Theater for grades K-2

Content Area: **Art**
Course(s):
Time Period: **September**
Length: **6-8 Weeks**
Status: **Published**

Unit Overview

COURSE TITLE

Theatre Grades K-2

LENGTH

Full Year

Grades K, 1, and 2

Enduring Understandings

See below

Essential Questions

See below

Instructional Strategies & Learning Activities

Introduction

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. The Delaware Township School District understands this and will continue to foster the arts as the state of New Jersey continues to transform public education to meet the needs of a

changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students.

The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which is essential to prepare our students for success.

This course adheres to The New Jersey Student Learning Standards – Visual and Performing Arts which are designed to promote lifelong artistic literacy and fluency and are guided by the mission and vision statements that follow.

Mission: To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

Vision: All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- 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 different ethnic, racial, and cultural perspectives;
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The development of artistic literacy is dependent on creating an environment in which students are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Philosophically speaking, the arts serve to communicate ideas, as an opportunity for creative personal realization, to connect and reflect culture and history, and as a means to well-being and mechanism for problem solving universal, global issues including climate change.

Within the broad lifetime goal of preparing artistically literate individuals, learning experiences that engage students with a variety of artistic media, symbols, and metaphors for the purpose of creating and performing in ways that express and communicate their own ideas are essential. Additionally, to become artistically literate, students need opportunities to respond to the arts through analyzing and interpreting the artistic

communications of others.

All lessons in this course will follow the NJSLS that allow students to CREATE by:

- Imagining
- Envisioning
- Planning
- Constructing
- Evaluating
- Clarifying
- Realizing

All lessons in this course will follow the NJSLS that allow students to PERFORM by:

- Choosing
- Rehearsing
- Establishing
- Analyzing
- Sharing

All lessons in this course will follow the NJSLS that allow students to RESPOND by:

- Examining
- Discerning
- Interpreting
- Critiquing

All lessons in this course will follow the NJSLS that allow students to CONNECT by:

- Incorporating
- Affecting
- Expanding

Unit 1: The Creative Process, Performance and Aesthetic Response

Time Allotted: Approximately 20 Weeks – Infusion and Weekly Instruction

New Jersey Student Learning Standards (NJSLS)

1.4.2.Cr1

a. Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Collaborate with peers to conceptualize props, costumes, and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).

c. 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).

1.4.2.Cr2

a. 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).

b. 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).

1.4.2.Cr3

a. With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

c. 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).

1.4.2.Pr4

a. 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).

b. Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Pr5

a. With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).

b. 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).

1.4.2.Pr6

a. 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.

1.4.2.Re7

a. 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).

1.4.2.Re8

a. With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).

c. Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Re9

a. 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.

b. 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, or creative drama).

c. 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).

1.4.2.Cn10

a. 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).

1.4.2.Cn11

a. 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.

b. Collaborate on the creation of a short scene based on personal perspectives and understandings.

Essential Questions	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
• How do we use voice and movement to tell a story? • Why do we change our voice for	Students will be able to: • Recognize, mirror and create emotions described in stories and	• Teach students about using stage voices. Game idea: Give each child a simple phrase, easy to memorize. Example: "Anthony, come	• Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in

retelling parts of a story?
- How do actors communicate with the audience?
- How do we use body language to communicate ?
- How do we use voice to express feelings, emotions or mood?
- Why do we pretend?

dramatic play.
- Respond within imaginary circumstances to objects, settings and conditions.
- Use emotional expression and imaginary objects in dramatic play.
- Sustain focus in the imaginary world of the activity, sharing or performance.
- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body and voice expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large

here." or "Open the door." Each student then has to say their line in three or four different tones of voice to convey different meanings.
- Improvisation: Pretend you have a box of shoes (or use an actual shoe box). Take imaginary shoes out and make a big deal about putting them on (a ballerina will lace up to her knees, a fireman will pull on high boots, etc.). Then, silently, act out the character (dance, put out fires climbing ladders, etc.) Have the other kids guess the character.
- Call out basic stage directions (e.g., down right, left center, etc.), with students moving to the area of the stage designated by the teacher. The task may be extended by giving students a sequence of movements from area to area and adding simple activities. The stage floor may be labeled to facilitate this exercise.
- Passing stories on: Read a story and retell it verbally. Then act out key sections of the story, share it with another class, and have that

collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, and comparing one's work to the criteria on a rubric or checklist.
- Written or Drawn Work (using technology when appropriate):

- Sharing feelings, dreams, and wishes about dance and dancing
- Planning and documenting choreographic process (sketching or collecting ideas for a dance)
- Personal responses to performances

- Peer Critique/ Assessment: When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology)to focus their feedback on the criteria for the task,

and fine motor skills.
- Use the body and face to create and react to imaginary conditions.
- Create and mirror shapes and movements with other students.
- Create and imitate human, inanimate and animal characters.
- Demonstrate an understanding of how physical environment and the elements impact behavior.
- Use learned physical and vocal skills to create a variety of characters including human, inanimate and animal characters.
- Demonstrate a preliminary understanding of specific character desires and needs.
- Demonstrate an understanding of sequence of character actions.
- Imitate and create basic emotions.
- Understand and use basic vocabulary related to stage directions and areas of the stage.
- Identify the beginning, middle and end of a story.
- Differentiate between actor and character.

class pass it on to another class. The last class may share the story as a performed play
- If You Give a Mouse a Cookie Lesson Plan: Creative drama with literature. Starts with a relaxation leading to a warm-up. Then reading the book to the class. Followed by choral reading from the class then a cool down.
- St. George and the Dragon Pantomime Lesson
- Voice and Occasion: First create an open space in your classroom and have students sit in a circle. Each student selects one index card from a container. On the card, a location (i.e., couch, desk, gym, bus, park) and a person (i.e., friend, teacher, guardian) are provided. Pick a student to select one stuffed animal or toy from a pile you gathered before class, then place it anywhere in the circle. Invite the student to speak to the object as if it were the person listed on the index card in the appropriate tone of voice for the given location. After the student speaks, the

and should use protocols for constructive peer-to-peer feedback, such as

- "I noticed …"
- "I like the way … because …"
- "Have you thought of …?"
- "I would like to suggest …"

- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process

- I understand_____, and can explain it (e.g., thumbs up).
- I do not yet understand _____ (e.g., thumbs down).
- I'm not completely sure about _____ (e.g., wave hand).

- 3-2-1
- Students identify:

- 3 things they discovered
- 2 interesting things they noticed
- 1 question they still have

Performance Rubrics

- Demonstrate an understanding of the “5 Ws” (Who? What? When? Where? Why?) when viewing a theater work or hearing a story.
- Retell a story individually or in groups with attention to accurate sequencing.
- Demonstrate an understanding of sequence of actions through pantomime.
- Pantomime simple daily activities, including healthful practices in eating and hygiene.
- Participate in poetry and prose choral readings with group or solo response.

rest of the class guesses the location of the conversation and whom the doll or toy represents. Continue until every student has a chance to speak.

- Story: Going on a Bear Hunt Teacher reads “Going on a Bear Hunt” to students and has them mimic his voice repeating lines using appropriate voice and volume. Vary the pitch and volume of their voice (stylized by either stretching them out or speaking them short and punctuated) to get the students to explore vocal range. The different settings (e.g . tall grass; Are there bugs living in the grass? Is the grass taller than you? If so, how would you move through very tall grass?) are explored. When an action occurs in the story, they stops and ask students what the action might sound like to create sound effects. They models the sound and has students mimic or come up with their own sounds. The teacher helps the children create some actions and facial expressions appropriate for

	volume, pitch, and style of the words, based on their experience with the reading of "Going on a Bear Hunt." Children make sounds with their hands, feet, and voices. (e.g., rub their hands together, stomp their feet, clap, pat, whisper, vocal gibberish is encouraged to match the action). The audience guesses what the gestures, expression, noises, and actions mean.
Resources/Materials	• Classroom and Drama Lesson Plans • My First Acting Book • 25 Just Right Plays for Emergent Readers • Learning Through Theatre • Glossary of Terms
Interdisciplinary Connections	Dance: Use observations and re-creations of various animal movements in a movement exercise Language Arts: Use a work of children's literature to animate improvisation, role-playing, storytelling or group sharing Math: Create word problems related to ticket and concession sales Music: Add found music to a story or play to heighten mood and atmosphere Science: Using light and shadow, explore stage lighting and the use of lights with shadow puppets Social Studies: Identify and report on character types or roles in the neighborhood, such as lunchroom attendant, firefighter, store clerk, etc.
8.1 & 8.2 Standards	8.1.2.DA.2 8.2.2.ED.1 8.2.2.ITH.3
9.2 & 9.4 Standards	9.2.2.CAP.1 9.4.2.CI.1

	9.4.2.CI.2
	9.4.2.CT.3
	9.4.2.DC.1
	9.4.2.DC.2
	9.4.2.IML.1
	9.4.2.TL.1
	9.4.2.TL.2
	9.4.2.TL.3
	9.4.2.TL.4
	9.4.2.TL.5
	9.4.2.TL.6
	CRLLKSP 1
	CRLLSKP 3
CRLLSKPs	CRLLSKP 4
	CRLLSKP 5
	CRLLSKP 9

Modifications

English Language Learners	Special Education/504	At-Risk	Gifted and Talented
• Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label theatre and classroom materials • Word walls	• Utilize modifications and accommodations delineated in the student's IEP • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of	• Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time • Teachers may modify instructions by modeling what the student is expected to do • Instructions may be printed out in large	• Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction

ideas. • Work with a partner • Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts through repetition. • Change movement requirements to reduce activity time	print and hung up for the student to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as needed. • Oral prompts can be given.	

Theatre: Grades K-2

Unit 2: The History of the Arts and Culture, Performance, and Aesthetic Response

Time Allotted: Approximately 20 Weeks – Infusion and Weekly Instruction

New Jersey Student Learning Standards (NJSLS)

1.4.2.Cr1

a. Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Collaborate with peers to conceptualize props, costumes, and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).

c. 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).

1.4.2.Cr2

a. 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).

b. 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).

1.4.2.Cr3

a. With prompting and support, contribute to the adaption of plot and dialogue in a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

c. 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).

1.4.2.Pr4

a. 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).

b. Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Pr5

a. With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama).

b. 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).

1.4.2.Pr6

a. 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.

1.4.2.Re7

a. 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).

1.4.2.Re8

a. With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

b. Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).

c. Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).

1.4.2.Re9

a. 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.

b. 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, or creative drama).

c. 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).

1.4.2.Cn10

a. 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).

1.4.2.Cn11

a. 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.

b. Collaborate on the creation of a short scene based on personal perspectives and understandings.

Essential Questions	Student Learning Objectives	Suggested Tasks/Activities	Evidence of Learning (Assessment)
• How does theatre communicate values? • How do we use our imagination to tell a story? • How are the values of culture represented in theatre? • How do we respond to theatre?	Students will be able to: Connect storytelling and drama, and recognize how oral traditions are related to the written word. • Recognize the relationship between theater and community, and between theater and culture(s). • Understand that theater comes from a desire to pretend and act things out. • Distinguish between Western and non-Western storytelling and theater traditions. • Recognize that theater, regardless of place or culture,	• Many theater, opera or musical theater companies produce versions of Cinderella in a variety of forms and from various cultures and perspectives. Attend a performance of Cinderella and encourage the students to decode the performance using the discussion tools on page 14. Additionally, students can compare the live performance with film/video, and storytelling or readings in which they have participated. • Explore stories that are thematically or dramatically similar appearing in a	• Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them, and comparing one's work to the criteria on a rubric or checklist. • Written or Drawn Work (using technology when

tells us about ourselves and our lives.	variety of cultures (e.g., animal myths, hero or Cinderella stories). • Listening to folktales from around the world can enrich children's understanding of many cultures. Decide on a story with your children, and work with them to turn it into a play.	appropriate): • Sharing feelings, dreams, and wishes about dance and dancing • Planning and documenting choreographic process (sketching or collecting ideas for a dance) • Personal responses to performances • Peer Critique/ Assessment: When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology)to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as • "I noticed …" • "I like the way … because …" • "Have you thought of …?" • "I would like to suggest …" • Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process • I understand_____, and can explain it (e.g., thumbs up). • I do not yet understand _____ (e.g., thumbs down). • I'm not completely sure about _____	

(e.g., wave hand).

- 3-2-1
- Students identify:

- 3 things they discovered
- 2 interesting things they noticed
- 1 question they still have

Performance Rubrics

Resources/Materials	Suggested Readings Yeh-Shen: A Cinderella Story from China, retold by Ai-Ling Louie Smoky Mountain Rose: An Appalachian Cinderella by Alan Schroeder Nomi and the Magic Fish: A Story from Africa by Phumla Teaching With Cinderella Stories From Around the World by Kathleen M. Hollenbeck Animal Fables from Aesop, adapted by Barbara McClintock Native American Animal Stories (Myths and Legends) by Joseph Bruchac and Michael J. Caduto String Stories: A Creative, Hands On Approach for Engaging Children in Literature by Belinda Holbrook http://www.pbs.org/parents/arthur/activities/acts/folktale_play.html?cat=diversity Glossary of Terms
Interdisciplinary Connections	Math: Estimate the length of the play, taking into account scene changes and intermission Math: Measure the stage and performance space for area and perimeter. Mark the downstage edge of the playing area in one-foot increments from either side of the stage.
8.1 & 8.2 Standards	8.1.2.DA.2 8.2.2.ED.1 8.2.2.ITH.3
9.2 & 9.4 Standards	9.2.2.CAP.1 9.4.2.CI.1 9.4.2.CI.2 9.4.2.CT.3 9.4.2.DC.1 9.4.2.DC.2 9.4.2.IML.1 9.4.2.TL.1

	9.4.2.TL.2			
	9.4.2.TL.3			
	9.4.2.TL.4			
	9.4.2.TL.5			
	9.4.2.TL.6			
	CRLLKSP 1			
	CRLLSKP 3			
CRLLSKPs	CRLLSKP 4			
	CRLLSKP 5			
	CRLLSKP 9			
Modifications				
English Language Learners	Special Education/504	At-Risk	Gifted and Talented	
• Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label theatre and classroom materials • Word walls	• Utilize modifications and accommodations delineated in the student's IEP • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas. • Work with a partner • Provide concrete examples and relate all new movements to previously learned moves or	• Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time • Teachers may modify instructions by modeling what the student is expected to do • Instructions may be printed out in large print and hung up for the student to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as needed. • Oral prompts can be	• Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction	

	to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts through repetition. • Change movement requirements to reduce activity time	given.

Integration of 21st Century Themes and Skills

Technology Integration

Interdisciplinary Connections

Differentiation

Modifications & Accommodations

Benchmark Assessments

Formative Assessments

Summative Assessments

Instructional Materials

Standards

-

Career Readiness, Life Literacies, and Key Skills Practices

CRLLKSP 1 Act as a responsible and contributing community member and employee.

Students understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRLLKSP 2 Attend to financial well-being.

Students take regular action to contribute to their personal financial well-being, understanding that personal

financial security provides the peace of mind required to contribute more fully to their own career success.

CRLLKSP 3 Consider the environmental, social and economic impacts of decisions.

Students understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRLLKSP 4 Demonstrate creativity and innovation.

Students regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRLLKSP 5 Utilize critical thinking to make sense of problems and persevere in solving them.

Students readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRLLKSP 6 Model integrity, ethical leadership and effective management.

Students consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRLLKSP 7 Plan education and career paths aligned to personal goals.

Students take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career

and personal goals.

CRLLKSP 8 Use technology to enhance productivity, increase collaboration and communicate effectively.

Students find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRLLKSP 9 Work productively in teams while using cultural/global competence.

Students positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

