

Marking Period		Unit Title	Recommended Instructional Days
2		Marking Period 2	1 Marking Period
<b>Artistic Process:</b>	<b>Anchor Standard:</b> <i>General Knowledge &amp; Skills</i>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit</b>	
Creating Performing Responding	<b>Standard #:</b> Anchor Standard 1 <b>Description:</b> Generating and conceptualizing ideas.  <b>Standard #:</b> Anchor Standard 4 <b>Description:</b> Selecting, analyzing, and interpreting work.  <b>Standard #:</b> Anchor Standard 8 <b>Description:</b> Interpreting intent and meaning.		
<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 Proficient</b> 1.4.12prof.Cr1 a. Research to construct ideas about the visual composition of devised or scripted theatre work.  b. Explore the impact of technology on design choices in devised or scripted theatre work.  c. Use script analysis to generate	<b>Activity Description:</b> Sample Theatre I Lesson Plan for Marking Period 2  <b>Class:</b> Theatre I, 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>Responding</b>          Examine          Discern          Critique          Interpret</p>	<p>ideas about a character that is believable and authentic.</p> <p><b>HS Proficient</b>          1.4.12prof.Pr4          a. Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.</p> <p>b. Use technical elements to increase the impact of design for a theatre production.</p> <p><b>HS Proficient</b>          1.4.12prof.Re8          a. Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering plays' history, culture, and political context.</p> <p>b. Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline.</p> <p>c. Formulate a deeper</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>Level 1 Playwright Study - Neil Simon          Part 1 - Character work</p> <p>Introduction (5 Minutes)          Students will review background research materials from the introductory lesson on Neil Simon. Class will open with a brief review and discussion on Neil Simon's life, body of work, and impact on theatre. Students will select a Neil Simon monologue to work on for a performance assignment.</p> <p>Work Time/Teacher Check-In (20 minutes)          Working in pairs, students research their selected monologue for further understanding of character, plot, and scene context. Each student informally presents to their partner 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> <p>Teacher observes for understanding and checks in with each pair individually.</p>
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	understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.	Closure (5 minutes) Teacher instructs students to finalize their written notes. Students make a plan for part 2 by asking the question ‘what’s next?’.
<b>Enduring Understanding/s:</b>	<b>Essential Question/s:</b>	
1. Theatre artists rely on intuition, curiosity, and critical inquiry.  2. Theatre artists develop personal processes and skills for a performance or design.  3. Theatre artists’ interpretations of drama/theatre work are influenced by personal experiences and aesthetics.	1. What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?  2. How do theatre artists fully prepare a performance or design?  3. How can the same work of art communicate different messages to different people?	

<b>Social and Emotional Learning:</b> <i>Competencies</i>	<b>Social and Emotional Learning:</b> <i>Sub-Competencies</i>	
<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 personal experiences to make art.</li> </ul>	<p>SEL/Create          CONSOLIDATED EU          Creative ideas and inspirations can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ          How do artists generate creative ideas?</p> <p>SEL/Perform          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</p>	

	<p>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 integrated to synthesize, make and interpret meaning in artistic works.</p> <p>CONSOLIDATED EQ How does one’s feelings and thoughts connect to artistic works?</p>	
<p><b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>	<p><b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	

<b>Formative Assessments:</b> <ul style="list-style-type: none"><li>• Peer and self-feedback in critical response format</li></ul>		<b>Benchmarks:</b> <ul style="list-style-type: none"><li>• Rubric evaluations</li><li>• Tests/Quizzes</li></ul> <b>Summative Assessments:</b> <ul style="list-style-type: none"><li>• Performances</li><li>• In-studio showings</li></ul>	
<b>Differentiated Student Access to Content:</b> <b>Teaching and Learning Resources/Materials</b>			
<b>Core Resources</b>	<b>Alternate Core Resources</b> <b><i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core Resources</b>
<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 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; 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</i></p>	<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><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</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 test to their individual needs.</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><i>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>	<p>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>		
<p align="center"><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 align="center"><b>Differentiated Student Access to Content:  Recommended <i>Strategies &amp; Techniques</i></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</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,</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,</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</li> </ul>

utilize materials within the classroom or at home to reiterate content learned within the course.	<p>simple explanations, visual step-by-step guides, additional examples, modeling, etc).</p> <ul style="list-style-type: none"> <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 their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.</li> </ul>	providing oral and visual prompts when necessary.	<p>together to push each other academically.</p> <ul style="list-style-type: none"> <li>• Propose interest-based extension activities and opportunities for extra credit.</li> </ul>
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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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<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.

### 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-PRF.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.