

Marking Period		Unit Title	Recommended Instructional Days
4		Marking Period 4	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>	
Performing Responding Connecting	<b>Standard #:</b> Anchor Standard 6 <b>Description:</b> Conveying meaning through art.  <b>Standard #:</b> Anchor Standard 9 <b>Description:</b> Applying criteria to evaluate products.  <b>Standard #:</b> Anchor Standard 11 <b>Description:</b> Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.		
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>		
<b>Performing</b> Establish Analyze Choose Rehearse Share  <b>Responding</b> Examine Discern	<b>HS Proficient</b> 1.4.12prof.Pr6 a. Perform devised or scripted theatre work for a specific audience.  <b>HS Proficient</b> 1.4.12prof.Re9 a. Analyze and compare artistic choices developed from personal		
		<b>Activity Description:</b> Sample Theatre I Lesson Plan for Marking Period 4  <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> </ul>	

<p>Critique Interpret</p> <p><b>Connecting</b> Incorporate Affect Expand</p>	<p>experiences in multiple devised or scripted theatre works.</p> <p>b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.</p> <p>c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.</p> <p><b>HS Proficient</b>          1.4.12prof.Cn11          a. Integrate knowledge of cultural, global, and historic belief systems into creative choices in a devised or scripted theatre work.</p> <p>b. Use basic research methods to better understand the social and cultural background of devised or scripted theatre work.</p>	<ul style="list-style-type: none"> <li>• Diction Exercises</li> <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><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	
<p><b>1.</b> Theatre artists, through a shared creative</p>	<p><b>1.</b> What happens when theatre artists and</p>	

<p>experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.</p> <p>2. Theatre artists apply criteria to investigate, explore, and assess drama and theatre work</p> <p>3. 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.</p>	<p>audiences share creative experiences?</p> <p>2. How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p>3. What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>Teacher observes for understanding and checks in with each pair individually.</p> <p>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?'.</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  - (1) Generating and conceptualizing ideas.</p> <p>SEL/Perform</p>	<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>	

<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>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          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</p>	
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	<p>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>
<p><b><u>Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Peer and self-feedback in critical response format</li> </ul>		<p><b><u>Benchmarks:</u></b></p> <ul style="list-style-type: none"> <li>• Rubric evaluations</li> <li>• Tests/Quizzes</li> </ul> <p><b><u>Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Performances</li> <li>• In-studio showings</li> </ul>
<p><b>Differentiated Student Access to Content:          Teaching and Learning Resources/Materials</b></p>		
<p><b>Core Resources</b></p>	<p><b>Alternate Core Resources</b>  <i>IEP/504/At-Risk/ESL</i></p>	<p><b>ELL Core Resources</b></p> <p><b>Gifted &amp; Talented Core Resources</b></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 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 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>● 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 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>	<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>
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Supplemental Resources			
<b>Technology:</b> <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> <b>Other:</b> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
Differentiated Student Access to Content: Recommended <i>Strategies &amp; 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"> <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</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>

	<p>shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</p> <ul style="list-style-type: none"> <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>		
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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>	<p><input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee.</p> <p><input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills.</p> <p><input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being.</p> <p><input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason.</p> <p><input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of decisions.</p>



	<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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<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-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.