

**Lower Township School District  
Cape May, NJ**

<b>Unit Overview</b>	
<b>Content Area: Music</b>	
<b>Unit Title: Theatre</b>	
<b>Grade Level: 5th Grade</b>	<b>Timeline: Full School Year</b>
<b>Anchor Standards:</b> <ol style="list-style-type: none"><li>1. Generating and conceptualizing ideas</li><li>2. Organizing and developing ideas</li><li>3. Refining and completing products</li><li>4. Selecting, analyzing, and interpreting work</li><li>5. Developing and refining techniques and models or steps needed to create products</li><li>6. Conveying Meaning through art</li><li>7. Perceiving and analyzing products</li><li>8. Interpreting intent and meaning</li><li>9. Applying Criteria to evaluate products</li><li>10. Synthesizing and relating knowledge and personal experiences to create products</li></ol>	
<b>Enduring Understandings</b>	
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' interpretation 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.	

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<b>Essential Questions</b>
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 artists' 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?
<b>Performance Expectations</b>
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.
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.
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.

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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.

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.

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.

1.4.5.Pr6a: Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.

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.

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

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.

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.

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.

**Learning Objectives**

***Students will know and be able to...***

- Define “believability” by identifying common traits of believable performances.
- Differentiate between a character’s actions, intentions and internal dialogue and apply these distinctions to the portrayal of a character.

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- Analyze scripted scenes to determine how a character's objectives change throughout a scene and how his or her tactics change within a scene in response to the actions of other characters.
- Apply the analysis to the portrayal of characters in a performance.
- Adapt a story (i.e. fairy tale, fable, etc.), as a class, into a short theatrical scene with a clear beginning, middle and end.
- Identify key jobs integral to producing a play (e.g., actor, director, set designer, lighting designer, sound designer, costume designer.) and define the duties and responsibilities of these positions.
- Stage a short scene showcasing different areas of responsibility that are integral to a theatrical production.
- Stage a series of tableaux that communicate a story.
- Choose a costume that accurately reflects a character and the setting of the play.
- Analyze culturally and historically diverse theatre masterworks.
- Identify major historical periods of theatre and characterize the role of theatre in various eras and cultures throughout history.
- Identify principal types of theatre and performance spaces typically associated with major theatrical periods and/or styles.
- Distinguish ways that theatre has reflected and impacted the society and culture of its time.
- Emulate theatrical styles and/or conventions in scene work from a variety of global and historic theatrical traditions.

**Accommodations and Modifications**

Special Education	<ul style="list-style-type: none"> <li>● Follow IEP/504 Accommodations</li> <li>● Ask Yes/No Questions</li> <li>● Display project sample and step by step-by-step directions</li> <li>● Highlight and define vocabulary</li> <li>● Allow extra time for processing</li> <li>● Allow use of pictures</li> <li>● Flexible/special seating</li> <li>● Provide breaks when needed</li> <li>● Mnemonic devices</li> <li>● Shorten assignments as needed</li> <li>● Chunk content</li> <li>● Differentiate instruction based on need</li> </ul>
English Language Learners	<ul style="list-style-type: none"> <li>● Allow for use of pictures with dictation support</li> <li>● Highlight and define Vocabulary</li> <li>● Ask Yes/No Questions</li> <li>● Allow extra time for processing</li> <li>● Differentiate instruction based on need</li> </ul>
Students At-Risk of School Failure	<ul style="list-style-type: none"> <li>● Shorten assignments to focus on mastery concept</li> <li>● Use audio materials when necessary</li> <li>● Restate, reword, clarify directions and explanations</li> <li>● Allow verbalization when writing</li> <li>● Shorten assignments as needed</li> </ul>

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	<ul style="list-style-type: none"> <li>● Teach/work in small groups</li> <li>● Differentiate instruction based on need</li> </ul>
Advanced Skills	<ul style="list-style-type: none"> <li>● Student Choice</li> <li>● Modify assignments and assessments based on need</li> </ul>
Students with 504 Plans	<ul style="list-style-type: none"> <li>● Differentiate instruction based on need and 504 plan</li> <li>● Allow verbalization before or in place of writing</li> <li>● Use audio materials when needed</li> <li>● Restate, reword, clarify directions and explanations</li> <li>● Provide breaks when needed</li> <li>● Flexible/special seating</li> <li>● Mnemonic devices</li> <li>● Shorten assignments as needed</li> <li>● Chunk content</li> </ul>

<b>Assessments</b>	
Formative	<ul style="list-style-type: none"> <li>● Teacher aural and visual observation</li> <li>● Rubrics               <ul style="list-style-type: none"> <li>○ Class Discussion</li> <li>○ Worksheets</li> <li>○ Self-Assessment</li> </ul> </li> <li>● Effort</li> <li>● Care and use of theatrical materials</li> <li>● Examine the artistic endeavors of others through the use of songs, videos, and slides</li> <li>● Experience theatre-creation processes               <ul style="list-style-type: none"> <li>○ Practice Techniques</li> <li>○ Performance Techniques</li> </ul> </li> </ul>
Summative	<ul style="list-style-type: none"> <li>● Teacher aural and visual observation</li> <li>● Identify elements of theatre</li> <li>● Rubrics               <ul style="list-style-type: none"> <li>○ Class Discussion</li> <li>○ Worksheets</li> <li>○ Self-Assessment</li> <li>○ Performance Techniques</li> </ul> </li> <li>● Effort</li> <li>● Care and use of theatrical materials</li> </ul>
Benchmark	Student Performance
Alternative	<ul style="list-style-type: none"> <li>● Projects               <ul style="list-style-type: none"> <li>○ Improvisation</li> <li>○ Scene Work</li> </ul> </li> </ul>

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**Interdisciplinary Connections**

Physical Education, Visual Art, Science, World Languages, Social Studies/Culture, ELA, Math

**Integration of 21st Century Skills- NJSLS 9**

**Standard 9.2 Career Awareness, Exploration, Preparation and Training.** This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.

**Standard 9.4 Life Literacies and Key Skills.** This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy\* that are critical for students to develop to live and work in an interconnected global economy.

9.4.5.CI.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity.

9.4.5.CT.1: Identify and gather relevant data that will aid in the problem-solving process.

9.4.5.DC.1: Explain the need for and use of copyrights.

9.4.5.DC.4: Model safe, legal, and ethical behavior when using online or offline technology.

9.4.5.DC.7: Explain how posting and commenting in social spaces can have positive or negative consequences.

9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view.

**Career Readiness, Life Literacies, and Key Skills Practices**

Career Readiness, Life Literacies, and Key Skills Practices describe the habits of the mind that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. These practices should be taught and reinforced in all content areas with increasingly higher levels of complexity and expectation as a student advances through a program of study.

1. Act as a responsible and contributing community member and employee.
2. Attend to financial well-being.
3. Consider the environmental, social and economic impacts of decisions.
4. Demonstrate creativity and innovation.
5. Utilize critical thinking to make sense of problems and persevere in solving them.
6. Model integrity, ethical leadership and effective management.
7. Plan education and career paths aligned to personal goals.
8. Use technology to enhance productivity, increase collaboration and communicate effectively.
9. Work productively in teams while using cultural/global competence.

**Integration of Technology**

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YouTube, SmartBoard, iTunes, Spotify, Laptop, Electronic Keyboard, Ipad

Materials	
Electronic Keyboard	Audio Music (CD, iTunes)
Sheet Music	Whiteboards
SmartBoard	Music Stands
Laptop	Microphone and Speakers
	Theatre Books

Instructional Activities
<ul style="list-style-type: none"> <li>● Studio Habits           <ul style="list-style-type: none"> <li>○ <i>Examples:</i> <ul style="list-style-type: none"> <li>■ Intro to materials</li> <li>■ Proper practice and performance techniques</li> <li>■ Theatre games</li> <li>■ Safety measures/materials</li> <li>■ Critique etiquette</li> </ul> </li> </ul> </li> <li>● Performance           <ul style="list-style-type: none"> <li>○ <i>Examples:</i> <ul style="list-style-type: none"> <li>■ Portfolio</li> <li>■ Discussion</li> <li>■ Application of methods and techniques</li> <li>■ Acting Styles               <ul style="list-style-type: none"> <li>● Stanislavski</li> <li>● Method</li> <li>● Meisner</li> <li>● Chekhov</li> <li>● Practical Aesthetics</li> <li>● Improvisation</li> </ul> </li> </ul> </li> </ul> </li> <li>● Music History           <ul style="list-style-type: none"> <li>○ <i>Examples:</i> <ul style="list-style-type: none"> <li>■ Representation of cultures</li> <li>■ Time periods</li> <li>■ Acting Styles               <ul style="list-style-type: none"> <li>● Stanislavski</li> <li>● Method</li> <li>● Meisner</li> <li>● Chekhov</li> <li>● Practical Aesthetics</li> </ul> </li> <li>■ Geography</li> <li>■ Renowned Plays</li> <li>■ Renowned Musicals</li> </ul> </li> </ul> </li> </ul>

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- Renowned Actors, Directors, Playwrights
  - Shakespeare
  - Everyone else :-)
- Theatre within the community
- Analyzing
  - *Examples:*
    - Critical watching
    - Fact vs Opinion