



Visual and Performing Arts Theatre Curriculum

Banded K-2, 3-5, 6-8

Ogdensburg School District

Born and adopted May 4, 2021

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Rationale

Ogdensburg Borough Public School creates a foundation for students to understand the world around them. Understanding the world and universe occurs as students work collaboratively. Providing experiences in the arts offer opportunities for students to develop critical thinking, innovation, and creativity. First hand experiences are integral for students to develop students' efficacy in their understanding of the world and universe and develop decision making skills, enhances self-awareness, self-esteem, and self management skills.

Mission

Ogdensburg Borough Public School students will develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities through the Visual and Performing Arts program. The skills will allow them to become active, contributing members in a global society.

Vision

Ogdensburg Borough Public School believes that students should have equitable access to a quality arts education that leads to literacy and fluency in the arts and their practices of the five art disciplines as a road to:

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

[Link to NJSL](#)

LIFE LONG GOALS

The Arts as:	Lifelong Goal
Communication	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.
Creative Personal Realization	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.
Culture, History, and Connectors	Artistically literate citizens know and understand works of art from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres. They also seek to understand relationships among the arts and cultivate habits of searching for and identifying patterns and relationships between the arts and other content.
Means to Well-Being	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.
Community Engagement	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

NJSLS-VPA Structure

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

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

Visual and Performing Arts Practices - All Grades

Dance	Music	Theatre	Visual Art	Media Arts
Creating: <ul style="list-style-type: none"> ● Explore ● Plan ● Revise 	Creating: <ul style="list-style-type: none"> ● Imagine ● Plan, Make ● Evaluate, Refine 	Creating: <ul style="list-style-type: none"> ● Imagine, Envision ● Plan, Construct ● Evaluate, Clarify, Realize 	Creating: <ul style="list-style-type: none"> ● Explore ● Investigate ● Reflect, Refine, Continue 	Creating: <ul style="list-style-type: none"> ● Conceive ● Develop ● Construct
Performing: <ul style="list-style-type: none"> ● Embody, Execute ● Express ● Present 	Performing: <ul style="list-style-type: none"> ● Rehearse, Evaluate, Refine ● Select, Analyze, Interpret ● Present 	Performing: <ul style="list-style-type: none"> ● Establish, Analyze ● Choose, Rehearse ● Share 	Performing: <ul style="list-style-type: none"> ● Select ● Analyze ● Share 	Performing: <ul style="list-style-type: none"> ● Integrate ● Practice ● Present
Responding: <ul style="list-style-type: none"> ● Analyze ● Critique ● Interpret 	Responding: <ul style="list-style-type: none"> ● Select, Analyze ● Evaluate ● Interpret 	Responding: <ul style="list-style-type: none"> ● Examine, Discern ● Critique ● Interpret 	Responding: <ul style="list-style-type: none"> ● Perceive ● Analyze ● Interpret 	Responding: <ul style="list-style-type: none"> ● Perceive ● Evaluate ● Interpret
Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate 	Connecting: <ul style="list-style-type: none"> ● Interconnect 	Connecting: <ul style="list-style-type: none"> ● Incorporate ● Affect, Expand 	Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate 	Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate

Every performance expectation is labeled with a specific alphanumeric code. The code summarizes important information. As illustrated below, the first number in the code indicates the specific arts discipline:

1.1.2.Cr1a

1.4.	2	Cr	1	a
Standard number For Theatre	By the end of grade	Artistic Process	Anchor Standard	Performance Expectation

ANCHOR STANDARDS

ARTISTIC PROCESS: Creating

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

ARTISTIC PROCESS: Performing/Presenting/ Producing

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

ARTISTIC PROCESS: Responding

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

ARTISTIC PROCESS: Connecting

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

THEATRE -- K - 8

ENDURING UNDERSTANDING:	<ul style="list-style-type: none"> -- Theatre artists rely on intuition, curiosity, and critical inquiry. -- Theatre artists work to discover different ways of communicating meaning. -- Theatre artists refine their work and practice their craft through rehearsal. -- Theatre artists develop personal processes and skills for a performance or design. -- Theatre artists make choices to convey meaning. -- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience -- Theatre artists reflect to understand the impact of drama processes and theatre experiences. -- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. -- Theatre artists apply criteria to investigate, explore, and assess drama and theatre work. -- Theatre artists allow awareness of interrelationships between self and others to inform their work. -- As theatre is created and experienced, personal experiences and knowledge are synthesized to interpret meaning and analyze the way in which the world may be understood.
ESSENTIAL QUESTIONS:	<ul style="list-style-type: none"> ● What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? ● :How, when, and why do theatre artists' choices change? ● How do theatre artists transform and edit their initial ideas? ● How do theatre artists fully prepare a performance or design? ● How do theatre artists use tools and techniques to communicate ideas and feelings? ● What happens when theatre artists and audiences share creative experiences? ● How do theatre artists comprehend the essence of drama processes and theatre experiences? ● How can the same work of art communicate different messages to different people? ● How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis? ● What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility and the exploration of empathy? ● What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?
ASSESSMENTS:	<p>Formative Summative Benchmark</p>

Theatre -- BAND K - 2

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.4.2.Cr1a, 1b, 1c)	3 days
Unit 2 Organizing and developing ideas (1.4.2.Cr2a, 2b)	4 days
Unit 3 Refining and Completing products. (1.4.2.Cr3a, 3b, 3c)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.4.2.Pr4a, 4b)	4 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.4.2.Pr5a, 5b)	3 days
Unit 6 Conveying meaning through art (1.4.2.Pr6a)	4 days
Unit 7 Perceiving and analyzing products (1.4.2.Re7a)	3 days
Unit 8 Interpreting intent and meaning (1.4.2.Re8a, 8b, 8c)	3 days
Unit 9 Applying criteria to evaluate products (1.4.2.Re9a, 9b, 9c)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.4.2.Cn10a)	3 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.4.2.Cn11a, 11b)	3 days

1.4 Theatre Standards by the End of Grade 2

K- 2

CREATING

PERFORMANCE EXPECTATIONS Practice: Imagine, Envision	Generating and conceptualizing ideas <ul style="list-style-type: none">● 1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).● 1.4.2.Cr1b: Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).● 1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).
PERFORMANCE EXPECTATIONS Practice: Plan, Construct	Organizing and developing ideas <ul style="list-style-type: none">● 1.4.2.Cr2a: Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).● 1.4.2.Cr2b: Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).
PERFORMANCE EXPECTATIONS Practice: Evaluate, Clarify, Realize	Refining and Completing Products <ul style="list-style-type: none">● 1.4.2.Cr3a: With prompting and support, contribute to the adaptation of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).● 1.4.2.Cr3b: Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).● 1.4.2.Cr3c: Independently imagine multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama) and collaboratively create multiple representations of an object in a guided drama experience (e.g., process drama, story drama, creative drama).

PERFORMING

PERFORMANCE EXPECTATIONS	Selecting, analyzing, and interpreting works
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Practice: Choose, Rehearse	<ul style="list-style-type: none"> ● 1.4.2.Pr4a: With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama). ● 1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).
PERFORMANCE EXPECTATIONS Practice: Establish, Analyze	<p>Developing and refining techniques and models or steps needed to create products</p> <ul style="list-style-type: none"> ● 1.4.2.Pr5a: With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama). ● 1.4.2.Pr5b: Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).
PERFORMANCE EXPECTATIONS Practice: Share	<p>Conveying meaning through Art</p> <ul style="list-style-type: none"> ● 1.4.2.Pr6a: Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.

Responding

PERFORMANCE EXPECTATIONS Practice: Examine, Discern	<p>Perceiving and analyzing products</p> <ul style="list-style-type: none"> ● 1.4.2.Re7a: Express emotional responses to characters to recall and recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).
PERFORMANCE EXPECTATIONS Practice: Interpret	<p>Interpreting intent and meaning</p> <ul style="list-style-type: none"> ● 1.4.2.Re8a: With prompting and support, actively engage and build on others' ideas in a dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama). ● 1.4.2.Re8b: Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama). ● 1.4.2.Re8c: Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Critique</p>	<p>Applying Criteria to evaluate products</p> <ul style="list-style-type: none"> • 1.4.2.Re9a: With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance. • 1.4.2.Re9b: With prompting and support, name and describe settings and identify causes of character actions in a guided drama experience (e.g., process drama, story drama, creative drama). • 1.4.2.Re9c: Explain or use text and pictures to describe how personal emotions and/or others' emotions and choices compare to the emotions and choices of characters in a guided drama experience. (e.g., process drama, story drama, creative drama).
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Connecting

<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Incorporate</p>	<p>Synthesizing and relating knowledge and personal experiences to create products</p> <ul style="list-style-type: none"> • 1.4.2.Cn10a: With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Affect, Expand</p>	<p>Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</p> <ul style="list-style-type: none"> • 1.4.2.Cn11a: With prompting and support, identify similarities and differences in stories and various art forms from one's own community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change. • 1.4.2.Cn11b: Collaborate on the creation of a short scene based on personal perspectives and understandings.

K- 2

Interdisciplinary Connections		
<p>MATH</p> <ul style="list-style-type: none"> ● Applying understanding of time ● Maintaining a rhythm in speaking ● Measurement in clothing and set design <p>HEALTH Maintaining good health for performances and long rehearsals Proper eating habits Appropriate eating to support vocal strength</p>	<p>ELA</p> <ul style="list-style-type: none"> ● Reading and interpreting scripts ● Inferential reading ● Speaking and listening skills ● Researching theater from beginnings in ancient cultures to the present 	<p>SOCIAL STUDIES Historical periods and influence on creativity in theater</p> <p>ART Creating costumes representing specific periods</p> <p>PHYSICAL ED Applying physical movement to interpretation of performances</p>

K- 2

<p>MATERIALS and RESOURCES:</p> <ul style="list-style-type: none"> ● Room for theater productions ● Space for storage of costumes and scenery ● Scripts and Musicals ● Assorted forms of music production to support the theater/ musical (bands, recordings, digitized) 	<p>INSTRUCTIONAL STRATEGIES</p> <ul style="list-style-type: none"> ● Reinforcing effort ● Provide recognition ● Cooperative learning ● Cues, Questions, Organizers ● Orally Summarizing ● Generating & testing hypotheses ● Student practice ● Individualized instruction ● Effective feedback ● Presenting learning goals/ objectives ● Authentic learning ● Adapting to learning styles ● Conferencing ● Activating prior knowledge ● Investigations ● Flexible classrooms 	<p>Technology Connections Technology to enhance the learning process.</p> <p>Technology to heighten level of performance</p> <p>8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data</p>	<p>21st C 9.1 Finance</p> <ul style="list-style-type: none"> ● 9.1.4.B.1 needs/ wants ● 9.1.4.B.2 financial goals (age appropriate) ● 9.1.4.B.5 earn <p>21st C 9.2 Career Ready Practices</p> <ul style="list-style-type: none"> ● Collaborate with peers ● Investigate careers in art, dance, theater, and music ● CRP1 citizenship ● CRP2 academic skill ● CRP4 communication ● CRP6 creativity innovation ● CRP8 critical thinking ● CRP9 integrity and ethics
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	<ul style="list-style-type: none"> ● Graphic organizers ● Identifying similarities and differences ● Learning centers ● Modeling ● Music/ songs ● Peer teaching ● Project -based learning ● Reading aloud ● Sharing opinions ● Student choice ● Think- Pair- Share ● Rubrics ● Varied texts 		<ul style="list-style-type: none"> ● CRP10 career paths ● CRP11 enhancing through tech
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K- 2

<p>MODIFICATIONS -SPECIAL NEEDS, 504</p> <ul style="list-style-type: none"> ● Pair visual prompts with verbal presentations ● Ask students to restate information, directions, and assignments. ● Provide repetition and practice ● Model skills / techniques to be mastered. ● Provide extended time to complete class work ● Provide preferential seating to be mutually determined by the student and teacher ● Accommodate student requests to use a computer to complete 	<p>STUDENTS AT RISK OF FAILURE</p> <ul style="list-style-type: none"> ● Ask students to restate information, directions, and assignments. ● Employ repetition and practice ● Model skills / techniques to be mastered. ● Provide extended time to complete class work ● Provide preferential seating to be mutually determined by the student and teacher ● Provide extra books/ materials for home. ● Assign a peer helper in the class setting ● Provide oral reminders and check student work during independent work time ● Encourage student to look 	<p>GIFTED AND TALENTED</p> <ul style="list-style-type: none"> ● Use advanced supplementary / reading materials ● Use authentic resources to promote a deeper understanding of culture. ● Provide opportunities for open-ended, self-directed activities ● Encourage the use of creativity ● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, 	<p>ELL Modifications</p> <ul style="list-style-type: none"> ● Seat student near teacher ● Print clearly ● Do not use cursive ● Give directions in print & orally ● Print keywords, page numbers, homework, deadlines on the board ● Incorporate visuals ● Avoid slang or colloquial sayings, ● Avoid complex sentence structure ● Use questions that need only one-word answers ● Be ready to give additional instructions on complex tasks ● Adjust assignments so student writes less ● Provide simpler questions to answer ● Expect fewer spelling words ● Provide extra time as necessary
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<ul style="list-style-type: none"> assignments. Establish expectations for completing assignments, routine, and behavior Send extra resources home, as available 	<ul style="list-style-type: none"> over work Provide regular parent/school communication Establish expectations for routine, behavior, academics 	<ul style="list-style-type: none"> etc.) Conduct research and provide presentations of cultural topics. Provide tiered reading materials 	<ul style="list-style-type: none"> Provide graphic organizers Provide an ELL dictionary Provide books on tape or CD Provide wall charts of key concepts Provide a word wall Provide models of docs such as Homework, projects
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Theatre -- **BAND 3 - 5**

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.4.5.Cr1a, 1b, 1c)	3 days
Unit 2 Organizing and developing ideas (1.4.5.Cr2a, 2b)	3 days
Unit 3 Refining and Completing products. (1.4.5.Cr3a, 3b, 3c)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.4.5.Pr4a, 4b)	3 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.4.5.Pr5a, 5b)	3 days
Unit 6 Conveying meaning through art (1.4.5.Pr6a)	4 days
Unit 7 Perceiving and analyzing products (1.4.5.Re7a)	3 days
Unit 8 Interpreting intent and meaning (1.4.5.Re8a, 8b, 8c)	3 days
Unit 9 Applying criteria to evaluate products (1.4.5.Re9a, 9b, 9c)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.4.5.Cn10a)	4 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.4.5.Cn11a,11b)	4 days

1.4 Theatre Standards by the End of Grade 5

3 - 5

CREATING

<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Imagine, Envision</p>	<p>Generating and conceptualizing ideas</p> <ul style="list-style-type: none"> • 1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work. • 1.4.5.Cr1b: Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama/theatre work. • 1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Plan, Construct</p>	<p>Organizing and developing ideas</p> <ul style="list-style-type: none"> • 1.4.5.Cr2a: Devise original ideas for a drama/theatre work that reflect collective inquiry about characters, plots and their given circumstances. • 1.4.5.Cr2b: Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Evaluate, Clarify, Realize</p>	<p>Refining and Completing Products</p> <ul style="list-style-type: none"> • 1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review. • 1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience. • 1.4.5.Cr3c: Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.

PERFORMING

<p>PERFORMANCE EXPECTATIONS</p>	<p>Selecting, analyzing, and interpreting works</p>
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Practice: Choose, Rehearse	<ul style="list-style-type: none"> • 1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work. • 1.4.5.Pr4b: Identify and utilize basic technical/design elements that can be used in drama/theatre work to demonstrate an understanding of the elements.
PERFORMANCE EXPECTATIONS Practice: Establish, Analyze	<p>Developing and refining techniques and models or steps needed to create products</p> <ul style="list-style-type: none"> • 1.4.5.Pr5a: Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work. • 1.4.5.Pr5b: Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.
PERFORMANCE EXPECTATIONS Practice: Share	<p>Conveying meaning through Art</p> <ul style="list-style-type: none"> • 1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

Responding

PERFORMANCE EXPECTATIONS Practice: Examine, Discern	<p>Perceiving and analyzing products</p> <ul style="list-style-type: none"> • 1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.
PERFORMANCE EXPECTATIONS Practice: Interpret	<p>Interpreting intent and meaning</p> <ul style="list-style-type: none"> • 1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work. • 1.4.5.Re2b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works. • 1.4.5.Re8c: Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.
PERFORMANCE EXPECTATIONS	<p>Applying Criteria to evaluate products</p>

Practice: Critique	<ul style="list-style-type: none"> ● 1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience. ● 1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work. ● 1.4.5.Re9c: Identify and discuss physiological changes connected to emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.
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Connecting

PERFORMANCE EXPECTATIONS Practice: Incorporate	Synthesizing and relating knowledge and personal experiences to create products <ul style="list-style-type: none"> ● 1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.
PERFORMANCE EXPECTATIONS Practice: Affect, Expand	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <ul style="list-style-type: none"> ● 1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work. ● 1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.

3 - 5

Interdisciplinary Connections		
MATH <ul style="list-style-type: none"> ● Applying understanding of time ● Maintaining a rhythm in speaking ● Measurement in clothing and set design HEALTH Maintaining good health for performances and long rehearsals	ELA <ul style="list-style-type: none"> ● Reading and interpreting scripts ● Inferential reading ● Speaking and listening skills ● Researching theater from beginnings in ancient cultures to the present 	SOCIAL STUDIES Historical periods and influence on creativity in theater ART Creating costumes representing specific periods

Proper eating habits
Appropriate eating to support vocal strength

PHYSICAL ED
Applying physical movement to
interpretation of performances

3 - 5

MATERIALS and RESOURCES:

- Room for theater productions
- Space for storage of costumes and scenery
- Scripts and Musicals
- Assorted forms of music production to support the theater/ musical (bands, recordings, digitized)

INSTRUCTIONAL STRATEGIES

- Reinforcing effort
- Provide recognition
- Cooperative learning
- Cues, Questions, Organizers
- Orally Summarizing
- Generating & testing hypotheses
- Student practice
- Individualized instruction
- Providing effective feedback
- Presenting learning goals/ objectives
- Authentic learning
- Adapting to learning styles
- Conferencing
- Activating prior knowledge
- Investigations
- Flexible classrooms
- Graphic organizers
- Identifying similarities and differences
- Learning centers
- Modeling
- Music/ songs
- Peer teaching
- Project -based learning
- Reading aloud
- Sharing opinions
- Student choice
- Think- Pair- Share
- Rubrics
- Varied texts

Technology Connections

Technology to enhance the learning process.

Technology to heighten level of performance

8.1.5.A.1 digital tools

8.1.5.A.3 graphic organizer

8.1.5.D.1 copyright law

8.1.5.D.3 cyber safety

8.1.5.D.4 digital citizenship

8.1.5.E.1 accuracy of electronic sources

8.1.5.F.1 apply digital tools for data

21st C 9.1 Finance

- **9.1.4.B.1** needs/ wants
- **9.1.4.B.2** financial goals (age appropriate)
- **9.1.4.B.5** earn

21st C 9.2 Career Ready Practices

- Collaborate with peers
- Investigate careers in art, dance, theater, and music
- **CRP1** citizenship
- **CRP2** academic skill
- **CRP4** communication
- **CRP6** creativity innovation
- **CRP8** critical thinking
- **CRP9** integrity and ethics
- **CRP10** career paths
- **CRP11** enhancement through technology

3 - 5

MODIFICATIONS -SPECIAL NEEDS, 504	STUDENTS AT RISK OF FAILURE	GIFTED AND TALENTED	ELL Modifications
<ul style="list-style-type: none">● Pair visual prompts with verbal presentations● Ask students to restate information, directions, and assignments.● R● Employ repetition and practice● Model skills / techniques to be mastered.● Provide extended time to complete class work● Provide preferential seating to be mutually determined by the student and teacher● Accommodate student requests to use a computer to complete assignments.● Establish expectations for completing assignments, routine, and behavior● Send extra resources home, as available	<ul style="list-style-type: none">● Ask students to restate information, directions, and assignments.● Employ repetition and practice● Model skills / techniques to be mastered.● Provide extended time to complete class work● Provide preferential seating to be mutually determined by the student and teacher● Provide extra books/ materials for home.● Assign a peer helper in the class setting● Provide oral reminders and check student work during independent work time● Encourage student to look over work● Provide regular parent/ school communication● Establish expectations for routine, behavior, academics	<ul style="list-style-type: none">● Use advanced supplementary / reading materials● Use authentic resources to promote a deeper understanding of culture.● Provide opportunities for open-ended, self-directed activities● Encourage the use of creativity● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.)● Conduct research and provide presentations of cultural topics.● Tiered reading materials	<ul style="list-style-type: none">● Seat student near teacher● Print clearly● Do not use cursive● Give directions in print & orally● Print keywords, page numbers, homework, deadlines on the board● Incorporate visuals● Avoid slang or colloquial sayings,● Avoid complex sentence structure● Use questions that need one word answers● Be ready to give additional instructions on complex tasks● Adjust assignments so student writes less● Provide simpler questions to answer● Expect fewer spelling words● Provide extra time as necessary● Provide graphic organizers● Provide an ELL dictionary● Provide books on tape or CD● Provide wall charts of key concepts● Provide a word wall● Provide models of docs such as Homework, projects

Theatre -- BAND 6 - 8

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.4.8.Cr1a, 1b, 1c)	3 days
Unit 2 Organizing and developing ideas (1.4.8.Cr2a, 2b)	3 days
Unit 3 Refining and Completing products. (1.4.8.Cr3a, 3b, 3c)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.4.8.Pr4a, 4b)	3 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.4.8.Pr5a, 5b)	3 days
Unit 6 Conveying meaning through art (1.4.8.Pr6a, 6a)	4 days
Unit 7 Perceiving and analyzing products (1.4.8.Re7a, 7b)	3 days
Unit 8 Interpreting intent and meaning (1.4.8.Re8a, 8b, 8c)	3 days
Unit 9 Applying criteria to evaluate products (1.4.8.Re9a, 9b, 9c)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.4.8.Cn10a, 10b)	4 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.4.8.Cn11a, 11b)	4 days

1.4 Theatre Standards by the End of Grade 8

6 - 8

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

6 - 8

CREATING

PERFORMANCE EXPECTATIONS Practice: Imagine, Envision	Generating and conceptualizing ideas <ul style="list-style-type: none">• 1.4.8.Cr1a: Identify, explore and imagine multiple solutions and strategies in staging problems in a theatrical work.• 1.4.8.Cr1b: Identify, imagine and practice solving multiple design/technical challenges of a performance space in a theatrical work.• 1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.
PERFORMANCE EXPECTATIONS Practice: Plan, Construct	Organizing and developing ideas <ul style="list-style-type: none">• 1.4.8.Cr2a: Articulate and apply critical analysis, extensive background knowledge, sociohistorical research, and cultural context related to existing or developing original theatrical work.• 1.4.8.Cr2b: Actively contribute ideas and creatively incorporate the ideas of others in existing or original theatrical work, demonstrating mutual respect for self and others and their roles sharing leadership and responsibilities in preparing or devising theatre.
PERFORMANCE EXPECTATIONS Practice: Evaluate, Clarify, Realize	Refining and Completing Products <ul style="list-style-type: none">• 1.4.8.Cr3a: Demonstrate focus and concentration in the rehearsal process by analyzing and refining choices in a devised or scripted theatre performance.• 1.4.8.Cr3b: Implement and refine a planned technical design using simple technology during the rehearsal process for devised or scripted theatre work.• 1.4.8.Cr3c: Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.

PERFORMING

PERFORMANCE EXPECTATIONS Practice: Choose, Rehearse	Selecting, analyzing, and interpreting works <ul style="list-style-type: none">• 1.4.8.Pr4a: Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.• 1.4.8.Pr4b: Use a variety of technical elements to create a design for a rehearsal or theatre production.
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<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Establish, Analyze</p>	<p>Developing and refining techniques and models or steps needed to create products</p> <ul style="list-style-type: none"> • 1.4.8.Pr5a: Examine how character relationships assist in telling the story of devised or scripted theatre work. • 1.4.8.Pr5b: Use various character objectives and tactics in a theatre work to identify the conflict and overcome the obstacle.
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Share</p>	<p>Conveying meaning through Art</p> <ul style="list-style-type: none"> • 1.4.8.Pr6a: Perform a rehearsed theatrical work for an audience

Responding

<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Examine, Discern</p>	<p>Perceiving and analyzing products</p> <ul style="list-style-type: none"> • 1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work. • 1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work.
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Interpret</p>	<p>Interpreting intent and meaning</p> <ul style="list-style-type: none"> • 1.4.8.Re8a: Investigate various critique methodologies and apply the knowledge to respond to a theatrical work. • 1.4.8.Re8b: Justify the aesthetic choices created through the use of production elements in a theatrical work. • 1.4.8.Re8c: Assess the impact of a theatrical work on a specific audience.
<p>PERFORMANCE EXPECTATIONS</p> <p>Practice: Critique</p>	<p>Applying Criteria to evaluate products</p> <ul style="list-style-type: none"> • 1.4.8.Re9a: Analyze how personal experiences affect artistic choices in a theatrical work. • 1.4.8.Re9b: Identify and interpret how different cultural perspectives influence the evaluation of theatrical work. • 1.4.8.Re9c: Examine how the use of personal aesthetics, preferences and beliefs can be used to discuss a theatrical work.

Connecting

PERFORMANCE EXPECTATIONS Practice: Incorporate	Synthesizing and relating knowledge and personal experiences to create products <ul style="list-style-type: none"> ● 1.4.8.Cn10a: Examine a community issue through multiple perspectives in a theatrical work.
PERFORMANCE EXPECTATIONS Practice: Affect, Expand	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding <ul style="list-style-type: none"> ● 1.4.8.Cn11a: Research the story elements of a staged drama/theatre work about global issues, including climate change, and discuss how a playwright might have intended a theatrical work to be produced. ● 1.4.8.Cn11b: Identify and examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.

6 - 8

Interdisciplinary Connections		
MATH <ul style="list-style-type: none"> ● Applying understanding of time ● Maintaining a rhythm in speaking ● Measurement in clothing and set design HEALTH Maintaining good health for performances and long rehearsals Proper eating habits Appropriate eating to support vocal strength	ELA <ul style="list-style-type: none"> ● Reading and interpreting scripts ● Inferential reading ● Speaking and listening skills ● Researching theater from beginnings in ancient cultures to the present 	SOCIAL STUDIES Historical periods and influence on creativity in theater ART Creating costumes representing specific periods PHYSICAL ED Applying physical movement to interpretation of performances

6 - 8

<p>MATERIALS and RESOURCES:</p> <ul style="list-style-type: none"> ● Room for theater productions ● Space for storage of costumes and scenery ● Scripts and Musicals ● Assorted forms of music production to support the theater/ musical (bands, recordings, digitized) 	<p>INSTRUCTIONAL STRATEGIES</p> <ul style="list-style-type: none"> ● Reinforcing effort ● Provide recognition ● Cooperative learning ● Cues, Questions, Organizers ● Orally Summarizing ● Generating & testing hypotheses ● Student practice ● Individualized instruction ● Effective feedback ● Presenting learning goals/ objectives ● Authentic learning ● Adapting to learning styles ● Conferencing ● Activating prior knowledge ● Investigations ● Flexible classrooms ● Graphic organizers ● Identifying similarities and differences ● Learning centers ● Modeling ● Music/ songs ● Peer teaching ● Project -based learning ● Reading aloud ● Sharing opinions ● Student choice ● Think- Pair- Share ● Rubrics ● Varied texts 	<p>Technology Connections</p> <p>Technology to enhance the learning process.</p> <p>Technology to heighten level of performance</p> <p>8.1.5.A.1 digital tools</p> <p>8.1.5.A.3 graphic organizer</p> <p>8.1.5.D.1 copyright law</p> <p>8.1.5.D.3 cyber safety</p> <p>8.1.5.D.4 digital citizenship</p> <p>8.1.5.E.1 accuracy of electronic sources</p> <p>8.1.5.F.1 apply digital tools for data</p>	<p>21st C 9.1 Finance</p> <ul style="list-style-type: none"> ● 9.1.4.B.1 needs/ wants ● 9.1.4.B.2 financial goals (age appropriate) ● 9.1.4.B.5 earn <p>21st C 9.2 Career Ready Practices</p> <ul style="list-style-type: none"> ● Collaborate with peers ● Investigate careers in art, dance, theater, and music ● CRP1 citizenship ● CRP2 academic skill ● CRP4 communication ● CRP6 creativity innovation ● CRP8 critical thinking ● CRP9 integrity and ethics ● CRP10 career paths ● CRP11 enhance through technology
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6 - 8

MODIFICATIONS -SPECIAL NEEDS, 504	STUDENTS AT RISK OF FAILURE	GIFTED AND TALENTED	ELL Modifications
<ul style="list-style-type: none">● Pair visual prompts with verbal presentations● Ask students to restate information, directions, and assignments.● Employ repetition and practice● Model skills / techniques to be mastered.● Provide extended time to complete class work● Provide preferential seating to be mutually determined by the student and teacher● Accommodate student requests to use a computer to complete assignments.● Establish expectations for completing assignments, routine, and behavior● Send extra resources home, as available	<ul style="list-style-type: none">● Ask students to restate information, directions, and assignments.● Employ repetition and practice● Model skills / techniques to be mastered.● Provide extended time to complete class work● Provide preferential seating to be mutually determined by the student and teacher● Provide extra books/ materials for home.● Assign a peer helper in the class setting● Provide oral reminders and check student work during independent work time● Encourage student to look over work● Provide regular parent/ school communication● Establish expectations for routine, behavior, academics	<ul style="list-style-type: none">● Use advanced supplementary / reading materials● Use authentic resources to promote a deeper understanding of culture.● Provide opportunities for open-ended, self-directed activities● Encourage the use of creativity● Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.)● Conduct research and provide presentations of cultural topics.● Provide tiered reading materials	<ul style="list-style-type: none">● Seat student near teacher● Print clearly● Do not use cursive● Give directions in print & orally● Print keywords, page numbers, homework, deadlines on the board● Incorporate visuals● Avoid slang or colloquial sayings,● Avoid complex sentence structure● Use questions that need one word answers● Be ready to give additional instructions on complex tasks● Adjust assignments so student writes less● Provide simpler questions to answer● Expect fewer spelling words● Provide extra time as necessary● Provide graphic organizers● Provide an ELL dictionary● Provide books on tape or CD● Provide wall charts of key concepts● Provide a word wall● Provide models of docs such as Homework, projects

RESOURCES

Materials & Resources, Interdisciplinary Connections, Technology, Pacing - Included at each grade level
Assessments - Included with Enduring Understanding and Essential Questions

[SEL Competencies](#)

[Amistad](#)

AMISTAD (Theater)

Taye Diggs, Denzel Washington, Toni Braxton, August Wilson, Ruby Dee, Danny Glover, Juanita Hall, Harry Belafonte, Diahann Carroll, Leslie Uggams, James Earl Jones, Cleavon Williams, Ben Vereen, Virginia Capers, Ted Ross, Nell Carter, Ron Richardson, Hinton Battle, Gregory Hines, Laurence Fishburne, Sidney Poitier, Morgan Freeman

[Holocaust](#)

[Italian American Heritage](#)

REFERENCES

ELL, Instructional Strategies, Differentiation, Students at Risk, Modifications - Included at each grade level

[Bilingual/ESL Education](#): This website provides resources to help educators understand and implement effective instructional strategies for bilingual/ESL students.

[Gifted & Talented](#): This website provides resources to help educators understand and implement effective instructional strategies for Gifted and Talented students.

[Special Education](#): This website provides resources to help educators understand and implement effective instructional strategies for students with high frequency learning challenges.

APPENDIX

[New Jersey Statutes and Regulations](#)

[Ogdensburg Borough School District Policies and Regulations](#) (Type “Curriculum” in the search bar)

[OBSD Policy and Regulations Synopsis](#)

Administrative Code¹

New Jersey Administrative Code Summary and Statutes Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

- District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLs, according to N.J.A.C. 6A:8-2. 1.
- District boards of education shall include interdisciplinary connections throughout the K–12 curriculum. 2. District boards of education shall integrate into the curriculum 21st century themes and skills ([N.J.A.C. 6A:8-3.1\(c\)2](#)).

Twenty-first century themes and skills integrated into all content standards areas (N.J.A.C. 6A:8-1.1(a)3).

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

[From NJDOE :](#) Please note that Administrative Code requires that the local curriculum include, but is not limited to:

1. A pacing guide;
2. A list of core instructional materials, including various levels of texts at each grade level;
3. Benchmark assessments; and
4. Modifications for special education students, for ELLs in accordance with N.J.A.C. 6A:15, for students at risk of school failure, and for gifted students.

¹ <https://www.nj.gov/education/cccs/2020/NJSLs-Science.pdf>

Dissection Law

[N.J.S.A. 18A:35-4.25](#) and [N.J.S.A. 18A:35-4.24](#) authorizes parents or guardians to assert the right of their children to refuse to dissect, vivisect, incubate, capture or otherwise harm or destroy animals or any parts thereof as part of a course of instruction.

Amistad Law: [N.J.S.A. 18A 52:16A-88](#)

Every board of education shall incorporate the information regarding the contributions of African Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: [N.J.S.A. 18A:35-28](#)

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

[Italian American Heritage:](#) The New Jersey Italian Heritage Commission (NJIHC) strengthens the cultural identity of Italians and Italian Americans through public educational programs that preserve and promote an accurate, bias-free and non-stereotyped understanding and awareness of historical and current contributions and accomplishments of people of Italian heritage.

NJIHC is a nonprofit organization created by legislative mandate in 2002. It was founded as the "New Jersey Commission on Italian and Americans of Italian Heritage Cultural and Educational Programs", P.L. 2001 Chapter 343 Title 18a 4-42. Working in collaboration with the New Jersey Department of Education, the Commission develops, supports, and promotes Italian cultural programs throughout the state. One such collaboration is the Italian Heritage Curriculum, a collection of free lesson plans that K-12 teachers across all disciplines can incorporate into their classroom.

LGBT and Disabilities Law: [N.J.S.A. 18A:35-4.35](#)

A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards ([N.J.S.A. 18A:35-4.36](#)). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

[Climate Change](#)

Standards in Action: Climate Change

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

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

[2020 New Jersey Student Learning Standards Kindergarten through Grade 12](#)