

Marking Period		Unit Title	Recommended Instructional Days
2		Marking Period 2	1 Marking Period
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit	
Creating Performing Responding	Standard #: Anchor Standard 1 Description: Generating and conceptualizing ideas. Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work. Standard #: Anchor Standard 8 Description: Interpreting intent and meaning.		
Artistic Practice:	Performance Expectation/s:		
Creating Imagine Envision Plan Construct Evaluate Clarify Realize Performing Establish	HS Advanced 1.4.12adv.Cr1 a. Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work. b. Create a complete design for devised or scripted theatre work that incorporates multiple	Activity Description: Sample Advanced Theatre Lesson Plan for Marking Period 2 Class: Advanced Theatre, 40 minutes Suggested Activities: Warm-up Routine (10 minutes) <ul style="list-style-type: none"> ● Roll downs ● Stretching ● Diction Exercises 	

<p>Analyze Choose Rehearse Share</p> <p>Responding Examine Discern Critique Interpret</p>	<p>elements of technology.</p> <p>c. Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.</p> <p>HS Advanced 1.4.12adv.Pr4 a. Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.</p> <p>b. Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.</p> <p>HS Advanced 1.4.12adv.Re8 a. Research and synthesize cultural and historical information related to a devised or scripted theatre work to support or evaluate artistic</p>	<ul style="list-style-type: none"> • Tongue Twisters • Improvisation Games • Physical Exploration • Space Exploration • Breathing and Diaphragm Exercises • Yawning and Jaw Loosening Exercises <p>Advanced Level Playwright Study - Lynn Nottage Part 1 - Character Work</p> <p>Introduction (5 Minutes)</p> <p>Students will review background research materials from the introductory lesson on Lynn Nottage. Class will open with a brief review and discussion on Lynn Nottage's life, body of work, and impact on theatre. Students will select a 2-4 person Lynn Nottage scene to work on for a performance assignment.</p> <p>Work Time/Teacher Check-In (20 minutes) Working with scene partners, students research their selected scene for further understanding of character, plot, and context. Students collaborate and create notes on the following information:</p> <ul style="list-style-type: none"> • Synopsis of the play • Who is your character? • Who are you talking to? • What is it you want them to know? • What happened just before this moment in the show? • What happens just after the monologue ends?
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	<p>choices.</p> <p>b. Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.</p> <p>c. Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.</p>	<p>Utilizing the details above, pairs/groups begin reading through the scene and improvising choices for character development. Teacher observes for understanding and checks in with each pair/group individually.</p> <p>Closure (5 minutes)</p> <p>Teacher instructs students to video their final reading to document the character development work in progress. Student exit ticket is to note what the next steps are in developing the scene and song by asking the question ‘what’s next?’.</p>
Enduring Understanding/s:	Essential Question/s:	
<p>Dance</p> <ol style="list-style-type: none"> 1. Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. 2. Space, time, and energy are basic elements of dance. 3. Dance is interpreted by considering intent, meaning, and artistic expression as communicated through 	<p>Dance</p> <ol style="list-style-type: none"> 1. Where do choreographers get ideas for dances? 2. How do dancers work with space, time and energy to communicate artistic expression? 3. How is dance interpreted? <p>Music</p> <ol style="list-style-type: none"> 1. How do musicians generate creative ideas? 	

<p>the use of the body, elements of dance, dance technique, dance structure, and context.</p> <p>Music</p> <ol style="list-style-type: none"> 1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 2. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. 3. Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. <p>Theatre</p>	<ol style="list-style-type: none"> 2. Why are strong choices essential to interpreting a drama or theatre piece? 3. How can the same work of art communicate different messages to different people? <p>Theatre</p> <ol style="list-style-type: none"> 1. What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry? 2. Why are strong choices essential to interpreting a drama or theatre piece? 3. How can the same work of art communicate different messages to different people? 	
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<ol style="list-style-type: none"> 1. Theatre artists rely on intuition, curiosity, and critical inquiry. 2. Theatre artists make strong choices to effectively convey meaning. 3. Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics. 		
Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	
SEL/Create - (1) Generating and conceptualizing ideas. SEL/Perform - (4) Selecting, analyzing, and interpreting work. SEL/Respond - (8) Interpreting intent and meaning.	SEL/Create CONSOLIDATED EU Creative ideas and inspirations can emerge from a variety of sources. Creativity is a life skill that can be developed. CONSOLIDATED EQ How do artists generate creative ideas? SEL/Perform	

<p>SEL/Connect</p> <ul style="list-style-type: none">- (10) Synthesize and relate knowledge and personal experiences to make art.	<p>CONSOLIDATED EU Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Respond CONSOLIDATED EU The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ How does understanding an artist's expressive intent help us comprehend, interpret and personally relate to an artistic work?</p> <p>SEL/Connect CONSOLIDATED EU</p>	
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	<p>The recognition of one’s thoughts, feelings and their impact on one’s behavior are integrated to synthesize, make and interpret meaning in artistic works.</p> <p>CONSOLIDATED EQ</p> <p>How does one’s feelings and thoughts connect to artistic works?</p>		
<p>Assessments (Formative)</p> <p><i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative)</p> <p><i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none">• Peer and self-feedback in critical response format		<p><u>Benchmarks:</u></p> <ul style="list-style-type: none">• Rubric evaluations• Tests/Quizzes <p><u>Summative Assessments:</u></p> <ul style="list-style-type: none">• Performances• In-studio showings	
<p>Differentiated Student Access to Content:</p> <p>Teaching and Learning <i>Resources/Materials</i></p>			
<p>Core Resources</p>	<p>Alternate Core Resources</p> <p><i>IEP/504/At-Risk/ESL</i></p>	<p>ELL Core Resources</p>	<p>Gifted & Talented Core Resources</p>
<p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</p> <p>Eisner, E. (2002). <i>The Educational Imagination 3rd ed.</i> Upper Saddle</p>	<ul style="list-style-type: none">• Meet with the student’s special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual	<ul style="list-style-type: none">• Allow access to supplemental materials, including use of online bilingual dictionary.• Meet with an ELL trained or inclusion teacher prior to	<ul style="list-style-type: none">• Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.

<p>River, NJ: Prentice Hall</p> <p>Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i>. NY: Routledge.</p> <p>Freire, P. (1972). <i>Pedagogy of the oppressed</i>. New York: Herder and Herder.</p> <p>hooks, b., (1994). <i>Teaching to transgress: Education as the practice of freedom</i>.</p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts</i>. https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</p> <p>Woodson, C. (2005). <i>Beginning Of, The Mis-Education of the Negro</i> (1-87). Mineola, NY: Dover Publications Inc.</p>	<p>special needs, as well as to discuss whether or not homework is appropriate.</p> <ul style="list-style-type: none"> ● Provide access to an individual or classroom aide, when required by the student's IEP or 504, to improve student focus, comprehension and time on task. ● Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists. 	<p>initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</p>	
Supplemental Resources			
<p>Technology:</p> <ul style="list-style-type: none"> ● Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist. <p>Other:</p> <ul style="list-style-type: none"> ● N/A 			

Differentiated Student Access to Content: Recommended <i>Strategies & Techniques</i>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> ● Offer resources to students in a variety of ways to accommodate for multiple learning styles. ● Engage all learners through implementation of various resources including visual, audio, and tactile materials. ● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course. 	<ul style="list-style-type: none"> ● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. ● Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc). ● Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed. ● Modify test content and/or format, allowing 	<ul style="list-style-type: none"> ● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. ● Provide access to preferred seating, when requested. ● Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> ● Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly. ● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. ● Propose interest-based extension activities and opportunities for extra credit.

	students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
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New Jersey Legislative Statutes and Administrative Code
(place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>		Holocaust Law: <i>N.J.S.A. 18A:35-28</i>	X	LGBT and Disabilities Law: <i>N.J.S.A. 18A:35-4.35</i>		Standards in Action: <i>Climate Change</i>
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Standard 9	
12 Career Ready Practices	<input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee. <input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills. <input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being. <input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason. <input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions. <input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation. <input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies. <input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. <input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management. <input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals. <input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity. <input checked="" type="checkbox"/> CRP12. Work productively in teams while using cultural global

	competence.
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9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION

Content Area: 21st Century Life and Careers

Strand C: Career Preparation

Number:	Standard Statement:
9.2.12.C.1	Review career goals and determine steps necessary for attainment.
9.2.12.C.2	Modify Personalized Student Learning Plans to support declared career goals.
9.2.12.C.3	Identify transferable career skills and design alternate career plans.
9.2.12.C.4	Analyze how economic conditions and societal changes influence employment trends and future education.
9.2.12.C.5	Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
9.2.12.C.6	Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
9.2.12.C.7	Examine the professional, legal, and ethical responsibilities for both employers and employees in the global workplace.

9.2.12.C.8	Assess the impact of litigation and court decisions on employment laws and practices.
9.2.12.C.9	Analyze the correlation between personal and financial behavior and employability.

9.3 CAREER & TECHNICAL EDUCATION (CTE)	
Content Area: Standard 9.3 Career and Technical Education	
Strand: Arts, A/V Technology & Communications Career Cluster	
Number:	Standard Statement:
9.3.12.AR-PRF.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRF.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRF.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR-PRF.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRF.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRF.6	Create stage, film, television or electronic media scripts in a variety of

	traditional and current formats.
9.3.12.AR-PRE.7	Describe how technology and technical support enhance performing arts productions.
9.3.12.AR-PRE.8	Analyze all facets of stage and performing arts production management.