modern, multi-cultural, jazz)	Dance genres History	Dance is evident in many cultures, times and places.

<p>September and on-going Grade 5: Begin and add to a timeline as the year progresses: as new dances genres are discovered, add them to the timeline. Grade 6: Choose and research a genre of dance, taking on the role of expert in that genre for your classmates.</p> <p>Spring Grade 5, 6: In the geographical area of study, what is the role that dance plays in the culture?</p>	5.5 Reflect on dance in a particular culture and time period.	Culture.	Dance is evident in many cultures, times and places.
<p>September and on-going Grade 5: Begin and add to a timeline as the year progresses: as new dances genres are discovered, add them to the timeline.</p> <p>Spring Grade 5, 6: In the geographical area of study, what is the role that dance plays in the culture?</p>	5.6 Describe the role of dance in at least two different cultures or times.	Culture.	Dance is evident in many cultures, times and places.
<p>February Grade 4 – 6: What is the role of dance in our society? How do we know? Look at dance images in print ads. What do these images convey?</p>	5.7 Analyze and evaluate how dance and dancers are portrayed in contemporary media.	Media.	When is dance conservative and comforting, and when is it radical and threatening?
<p>November Grade 5: Review styles of dance (e.g., Kabuki, Noh) and place them on one’s timeline. Grade 6: Compare one’s genre of dance choice with that of a classmate’s reflecting on their similar or dissimilar origins, etc.,</p>	5.8 Analyze similarities and differences between two theatrical forms in dance.	Dance styles.	Dance is evident in many cultures, times and places.

<p>September and continuing As one adds to one's timeline, learn what one can about the history of dance and dancers over time. Grade 6: Choose and research a genre of dance, taking on the role of expert in that genre for your classmates.</p>	<p>5.9 Report on the sociological and cultural impact of dance and/or dancers throughout time.</p>	<p>History/society.</p>	<p>Dance is evident in many cultures, times and places.</p>
<p>Standard 6: Making connections between dance and healthful living</p>			
<p>September Grade 4, 5: Review the components of a healthy lifestyle and discuss how these will contribute to the ability to dance and how dance may contribute to a healthy life style. Grade 6: Create presentation for one's class- or schoolmates showing the connection between healthy lifestyle choices and the ability to dance.</p>	<p>6.1 Explain how healthy practices (such as nutrition, safety) enhance ability to dance, citing multiple examples.</p>	<p>Healthy for life. Dance is exercise.</p>	<p>The dancer uses the human body as the instrument for creation, Specific lifestyle choices and practices will determine the effectiveness of the dancer.</p>
<p>September - Grade 4 - 6: As part of PE and/or music class, students will choose a proficiency to practice.</p>	<p>6.2 Set goals to improve student performance capabilities as dancers and specify steps taken to reach those goals.</p>	<p>Goal setting.</p>	<p>The dancer uses the human body as the instrument for creation.</p>
<p>October Grade 5, 6: Discussion and/or writing prompt: What road blocks do we or others erect for ourselves that prevent us from reaching our goals?</p>	<p>6.3 Explore barriers that impede progress and personal growth.</p>	<p>Intrapersonal intelligence. Goal setting.</p>	<p>Specific lifestyle choices and practices will determine the effectiveness of the dancer.</p>
<p>February Grade 5, 6: In light of how dance/dancers are viewed in our society, what are their challenges? Do we view athletes differently than dancers?</p>	<p>6.4 Discuss challenges facing professional performers in maintaining healthy lifestyles.</p>	<p>Healthy for life. Professions. Making good choices.</p>	<p>The dancer uses the human body as the instrument for creation.</p>

<p>February Grade 5, 6: How does a dancer balance all of her/his physical needs in a healthy way?</p>	<p>6.5 Communicate how lifestyle choice impact the dancer’s physical and psychological well-being.</p>	<p>Healthy for life. Professions. Making good choices.</p>	<p>The dancer uses the human body as the instrument for creation. Specific lifestyle choices and practices will determine the effectiveness of the dancer.</p>
<p>Standard 7: Making connections between dance and other disciplines</p>			
<p>January Grade 4 – 6: Watch a ballet (or other dance) and write about or draw what you saw.</p>	<p>7.1 Respond to dance using another art form; explain the connections between the dance and their response to it (such as stating how their paintings reflect the dance they saw).</p>	<p>Connecting the arts. Artistic expression.</p>	<p>Dance is one among many forms of communication.</p>
<p>September and on-going Grade 4: Select a piece of music and create a dance based on your reaction to the music. Grade 5: Demonstrate and articulate the phrases in your dance. Grade 6: Discuss the connections between your dance and the other disciplines you have drawn from.</p>	<p>7.2 Create a dance project that reveals understanding of a concept or idea from another discipline (e.g., poetry, physics, geometry).</p>	<p>Connecting the arts. Artistic expression.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>
<p>May Grade 4 – 6: Work together to develop a demonstration of the connection between the arts.</p>	<p>7.3 Create a project that reveals similarities and differences between the arts.</p>	<p>Connecting the arts. Artistic expression.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>

<p>January Grade 4 – 6: Discussion: having viewed a ballet (or other dance) on video and having seen dances on the stage live (if possible) what is the differing impact?</p>	<p>7.4 Observe dance, both live and recorded on video; compare and contrast the aesthetic impact of the two observations through writing.</p>	<p>Thinking skills.</p>	<p>Dance is among many forms of communication.</p>
<p>Throughout the year Grade 4 - 6: Contribute to a list of words (terminology) used in dance and other disciplines and note the connections, similarity and differences in meaning.</p>	<p>7.5 Compare and contrast examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern).</p>	<p>The beauty of the English language.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>
<p>December Grade 5, 6: Watch a video or videos of dance performances and note their multi-disciplinary aspects.</p>	<p>7.6 Create an interdisciplinary project based on a theme identified by the student, including dance and two other disciplines.</p>	<p>Connections.</p>	<p>Dance is among many forms of communication.</p>
<p>Spring Grade 5, 6: When studying the continent of focus, review the arts as well (visual, musical, kinesthetic, etc.).</p>	<p>7.7 Compare one choreographic work to one other art work from the same culture and time period in terms of how those works reflect the artistic/cultural/historical context.</p>	<p>The arts.</p>	<p>To what extent does kinesthetic communication differ from other disciplines?</p>
<p>May Grade 5, 6: Watch a video of a finished piece from a professional troupe and note how technology was used to complement the performance.</p>	<p>7.8 Demonstrate/discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project.</p>	<p>Technology.</p>	<p>Dance is among many forms of communication.</p>

Sussex Montessori School

Theater Curriculum

Kindergarten-1st Grade

**Curriculum Scope & Sequence
Grade K/1 Theater**

Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
Standard 1: Improvising and writing scenes, scenarios and plays			
<p>In the course of the year: Imaginative play on the playground. Several field trips to see theatrical works. Teacher leads a discussion after the play, including what elements were based on real life or fantasy.</p> <p>December Teachers put on a play for the children before the winter break; children see their teachers in a different light. Discussion: Was the play based on fantasy or real life?</p>	<p>1.1 Identify the foundation of playmaking in real life and fantasy.</p> <p>PLE: K: introduce; Grade 1: develop</p>	<p>The arts are inspired by both real life and imagination. Suspending disbelief. Theater-going.</p>	<p>Enduring Understandings: Following instruction students will understand that: A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution). Material (content) for a dramatic piece can be derived from a variety of sources.</p>
<p>In the course of the year: Several field trips to see theatrical works. Discuss story elements in a book (character, setting, problem, and solution) and discuss the fact that these elements will often exist in a play as well. After the play the teacher leads a discussion with the students, and asks them to give examples of the basic elements that they saw during their field trip.</p> <p>April Children will voluntarily participate in a TV Turn-off production highlighting some aspect of the value of turning</p>	<p>1.2 Identify the basic elements of a play (e.g., characters, setting, plot)</p> <p>PLE: K: introduce; Grade 1: develop</p>	<p>Complex objects can be broken down into many simple parts. Theater-going. Story elements.</p>	<p>Essential Question: What elements are necessary in a play? Must there be a script? Characters? Props? A message or theme? Tragedy or comedy?</p>

<p>off the TV for a week (e.g., less screen time can result in more creativity time, more exercise time, more family time, etc.).</p>			<p>What distinguishes ordinary from exceptional theatre?</p>
<p>Throughout the year: As an enticer to the morning meeting on a regular basis have improvisational ideas available to select at random and act out. The whole class of 1st - 3rd graders participates in these games, so the first graders learn this technique by watching their older peers Grammar lessons and activities require children to act out (e.g., a verb or an adverb) and have lesson mates guess what they are doing.</p>	<p>1.3 Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution. PLE: Grade 1: Introduce</p>	<p>An effective story in any medium has tension and resolution. Creativity. Performance skills.</p>	
<p>Standard 2: Acting in improvised and structured presentations</p>			
<p>Throughout the year: Role play <u>grace and courtesy</u> scene at morning meeting whenever the need arises to address a classroom issue. The whole class of 1st - 3rd graders participates in these games, so the first graders learn this technique by watching the older students. September and ongoing: The teacher models intonation and inflection when reading aloud and encourages both when listening to children read aloud.</p>	<p>2.1 Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters. PLE: K: Introduce; Grade 1: develop</p>	<p>Success at anything is the result of many different components. Grace and courtesy. Characters can be brought to life vocally</p>	<p>Each actor brings her/his own life experiences to the role, making the portrayal unique. what extent should/does an actor's real-life experiences and observations affect the characters they develop on stage?</p>
<p>April Voluntary participation in TV Turn-off week play, including line memorization.</p>	<p>2.2 Recall and recite assigned lines for a theatre piece.</p>	<p>Memorization. Performance skills. Collaborative work.</p>	<p>There is a variety of techniques and skills that can be employed to create</p>

<p>May Each 1st - 3rd grade classrooms performs a short skit for grandparents' day. 1st grades have minor parts with fewer lines to memorize while older students take the lead. This lets them practice memorizing lines without as much pressure.</p>	<p>PLE: Grade 1 Develop</p>		<p>characters. What qualities make an individual's performance great?</p>
<p>Throughout the year Discuss "what makes a character tick" in a book or play; would you have done the same thing?</p>	<p>2.3 Identify character motivations through research and analysis and be able to articulate how they affect the character's actions. PLE: Grade 1: Introduce</p>	<p>Character analysis.</p>	<p>There is a variety of techniques and skills that can be employed to create characters.</p>
<p>Throughout the year Employ an improvisational enticer at morning meeting. 1st graders watch their older classmates and learn from example as well as being coached by their teachers. Practice intonation and inflection when reading aloud. Play an inflection game (same phrase spoken in different ways to convey different meanings). May: Each 1st - 3rd grade classrooms performs a short skit for grandparents' day. 1st grades have minor parts with fewer lines to memorize while older students take the lead. This lets them practice memorizing lines without as much pressure. Each 1st-3rd grade classrooms performs a short skit for grandparents' day.</p>	<p>2.4 Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structured presentations. PLE: Grade 1: Introduce</p>	<p>Success is the result of many different components. Tone of voice can convey meaning.</p>	<p>What qualities make an individual's performance great?</p>
<p>Standard 3: Designing and building environments for informal and formal presentations</p>			
<p>December</p>	<p>3.1 Develop and implement costume</p>	<p>We can represent</p>	<p>Environment (set, lights,</p>

<p>Following the teachers' play, class discussion: how did the teachers make the audience believe the characters and setting? April Voluntary participation in TV Turn-off Week play; suggest costume, staging, and set ideas. May Grandparents' day performance; suggest costume, set, and staging ideas.</p>	<p>and makeup designs for a structured theatrical production. PLE: Grade 1: Develop</p>	<p>reality without copying it perfectly.</p>	<p>costumes, sound) contributes to the tone and meaning of a theatrical production. To what extent do costume and makeup design influence (or get influenced by) the structure of a theatrical production? What qualities are common to the best scenery and props?</p>
<p>Standard 6: Comparing and integrating art forms</p>			
<p>September and on-going Role-plays in the classroom to introduce or reiterate grace and courtesy concepts. January "Take it to the grass" Martin Luther King role plays for peaceful conflict resolution. Spirit Week Dress as a storybook character or someone from history.</p>	<p>6.1 Observe examples of role playing in life and analyze how those roles could be used by theatre artists. PLE: K: Introduce; Grade 1: Develop</p>	<p>The arts are inspired by both real life and imagination.</p>	<p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p>

<p>Quarterly Students will present their work or talents at WORK assembly or will act as audience members for others.</p> <p>September and on-going Play an inflection game (same phrase spoken in different ways to convey different meanings, e.g., “Billy, come here.”) What are ways we have of communicating with each other?</p> <p>October What can we say without words? Practice facial gestures and intimate what they mean.</p>	<p>6.2 Observe different forms of communication and transfer them into usage in performance (verbal, non- verbal, ASL, written, iconic, etc.).</p> <p>PLE: K: Introduce; Grade 1: Develop</p>	<p>Verbal communication is limited. Public speaking. Being a good audience member. Communication skills.</p>	<p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>
<p>September and on-going Yoga, stretches and other movements at morning meeting; play “Act like (an animal or an emotion)” at morning meeting, as an enticer.</p> <p>As opportunities present themselves Act out: stories read in the classroom (e.g., <i>King Bidgood’s in the Bathtub</i>); curricular learning (e.g. respond to a piece of music through dance or movement).</p> <p>May Grandparents’ Day performance to include a play, singing, dancing and movement, as appropriate to the rest of the performance.</p>	<p>6.3 Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes.</p> <p>PLE: K: Introduce; Grade 1: Develop</p>	<p>The arts are interconnected and rely upon each other. Movement. Performing.</p>	<p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>
<p>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</p>			
<p>Prior to the first “audience member experience” Role plays to practice good audience manners: respect for the performance and performers; quiet listening; respect for those around one, etc.</p>	<p>7.1 Identify and employ techniques for active listening and viewing of theatrical productions.</p>	<p>Viewing and listening are active activities.</p>	<p>The interaction between the audience and the performers makes each show unique.</p>

<p>Throughout the year Reiterate good audience member behavior.</p>	<p>PLE: K: Introduce; Grade 1: Develop</p>		
<p>Throughout the year Class discussion: what makes a good production? What do we look for when we watch others on stage? How can we make our own performances good? Is a performance as good or as fun with no audience?</p>	<p>7.2 Relate the elements of a dramatic production and the impact they have on the viewer. PLE: K: Introduce; Grade 1: Develop</p>	<p>Everything we see or do has the ability to affect our lives. Performance skills.</p>	<p>To what extent does a live audience affect a performance for good and for ill?</p>
<p>At appropriate junctures throughout the year Before a performance the teacher asks students to share how they think an audience can affect a performance; The teacher asks an older student to explain at meeting what the proper behavior is, and corrects it if necessary; after the play the teacher asks the students to think of ways they affected the performance (laughter, applause,).</p>	<p>7.3 Assess how an audience's response can impact a theatrical presentation. PLE: Introduce</p>	<p>The audience is crucial to the arts. Audience etiquette.</p>	<p>To what extent does a live audience affect a performance for good and for ill?</p>

Sussex Montessori School

Theater Curriculum

2nd-3rd Grade

**Curriculum Scope & Sequence
Grade 2/3 Theater**

Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
Standard 1: Improvising and writing scenes, scenarios and plays			
<p>In the course of the year: Imaginative play on the playground. Several field trips to see theatrical works. Teacher leads a discussion after the stage experience, including what elements were based on real life or fantasy.</p> <p>December: Teachers put on a play for the children before the winter break; children see their teachers in a different light. Discussion: Was the play based on fantasy or real life?</p> <p>April: TV Turn-off week play: 3rd graders participate in developing the play and determine its foundations (realism or fantasy).</p>	<p>1.1 Identify the foundation of playmaking in real life and fantasy.</p> <p>PLE: Develop</p>	<p>The arts are inspired by both real life and imagination.</p> <p>Suspending disbelief.</p> <p>Theater-going.</p>	<p>Material (content) for a dramatic piece can be derived from a variety of sources.</p> <p>What elements are necessary in a play?</p> <p>What qualities make an individual's performance great?</p>
<p>In the course of the year</p> <p>Several field trips to see theatrical works. Review story elements in a book (character, setting, problem, and solution) and discuss the fact that these elements will often exist in a play as well. Create a story map or other graphic organizer about the play.</p>	<p>1.2 Identify the basic elements of a play (e.g., characters, setting, plot).</p> <p>PLE: Develop</p>	<p>Complex objects can be broken down into many simple parts.</p> <p>Theater-going.</p> <p>Story elements.</p> <p>Graphic organizers.</p>	<p>What elements are necessary in a play?</p> <p>Must there be a script?</p> <p>Characters? Props? A message or theme? Tragedy or comedy?</p>

<p>April: Children will voluntarily participate in a TV Turn-off production highlighting some aspect of the value of turning off the TV for a week (e.g., less screen time can result in more creativity time, more exercise time, more family time).</p>			
<p>Throughout the year As an enticer to the morning meeting on a regular basis have improvisational ideas available to select at random and act out. The whole class of 1st - 3rd graders participates in these games, so the first graders learn this technique by watching their older peers. Have a set of "Professions" cards available; children put a profession out of a hat (e.g. scuba diver or flight attendant) and act out the profession from dressing to performing, while the class guesses the profession. Grammar lessons and activities require children to act out (e.g., a verb or an adverb) and have lesson mates guess what they are doing.</p>	<p>1.3 Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution.</p> <p>PLE: Develop</p>	<p>An effective story in any medium has tension and resolution. Creativity. Performance skills.</p>	<p>What elements are necessary in a play?</p>
<p>Throughout the year: Writers' workshop writing opportunities. Following each professional performance, write about one's theater-going experience in one's field trip journal.</p> <p>November: Following the acting out of a profession, write two sentences that let you know what the actor's "profession" was.</p> <p>January: Write about "Take it to the grass" and how watching schoolmates act out those scenarios affected you.</p>	<p>1.4 Record the improvised movement and/or dialogue of a play through writing, taping or other means.</p> <p>PLE: Grade 2: Introduce; Grade 3: Develop</p>	<p>Reflecting on a performance experience. Writing skills.</p>	<p>Must there be a script? Characters? Props? A message or theme? Tragedy or comedy?</p>

<p>April: Watch a taped version of the TV Turn-off play.</p>			
<p>October and as appropriate throughout the year Act out a story read aloud in the classroom.</p>	<p>1.5 Adapt a piece of literature into a theatrical piece. PLE: Grade 3: introduce</p>	<p>The connection and similarities between literature and theater.</p>	<p>Material (content) for a dramatic piece can be derived from a variety of sources. A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).</p>
<p>September and on-going: Role play grace and courtesy <u>issues</u> in the classroom. January: “Take it to the grass” in recognition of Martin Luther King’s peaceful conflict resolution. April: Voluntarily: TV Turn-off play design and execution.</p>	<p>1.6 Explore human issues and various outcomes in order to devise a performance piece that is linear in presentation form. PLE: Grade 3: introduce</p>	<p>Grace and courtesy. The impact the stage can have on society.</p>	<p>Material (content) for a dramatic piece can be derived from a variety of sources. A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).</p>
<p>Standard 2: Acting in improvised and structured presentations</p>			
<p>Throughout the year Role play <u>grace and courtesy</u> scene at morning meeting whenever the need arises to address a classroom issue. Have a set of “Professions” cards available; children put a profession out of a hat (e.g. scuba diver or flight attendant) and act out the profession from dressing to</p>	<p>2.1 Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters.</p>	<p>Success at anything is the result of many different components Grace and courtesy. Characters can be brought to life</p>	<p>There is a variety of techniques and skills that can be employed to create characters. What qualities make an individual’s performance great?</p>

<p>performing, while the class guesses the profession. Students learn what is effective by watching their peers. Practice gestures through a “mirroring” game where one student is the actor and the other attempts to follow the movements exactly to look like a mirror image.</p> <p>September and ongoing: The teacher models intonation and inflection when reading aloud and encourages both when listening to children read aloud. Play the inflection game.</p>		<p>vocally. Movement.</p>	
<p>April: Voluntary participation in TV Turn-off week play, including line memorization.</p> <p>May: Each 1st - 3rd grade classroom performs a short skit for grandparents’ day. Select a role that will have a manageable number of lines to learn</p> <p>June: Talent show: students may opt to perform a skit.</p>	<p>2.2 Recall and recite assigned lines for a theatre piece.</p> <p>PLE: Develop</p>	<p>Memorization. Performance skills. Collaborative work.</p>	<p>There is a variety of techniques and skills that can be employed to create characters. What qualities make an individual’s performance great?</p>
<p>Throughout the year As part of read-alouds and theater experiences, discuss the characters, how they acted and why, and what the listener or audience gained or learned from this. Literature response or field trip journal entries.</p>	<p>2.3 Identify character motivations through research and analysis and be able to articulate how they affect the character's actions. PLE: Develop</p>	<p>Character analysis. Communication through writing and speaking.</p>	<p>There is a variety of techniques and skills that can be employed to create characters.</p>
<p>Throughout the year Employ an improvisational enticer at morning meeting.</p>	<p>2.4 Portray a believable character with effective performance techniques (use of voice, facial</p>	<p>Success is the result of many different components.</p>	<p>What qualities make an individual’s performance great?</p>

<p>Practice intonation and inflection when reading aloud. Play an inflection game (same phrase spoken in different ways to convey different meanings, e.g., "Billy, come here.').</p> <p>Have a set of "Professions" cards available; children put a profession out of a hat (e.g. scuba diver or flight attendant) and act out the profession from dressing to performing, while the class guesses the profession.</p> <p>May: Each 1st - 3rd grade classroom performs a short skit for grandparents' day. Practice one's lines so as to make one's part believable and fun to perform.</p> <p>June: Talent show: students may opt to perform a skit.</p>	<p>expressions and body movement) in both improvised and structured presentations.</p> <p>PLE: Develop</p>	<p>Tone of voice can convey meaning. Taking one's role seriously.</p>	
<p>Standard 3: Designing and building environments for informal and formal presentations</p>			
<p>December: Following the teachers' play, class discussion: how did the teachers make the audience believe the characters and setting?</p> <p>April: Voluntary participation in TV Turn-off Week play; suggest costume, staging, and set ideas.</p> <p>May: Grandparents' day performance; suggest costume, set, and staging ideas.</p> <p>June; Talent Show: students may opt to perform a skit and will need costuming, props, etc.</p>	<p>3.1 Develop and implement costume and makeup designs for a structured theatrical production.</p> <p>PLE: Develop</p>	<p>We can represent reality without copying it perfectly.</p>	<p>Environment (set, lights, costumes, sound) contributes to the tone and meaning of a theatrical production. To what extent do costume and makeup design influence (or get influenced by) the structure of a theatrical production? What qualities are common to the best scenery and props?</p>
<p>Standard 4: Directing by envisioning and realizing improvised or scripted scenes</p>			

<p>Throughout the year After the play students are asked to discuss what they felt the play meant; what decisions were made in the production that made an impact on the show as a whole; what might you have done differently were you the boss?</p>	<p>4.1 Analyze the meaning of improvised or scripted scenes, scenarios and/or plays. PLE: Grade 2: Introduce; Grade 3: Develop</p>	<p>Literary analysis. Thinking skills.</p>	<p>What constitutes a meaningful theatre experience for actor and audience?</p>
<p>March: Writers' Workshop: select a piece from your folder to develop into a scene for a play. Direct instruction on how to write staging and dialog.</p>	<p>4.2 Create a concept that conveys meaning for a scripted scene (be it linear, episodic, abstract) through the use of metaphor, mood or theme. PLE: Grade 3: Introduce</p>	<p>Writing for theater.</p>	<p>•Every production of the same theatrical piece is unique, based upon the director's vision and concept.</p>
<p>Standard 5: Managing and producing informal and formal presentations</p>			
<p>April: TV Turn-off Week play: help with the creating/writing, staging, props, etc.; learn about backstage etiquette. May: Each 1st-3rd grade classroom performs a short skit for grandparents' day. 3rd graders manage any props that are used, and are reintroduced to backstage management. June: Talent Show: students may choose to perform a skit which they will write, direct, stage, etc. themselves.</p>	<p>5.1 Analyze and understand the importance of backstage needs and communicate a plan for managing backstage traffic, props and prop tables; dressing areas and costume changes; the use of wing space/backstage area and set units. PLE: Grade 3: Introduce</p>	<p>Backstage vs. on stage</p>	<p>The audience's and actor's theatre experience is impacted by the physical and logistical elements of a production.</p>
<p>Standard 6: Comparing and integrating art forms</p>			
<p>September and on-going</p>	<p>6.1 Observe examples of role playing in life</p>	<p>The arts are inspired</p>	<p>Theatre integrates and</p>

<p>Role-plays in the classroom to introduce or reiterate grace and courtesy concepts. "Professions" game at meeting.</p> <p>January: "Take it to the grass" Martin Luther King role plays for peaceful conflict resolution.</p>	<p>and analyze how those roles could be used by theatre artists.</p> <p>PLE: Develop</p>	<p>by both real life and imagination.</p>	<p>encompasses all the arts (dance, visual arts, music, literature).</p>
<p>Quarterly Students will present their work or talents at WORK assembly or will act as audience members for others.</p> <p>September and on-going Play an inflection game (same phrase spoken in different ways to convey different meanings, e.g., "Billy, come here.") Why might a person choose to communicate an idea or a story through a play? How might that person use communication tools other than speaking on stage?</p>	<p>6.2 Observe different forms of communication and transfer them into usage in performance (verbal, non- verbal, ASL, written, iconic, etc.).</p> <p>PLE: Develop</p>	<p>Verbal communication is limited. Public speaking. Being a good audience member. Communication skills.</p>	<p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>
<p>September and on-going Yoga, stretches and other movements at morning meeting; play "Act like (an animal or an emotion)" at morning meeting, as an enticer. Professions game.</p> <p>As opportunities present themselves Act out: stories read in the classroom; curricular learning. When studying other cultures, explore the meaning of dance in those cultures; what do the dances convey?</p> <p>May: Grandparents' Day performance to include a play, singing, dancing and movement, as appropriate to the rest of the performance</p>	<p>6.3 Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes.</p> <p>PLE: Develop</p>	<p>The arts are interconnected and rely upon each other. Movement. Performing.</p>	<p>Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>

<p>June: Talent Show: students may choose to perform a skit which may include dance, or other creative elements.</p>			
<p>May: Listen to Peter and the Wolf; how would the experience of listening to the music be without the narrative? How would listening to the narrative be without the music?</p>	<p>6.4 Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music). PLE: Grade 3: Introduce</p>	<p>Music appreciation. The components of a production.</p>	<p>What makes a form of communication effective?</p>
<p>Throughout the year: Several field trips to see theatrical works and the Grand and the Dupont Theater; 3rd graders are asked to discuss scenery, lighting, and music, in their interpretation of the play; what did they notice about staging (including stage crew work), lighting, costuming, etc. and how did these things matter to the production. April: TV Turn-off Week Play: what do we need to incorporate, and how can we make this production fabulous?</p>	<p>6.5 Analyze the contributions of various art forms within a theatrical production (e.g., scenery, lighting, music, dance, costumes). PLE: Grade 3: Introduce</p>	<p>The arts are interconnected and rely upon each other.</p>	<p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p>
<p>Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances</p>			
<p>Throughout the year: Role plays to practice good audience manners: respect for the performance and performers; quiet listening; respect for those around one, etc. Reiterate good audience member behavior. Respond to theater experiences in one’s field trip journal</p>	<p>7.1 Identify and employ techniques for active listening and viewing of theatrical productions. PLE: Grade 2: Develop; Grade 3: Proficient</p>	<p>Viewing and listening are active activities.</p>	<p>The interaction between the audience and the performers makes each show unique.</p>

<p>Throughout the year: Class discussion: what makes a good production? What do we look for when we watch others on stage? How can we make our own performances good? Is a performance as good or as fun with no audience? Review performances and suggest ways to improve them Respond to theater experiences in one's field trip journal.</p>	<p>7.2 Relate the elements of a dramatic production and the impact they have on the viewer. PLE: Develop</p>	<p>Everything we see or do has the ability to affect our lives. Performance skills.</p>	<p>To what extent does a live audience affect a performance for good and for ill?</p>
<p>At appropriate junctures throughout the year Reiterate audience etiquette before going to performances After performance, discuss how the audience affected the performance(e.g., laughter, applause, etc.). Before performances by the children, review back stage rules and roles. After a performance, discuss how the audience made an impact on the performance. Respond to theater experiences in one's field trip journal.</p>	<p>7.3 Assess how an audience's response can impact a theatrical presentation. PLE: Develop</p>	<p>The audience is crucial to the arts. Audience etiquette.</p>	<p>To what extent does a live audience affect a performance for good and for ill?</p>
<p>March: What are dramatic elements and how can they affect a production?</p>	<p>7.4 Explain how dramatic elements (plot, character, action, diction, music, spectacle, Aristotle's "Poetics", etc.) combine to make a whole. PLE: Grade 3: Introduce</p>	<p>Complex objects can be broken down into many simple parts.</p>	<p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response</p>
<p>Throughout the year: Several field trips to see theatrical works; 3rd graders discuss the play's effectiveness along with meaning</p>	<p>7.5 Establish criteria for evaluating a presentation's effectiveness in communicating ideas and emotions.</p>	<p>Evaluating theater. Reflection.</p>	<p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional</p>

<p>and personal impact in their field trip journals. April: Before the TV Turn-off play, determine what will have made the production a success; after the production, “How did we do?” both in terms of conveying our message and in terms of the elements of the production.</p>	<p>PLE: Grade 3: Introduce</p>		<p>response.</p>
<p>April: Before the TV Turn-off play, determine what will have made the production a success; after the production, “How did we do?” both in terms of conveying our message and in terms of the elements of the production.</p>	<p>7.6 Evaluate the artistic quality of a production based on established criteria. PLE: Grade 3: Introduce</p>	<p>Evaluating performance.</p>	<p>•Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p>
<p>Standard 8: Understanding theatre works in relation to cultures, times and places</p>			
<p>January: (Mozart’s birth month) What is opera? February: What are the different kinds of theater? Through live and taped performances, expose the group to as many types as possible.</p>	<p>8.1 Compare and contrast different genres of theatre (e.g., drama, comedy, musical theatre, opera). PLE: Grade 3: Introduce</p>	<p>Genres.</p>	<p>Theatre consists of a multitude of styles and traditions that are reflective of, and affected by, culture, time and place. To what extent are theatre genres different from each other, and what elements do they have in common?</p>
<p>September/October: Banned Books Week: Discuss the impact that literature and other art forms have had on culture and society throughout history.</p>	<p>8.2 Analyze dramatic works in the context of the culture, time and place in which they originated. PLE: Grade 3: Introduce</p>	<p>Culture. Art history.</p>	<p>Theatre can challenge the audience to examine self and society.</p>

Sussex Montessori School

Theater Curriculum

4th-6th Grade

**Curriculum Scope & Sequence
Grade 4 - 6 Theater**

Unit Order	Learning Targets	Theme/Big Idea/Concept	Enduring Understandings and/or Essential Questions
Standard 1: Improvising and writing scenes, scenarios and plays			
<p>In the course of the year: Several field trips to see theatrical works, debriefing afterwards.</p> <p>October: Writer's workshop: Choose a current event or a familiar story and develop a play based on the event; discuss the play's structure and your choices with the teacher.</p> <p>April: TV Turn-off week play: 4th and 5th participate in developing and 6th graders work with younger children in developing the play and determine its foundations (realism or fantasy).</p>	<p>1.1 Identify the foundation of playmaking in real life and fantasy.</p> <p>PLE: Extend</p>	<p>The arts are inspired by both real life and imagination.</p> <p>Theater-going.</p> <p>Reality vs. fantasy.</p>	<p>Material (content) for a dramatic piece can be derived from a variety of sources.</p> <p>What elements are necessary in a play?</p> <p>What qualities make an individual's performance great?</p>
<p>In the course of the year: Several field trips to see theatrical works. Field Trip Journal entries to include plot points, staging, characters, theme, etc. What aspects were especially effective?</p> <p>October: Writer's workshop: Choose a current event or a familiar story and develop a play based on the event; discuss the play's structure and your choices with the teacher.</p> <p>April: TV Turn-off production highlighting some aspect of the value of turning off the TV for a week (e.g., less screen</p>	<p>1.2 Identify the basic elements of a play (e.g., characters, setting, plot).</p> <p>PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>Complex objects can be broken down into many simple parts.</p> <p>Theater-going.</p> <p>Story elements.</p> <p>Graphic organizers.</p>	<p>What elements are necessary in a play?</p> <p>Must there be a script?</p> <p>Characters? Props? A message or theme? Tragedy or comedy?</p>

<p>time can result in more creativity time, more exercise time, more family time, etc.); include the elements necessary for the story to be conveyed and completed.</p>			
<p>As opportunities arise: Together with classmates, students improvise problem/solution scenarios through role-plays designed to highlight a class, school, or societal issue.</p>	<p>1.3 Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution.</p> <p>PLE: Develop</p>	<p>An effective story has tension and resolution. Creativity. Performance skills.</p>	<p>What elements are necessary in a play?</p>
<p>Throughout the year: Writers' workshop writing opportunities. Following each professional performance, write about one's theater-going experience in one's field trip journal.</p> <p>As opportunities arise: Children improvise problem/solution scenarios through role-plays designed to highlight a class, school, or societal issue then write both the dialog used and changes to the dialog that may have made the improvisation more effective.</p> <p>April: Watch and review a taped version of the TV Turn-off play.</p>	<p>1.4 Record the improvised movement and/or dialogue of a play through writing, taping or other means.</p> <p>PLE: Develop</p>	<p>Reflecting on a performance experience. Writing skills.</p>	<p>Must there be a script? Characters? Props? A message or theme? Tragedy or comedy?</p>
<p>October and as appropriate throughout the year Act out a story read aloud in the classroom, a suggested storyline, or a current event.</p>	<p>1.5 Adapt a piece of literature into a theatrical piece.</p> <p>PLE: Develop</p>	<p>The connection and similarities between literature and theater.</p>	<p>Material (content) for a dramatic piece can be derived from a variety of sources.</p>

		Adapting plots and stories for the theater.	A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).
<p>As opportunities arise Children improvise problem/solution scenarios through role-plays designed to highlight a class, school, or societal issue.</p> <p>October: Writer's workshop: Choose a current event or a familiar story and develop a play based on the event; discuss the play's structure and your choices with the teacher.</p> <p>April: Voluntarily: TV Turn-off play design and execution.</p>	<p>1.6 Explore human issues and various outcomes in order to devise a performance piece that is linear in presentation form.</p> <p>PLE: Develop</p>	The impact the stage can have on society.	<p>Material (content) for a dramatic piece can be derived from a variety of sources.</p> <p>A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).</p>
<p>January: Writer's workshop: Choose an event from the Civil Rights Movement or Dr. King's life and write a one-act play to depict it.</p>	<p>Develop</p> <p>1.7 Write an original one-act play with clearly developed characters, setting, conflict and resolution.</p> <p>PLE: Grade 4: Introduce; Grades 5/6: Develop</p>	Theater forms.	<p>What elements are necessary in a play?</p> <p>A theatrical piece has a beginning (exposition), middle (rising conflict) and end (resolution).</p>
Standard 2: Acting in improvised and structured presentations			
<p>Throughout the year: Improvise/role-play scenarios that arise within the school or classroom, or society at large; utilize theatrical knowledge to date to add substance to characters.</p>	<p>2.1 Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters.</p>	Success at anything is the result of many different components.	There is a variety of techniques and skills that can be employed to create characters.

	PLE: Grade 4: Proficient; Grades 5/6: Extend	Grace and courtesy. Characters can be brought to life vocally. Movement.	What qualities make an individual's performance great?
<p>October/November: Memorize lines from their own play.</p> <p>January: One-act play line memorization.</p> <p>March: Choose a scene from a well-known play in literature and internalize lines.</p> <p>April: Voluntary participation in TV Turn-off week play, including line memorization.</p> <p>June: Talent show: students may opt to perform a skit.</p>	<p>2.2 Recall and recite assigned lines for a theatre piece.</p> <p>PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>Memorization.</p> <p>Performance skills.</p> <p>Collaborative work.</p>	<p>There is a variety of techniques and skills that can be employed to create characters.</p> <p>What qualities make an individual's performance great?</p>
<p>Throughout the year:</p> <p>As part of literature circles and theater experiences, discuss the characters, how they acted and why, and what the reader or audience gained or learned from this</p> <p>Literature response or field trip journal entries</p>	<p>2.3 Identify character motivations through research and analysis and be able to articulate how they affect the character's actions.</p> <p>PLE: Grade 4: Develop; Grade 5: Proficient; Grade 6: Extend</p>	<p>Character analysis.</p> <p>Communication through writing and speaking.</p>	<p>There is a variety of techniques and skills that can be employed to create characters.</p>
<p>Throughout the year:</p> <p>Improvise/role-play scenarios that arise within the school or classroom, or society at large; utilize theatrical knowledge to date to add substance to characters. Practice intonation and inflection when reading aloud in literature.</p> <p>January: One-act play role.</p> <p>March: Practice delivery of the lines one has memorized from literature using effective performance technique.</p>	<p>2.4 Portray a believable character with effective performance techniques (use of voice, facial expressions and body movement) in both improvised and structured presentations.</p> <p>PLE: Grade 4: Develop; Grade 5: Proficient; Grade 6: Extend</p>	<p>Success is the result of many different components.</p> <p>Tone of voice can convey meaning.</p> <p>Taking one's role seriously.</p> <p>Memorization.</p>	<p>What qualities make an individual's performance great?</p>

<p>April: Participation in the TV Turn-off play. June: Talent show: students may opt to perform a skit.</p>			
<p>November: You are the director of your play. What method do you think best for your actors so that they will perform the way you envision?</p>	<p>2.5 Apply various acting and performance methodologies to appropriate theatrical styles (DeiSarte, Kabuki, Noh, Viewpoints, Theatre of the Oppressed, Theatre-in-Education, Restoration, etc.). PLE: Grade 4: Introduce; Grades 5/6 Develop</p>	<p>Acting styles. Communication skills.</p>	<p>There is a variety of techniques and skills that can be employed to create characters.</p>
<p>Standard 3: Designing and building environments for informal and formal presentations</p>			
<p>November: Costume design for your play. January: Costume design for your one-act play. April: Voluntary participation in TV Turn-off Week play; develop costume, staging, and set ideas. June: Talent Show: Students may opt to perform a skit and will need costuming, props, etc.</p>	<p>3.1 Develop and implement costume and makeup designs for a structured theatrical production. PLE: Grade 4: Develop; Grade 5: Proficient; Grade 6: Extend</p>	<p>We can represent reality without copying it perfectly.</p>	<p>Environment (set, lights, costumes, sound) contributes to the tone and meaning of a theatrical production. To what extent do costume and makeup design influence (or get influenced by) the structure of a theatrical production? What qualities are common to the best scenery and props?</p>
<p>January: Write and stage a one-act play based on an episode from the civil rights movement or Martin Luther</p>	<p>3.2 Apply design concepts (line, color, space, shape, texture) to design a set that communicates locale and mood for a</p>	<p>Set design.</p>	<p>Environment (set, lights, costumes, sound) contributes to the tone and</p>

<p>Kings' life—design your ideal set for this scenario and then adapt your ideal into “doable.”</p>	<p>theatrical production. PLE: Grade 4: Introduce; Grades 5/6: Develop</p>		<p>meaning of a theatrical production. Theatrical works determine the nature and/or complexity of the environment to be created.</p>
<p>November: Scenery and props for one's play. January: Scenery and props for one's one-act play. April: Voluntary participation in TV Turn-off Week play; develop costume, staging, and set ideas. June: Talent Show: students may opt to perform a skit and will need costuming, props, etc.</p>	<p>3.3 Construct scenery and props appropriate to the setting of a theatrical production. PLE: Grade 4: Introduce; Grades 5/6: Develop</p>	<p>Staging.</p>	<p>Environment (set, lights, costumes, sound) contributes to the tone and meaning of a theatrical production. What qualities are common to the best scenery and props?</p>
<p>March: Design a set appropriate for the character whose lines you have memorized; consider period, lighting, etc. Work with the technology coordinator to investigate computer tools and techniques.</p>	<p>3.5 Utilize software components (vector, AutoCAD, wysiwig, audio real-time) in order to develop set designs (elevations, ground plans, cross-sections) lighting designs (plot, sectional, paperwork) and sound designs (burning, downloading, streaming, podcasting, eves) appropriate for theatrical production. 4.5 Design a scene that effectively communicates to actors and audience the director's vision of the characters, setting, and plot. PLE: Grade 6: Introduce</p>	<p>Set design. Technology.</p>	<p>Environment (set, lights, costumes, sound) contributes to the tone and meaning of a theatrical production. Theatrical works determine the nature and/or complexity of the environment to be created. What constitutes a meaningful theatre experience for actor and audience?</p>

Standard 4: Directing by envisioning and realizing improvised or scripted scenes			
<p>Throughout the year: Review theater pieces, scenes, and improvisations: interpret the meaning and assess the personal value of each.</p>	<p>4.1 Analyze the meaning of improvised or scripted scenes, scenarios and/or plays. PLE: Grades 4/5: Develop; Grade 6: Proficient</p>	<p>Literary analysis. Thinking skills.</p>	<p>What constitutes a meaningful theatre experience for actor and audience?</p>
<p>October: Writers' Workshop prompt: choose an existing or new idea and write theater piece to depict the idea; what techniques will you use?</p>	<p>4.2 Create a concept that conveys meaning for a scripted scene (be it linear, episodic, abstract) through the use of metaphor, mood or theme. PLE: Develop</p>	<p>Writing for theater.</p>	<p>Can theatre create real-life situations or only recreate them? In what way does theatre provide unique insight into us and our experience?</p>
Standard 5: Managing and producing informal and formal presentations			
<p>November: Organize the back-stage needs of your play's production. January: Write and stage a one-act play about the Civil Rights Movement or Dr. King's life. April: TV Turn-off Week play: help with the creating/writing, staging, props, etc.; learn about back stage etiquette. June: Talent Show: students may choose to perform a skit which they will write, direct, stage, etc. themselves.</p>	<p>5.1 Analyze and understand the importance of backstage needs and communicate a plan for managing backstage traffic, props and prop tables; dressing areas and costume changes; the use of wing space/backstage area and set units. PLE: Develop</p>	<p>Backstage vs. on stage.</p>	<p>The audience's and actor's theatre experience is impacted by the physical and logistical elements of a production.</p>
<p>April: Theater is more than actors and directors. What other roles are filled by people in order to make a production successful? Discussion: What are the needs the public has when coming to a performance? How can those</p>	<p>8.5 Examine theatre art careers and the roles of drama professionals in society. 5.2 Create an environment for the public and communicate a plan for front of</p>	<p>Theater-going experience. Grace and courtesy/hospitality.</p>	<p>Under what conditions do theatre arts professionals have an influence in society? How is this</p>

<p>needs be met during the TV Turn-off event? How could not meeting them influence the audience’s theater-going experience? What else could we have taken into consideration? June: In preparation for the talent show: how can we improve in our front-of-house services this time around?</p>	<p>house spaces and activities. 5.3 Arrange for movement patterns and communication plans for front-of-house spaces and activities (e.g. audience traffic and seating, ticket operations, usher needs, lobby/restroom needs). PLE: Grade 6: Introduce</p>		<p>significant? The audience’s and actor’s theatre experience is impacted by the physical and logistical elements of a production. What is the relationship between the business elements of a production and its artistic elements?</p>
<p>Standard 6: Comparing and integrating art forms</p>			
<p>September and on-going: Role-plays in the classroom to focus on class, school, or societal issues Discussion: What can we learn fro observing others? How can observing others help us when we think about theater?</p>	<p>6.1 Observe examples of role playing in life and analyze how those roles could be used by theatre artists. PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>The arts are inspired by both real life and imagination.</p>	<p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p>
<p>Quarterly: Students will present their work or talents at WORK assembly or will act as audience members for others. January: Write and stage a one-act play based on the Civil Rights Movement or Dr. King’s life; how will you use a variety of communication techniques? April: TV Turn-off Week Play. How will you convey your message verbally and non-verbally? June: Talent Show: Students may choose to perform in a skit and will be encouraged to incorporate what they have learned about theater in their performance.</p>	<p>6.2 Observe different forms of communication and transfer them into usage in performance (verbal, non-verbal, ASL, written, iconic, etc.). PLE: Grade 4: Proficient; Grades 5/6: Extend</p>	<p>Verbal communication is limited. Public speaking. Being a good audience member. Communication skills.</p>	<p>The audience’s and actor’s theatre experience is impacted by the physical and logistical elements of a production. Theatre performance skills are transferable to real-life situations (public speaking, interviews...).</p>

<p>September and on-going: Yoga, stretches and other movements at morning meeting.</p> <p>October/November: What forms of artistic expression will be useful to you as you develop your play?</p> <p>January: What forms of artistic expression will be useful to you as you develop your one-act play?</p> <p>April: TV Turn-off Week Play: Develop and stage a play to convey a message about TV Turn-off week, and include a variety of art forms in the production, if appropriate.</p> <p>June: Talent Show: students may choose to perform a skit which may include dance, or other creative elements.</p>	<p>6.3 Incorporate elements of dance, music, and visual arts to express ideas and emotions in improvised and structured scenes.</p> <p>PLE: Grade 4: Develop; Grade 5: Proficient; Grade 6: Extend</p>	<p>The arts are interconnected and rely upon each other.</p> <p>Movement. Performing.</p>	<p>What makes a form of communication effective?</p>
<p>February: Compare the various versions of a story line (e.g., “Peter Pan”) by reading the text, and viewing a stage, movie, or other treatment of the story; what are the similarities and differences? Why were some things included and others not? What are the limitations (if any) of the different versions?</p>	<p>6.4 Compare and contrast story lines presented through different artistic media (theatre, dance, literature, music).</p> <p>PLE: Grade 4: Introduce; Grades 5/6: Develop</p> <p>6.7 Compare and contrast the dramatic art forms of theatre, film, and television.</p> <p>PLE: Grade 6: Introduce</p>	<p>Music appreciation.</p> <p>The components of a production.</p>	<p>What makes a form of communication effective?</p>
<p>Throughout the year: Analyze the various aspects of a professional or amateur production and how they contributed to or detracted from a performance.</p> <p>April: TV Turn-off Week Play: what do we need to incorporate, and how can we make this production fabulous?</p>	<p>6.5 Analyze the contributions of various art forms within a theatrical production (e.g., scenery, lighting, music, dance, costumes).</p> <p>PLE: Develop</p>	<p>The arts are interconnected and rely upon each other.</p>	<p>Theatre integrates and encompasses all the arts (dance, visual arts, music, literature).</p>
<p>April: Theater is more than actors and directors. What</p>	<p>6.6 Determine how learning in the arts</p>	<p>Professions.</p>	<p>What real-life skills can be</p>

other roles are filled by people in order to make a production successful? Each role is crucial to the overall production. What aspects of these roles can transfer to other professions?	helps develop essential skills for the workplace. PLE: Grade 6: Introduce	Theater roles.	learned through theatre? Theatre performance skills are transferable to real-life situations (public speaking, interviews...).
Standard 7: Responding to, describing, analyzing, interpreting, and evaluating theatre works and performances			
Throughout the year: Role plays to practice good audience manners: respect for the performance and performers; quiet listening; respect for those around one, etc. Reiterate good audience member behavior. Respond to theater experiences in one's field trip journal.	7.1 Identify and employ techniques for active listening and viewing of theatrical productions . PLE: Extend	Viewing and listening are active activities.	The interaction between the audience and the performers makes each show unique.
Throughout the year: Class discussion: what makes a good production? What do we look for when we watch others on stage? How can we make our own performances good? Is a performance as good or as fun with no audience? Review performances and suggest ways to improve them. Respond to theater experiences in one's field trip journal.	7.2 Relate the elements of a dramatic production and the impact they have on the viewer. PLE: Grade 4: develop; Grade 5: Proficient; Grade 6: Extend	Everything we see or do has the ability to affect our lives. Performance skills.	To what extent does a live audience affect a performance for good and for ill?
At appropriate junctures throughout the year Reiterate audience etiquette before going to performances. After performance, discuss how the audience affected the performance (e.g., laughter, applause, etc.). Before performances by the children, review back stage	7.3 Assess how an audience's response can impact a theatrical presentation. PLE: Grade 4: develop; Grade 5: Proficient; Grade 6: Extend	The audience is crucial to the arts. Audience etiquette.	To what extent does a live audience affect a performance for good and for ill?

<p>rules and roles. After a performance, discuss how the audience made an impact on the performance. Respond to theater experiences in one's field trip journal.</p>			
<p>Throughout the year: Review theater experiences (professional, amateur and in-class And analyze how the dramatic elements in the production furthered or detracted from the experience; what might you have done differently?</p>	<p>7.4 Explain how dramatic elements (plot, character, action, diction, music, spectacle, Aristotle's "Poetics", etc.) combine to make a whole. PLE: Grades 4/5: Develop; Grade 6: Proficient</p>	<p>Elements of theater.</p>	<p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p>
<p>Throughout the year: Several field trips to see theatrical works and the Grand and the Dupont Theatre; students discuss the play's effectiveness along with meaning and personal impact in their field trip journals. April: Before the TV Turn-off play, determine what will have made the production a success; after the production, "How did we do?" both in terms of conveying our message and in terms of the elements of the production.</p>	<p>7.5 Establish criteria for evaluating a presentation's effectiveness in communicating ideas and emotions . PLE: Develop</p>	<p>Evaluating theater. Reflection.</p>	<p>Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p>
<p>Throughout the year: Several field trips to see theatrical works; students discuss the play's effectiveness along with meaning and personal impact in their field trip journals. April: Before the TV Turn-off play, determine what will have made the production a success; after the production, "How</p>	<p>7.6 Evaluate the artistic quality of a production based on established criteria. PLE: Develop</p>	<p>Evaluating performance.</p>	<p>•Evaluation of a theatrical piece is based on both cognitive reflection and emotional response.</p>

<p>did we do?” both in terms of conveying our message and in terms of the elements of the production.</p>			
<p>Standard 8: Understanding theatre works in relation to cultures, times and places</p>			
<p>February: What are the different kinds of theater? Through live and taped performances, expose the group to as many types as possible. Watch an opera or parts of one.</p>	<p>8.1 Compare and contrast different genres of theatre (e.g., drama, comedy, musical theatre, opera) .</p> <p>PLE: Develop</p>	<p>Genres.</p>	<p>Theatre consists of a multitude of styles and traditions that are reflective of, and affected by, culture, time and place.</p> <p>To what extent are theatre genres different from each other, and what elements do they have in common?</p>
<p>September/October: Banned Books Week: Discuss the impact that literature and other art forms have had on culture and society throughout history. Research a pivotal art piece and write why it was important theater in its time.</p>	<p>8.2 Analyze dramatic works in the context of the culture, time and place in which they originated.</p> <p>PLE: Develop</p>	<p>Culture. Art history.</p>	<p>Theatre can challenge the audience to examine self and society.</p> <p>To what extent do the culture, time and place of a dramatic work influence it?</p>

<p>Spring: Look at the theater in the continent (country or culture) of study and determine if there are similarities to American theater. What theaters or theater companies exist in the Wilmington area (OperaDelaware, DTC, Dupont Theater, WDL, etc.)? What if they did not exist?</p>	<p>8.3 Analyze and explain the function of theatre across cultures, times and places. PLE: Grade 5: Introduce; Grade 6: Develop 8.4 Assess the social, cultural and economic impact of theatre art on society. PLE: Grade 5: Introduce; Grade 6: Develop</p>	<p>Culture. The effect of theater on society. Local theater.</p>	<p>Theatre can challenge the audience to examine self and society. How does theatre (the discipline) or theatre (the structure) change according to their time and place?</p>
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