

Marking Period		Unit Title	Recommended Instructional Days
3		Marking Period 3	1 Marking Period
<b>Artistic Process:</b>	<b>Anchor Standard: General Knowledge &amp; Skills</b>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit</b>	
Creating Performing Connecting	<b>Standard #:</b> Anchor Standard 3 <b>Description:</b> Refining and completing products  <b>Standard #:</b> Anchor Standard 6 <b>Description:</b> Conveying meaning through art.  <b>Standard #:</b> Anchor Standard 10 <b>Description:</b> Synthesizing and relating knowledge and personal experiences to create products.		
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>		
<b>Creating</b> Imagine Envision Plan Construct Evaluate Clarify Realize  <b>Performing</b> Establish	<b>HS Advanced</b> 1.4.12adv.Cr3 a. Explore physical, vocal, and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work  b. Transform devised or scripted theatre work using the rehearsal	<b>Activity Description:</b> Sample Advanced Theatre Lesson Plan for Marking Period 3  <b>Class:</b> Advanced Theatre, 40 minutes <b>Suggested Activities:</b>  Warm-up Routine (10 minutes) <ul style="list-style-type: none"> <li>● Roll downs</li> <li>● Stretching</li> <li>● Diction Exercises</li> </ul>	

<p>Analyze  Choose  Rehearse  Share</p> <p><b>Connecting</b>  Incorporate  Affect  Expand</p>	<p>process to re-imagine style, genre, form, and theatrical conventions.</p> <p>c. Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.</p> <p><b>HS Advanced</b>  1.4.12adv.Pr6  a. Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg</p> <p><b>HS Advanced</b>  1.4.12adv.Cn10  a. Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives</p>	<ul style="list-style-type: none"> <li>• Tongue Twisters</li> <li>• Improvisation Games</li> <li>• Physical Exploration</li> <li>• Space Exploration</li> <li>• Breathing and Diaphragm Exercises</li> <li>• Yawning and Jaw Loosening Exercises</li> </ul> <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"> <li>• Synopsis of the play</li> <li>• Who is your character?</li> <li>• Who are you talking to?</li> <li>• What is it you want them to know?</li> <li>• What happened just before this moment in the show?</li> <li>• What happens just after the monologue ends?</li> </ul>
---	--	---

		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.
<b>Enduring Understanding/s:</b>	<b>Essential Question/s:</b>	
<b>Dance</b> <ol style="list-style-type: none"> <li>1. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</li> <li>2. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</li> <li>3. As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</li> </ol> <b>Music</b> <ol style="list-style-type: none"> <li>1. Musicians evaluate, and refine their work through openness to</li> </ol>	<b>Dance</b> <ol style="list-style-type: none"> <li>1. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</li> <li>2. How does a dancer heighten artistry in a public performance?</li> <li>3. How does dance deepen our understanding of ourselves, other knowledge, and events around us?</li> </ol> <b>Music</b> <ol style="list-style-type: none"> <li>1. How do musicians improve the quality of their creative work?</li> <li>2. When is a performance judged ready to present? How do context and the manner in which musical work is presented</li> </ol>	<p>Closure (5 minutes)          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>

<p>new ideas, persistence, and the application of appropriate criteria.</p> <p>2. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p> <p>3. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Theatre</b></p> <p>1. Theatre artists refine their work and practice their craft through rehearsal.</p> <p>2. Theatre artists, through a shared creative experience with an audience, present stories, ideas, and</p>	<p>influence audience response?</p> <p>3. How do musicians make meaningful connections to creating, performing, and responding?</p> <p><b>Theatre</b></p> <p>1. How do theatre artists transform and edit their initial ideas?</p> <p>2. What happens when theatre artists and audiences share creative experiences?</p> <p>3. What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	
---	--	--

<p>envisioned worlds to explore the human experience.</p> <p>3. Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>		
<p><b>Social and Emotional Learning:</b>  <i>Competencies</i></p>	<p><b>Social and Emotional Learning:</b>  <i>Sub-Competencies</i></p>	
<p>SEL/Create</p> <ul style="list-style-type: none"> <li>- (1) Generating and conceptualizing ideas.</li> </ul> <p>SEL/Perform</p> <ul style="list-style-type: none"> <li>- (4) Selecting, analyzing, and interpreting work.</li> </ul> <p>SEL/Respond</p> <ul style="list-style-type: none"> <li>- (8) Interpreting intent and meaning.</li> </ul> <p>SEL/Connect</p> <ul style="list-style-type: none"> <li>- (10) Synthesize and relate knowledge and</li> </ul>	<p>SEL/Create</p> <p>CONSOLIDATED EU</p> <p>Creative ideas and inspirations can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ</p> <p>How do artists generate creative ideas?</p> <p>SEL/Perform</p> <p>CONSOLIDATED EU</p> <p>Artists make strong choices to effectively convey meaning</p>	

personal experiences to make art.	<p>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 The recognition of one's thoughts, feelings and their impact on one's behavior are</p>	
-----------------------------------	---	--

	integrated to synthesize, make and interpret meaning in artistic works.  CONSOLIDATED EQ How does one's feelings and thoughts connect to artistic works?		
<b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		<b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<b><u>Formative Assessments:</u></b> <ul style="list-style-type: none"><li>• Peer and self-feedback in critical response format</li></ul>		<b><u>Benchmarks:</u></b> <ul style="list-style-type: none"><li>• Rubric evaluations</li><li>• Tests/Quizzes</li></ul> <b><u>Summative Assessments:</u></b> <ul style="list-style-type: none"><li>• Performances</li><li>• In-studio showings</li></ul>	
<b>Differentiated Student Access to Content: Teaching and Learning Resources/Materials</b>			
<b>Core Resources</b>	<b>Alternate Core Resources IEP/504/At-Risk/ESL</b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core Resources</b>
Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press.  Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall  Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i> .	<ul style="list-style-type: none"><li>• 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 special needs, as well as to discuss whether or not homework is appropriate.</li></ul>	<ul style="list-style-type: none"><li>• Allow access to supplemental materials, including use of online bilingual dictionary.</li><li>• Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or</li></ul>	<ul style="list-style-type: none"><li>• Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</li></ul>

<p>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>.  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p> <p>Woodson, C. (2005). <i>Beginning. Of, The Mis-Education of the Negro</i> (1-87). Mineola, NY: Dover Publications Inc.</p>	<ul style="list-style-type: none"> <li>● 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.</li> <li>● 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.</li> </ul>	<p>test to their individual needs.</p>	
<p><b>Supplemental Resources</b></p>			
<p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>● 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.</li> </ul> <p><b>Other:</b></p> <ul style="list-style-type: none"> <li>● N/A</li> </ul>			
<p><b>Differentiated Student Access to Content:</b>  <b>Recommended Strategies &amp; Techniques</b></p>			



Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> <li>● Offer resources to students in a variety of ways to accommodate for multiple learning styles.</li> <li>● Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>● 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <li>● 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).</li> <li>● 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.</li> <li>● Modify test content and/or format, allowing students additional time and preferential seating as needed, according to</li> </ul>	<ul style="list-style-type: none"> <li>● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <li>● Provide access to preferred seating, when requested.</li> <li>● Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>● Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.</li> <li>● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>● Propose interest-based extension activities and opportunities for extra credit.</li> </ul>

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
--	--	--	--

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>
---	--	---	---	---	--	---

<b>Standard 9</b>	
<b>12 Career Ready Practices</b>	__X__ CRP1. Act as a responsible and contributing citizen and employee. __X__ CRP2. Apply appropriate academic and technical skills. __X__ CRP3. Attend to personal health and financial well-being. __X__ CRP4. Communicate clearly and effectively and with reason. __X__ CRP5. Consider the environmental, social and economic impacts of decisions. __X__ CRP6. Demonstrate creativity and innovation. __X__ CRP7. Employ valid and reliable research strategies. __X__ CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. __X__ CRP9. Model integrity, ethical leadership and effective management. __X__ CRP10. Plan education and career paths aligned to personal goals. __X__ CRP11. Use technology to enhance productivity. __X__ CRP12. Work productively in teams while using cultural global competence.

<b>9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION</b>	
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.
------------	--

<b>9.3 CAREER &amp; TECHNICAL EDUCATION (CTE)</b>	
Content Area: Standard 9.3 Career and Technical Education	
Strand: Arts, A/V Technology & Communications Career Cluster	
Number:	Standard Statement:
9.3.12.AR-PRE.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRE.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRE.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR-PRE.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRE.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRE.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-PRF.8	Analyze all facets of stage and performing arts production management.