

Marking Period		Unit Title	Recommended Instructional Days
1		Marking Period 1	1 Marking Period
<b>Artistic Process:</b>		<b>Anchor Standard: General Knowledge &amp; Skills</b>	
Creating Performing Responding	<b>Standard #:</b> Anchor Standard 2 <b>Description:</b> Organizing and developing ideas.		<b>Recommended Activities, Investigations,                  Interdisciplinary Connections, and/or Student                  Experiences to Explore NJSLs-VPA within Unit</b>
	<b>Standard #:</b> Anchor Standard 5 <b>Description:</b> Developing and refining techniques and models or steps needed to create products.		
	<b>Standard #:</b> Anchor Standard 7 <b>Description:</b> Perceiving and analyzing work.		
<b>Artistic Practice:</b>		<b>Performance Expectation/s:</b>	
<b>Creating</b> Plan Construct Make  <b>Performing</b> Embody Execute Establish	<b>HS Accomplished</b> 1.4.12acc.Cr2 a. Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.		<b>Activity Description:</b> Sample Musical Theatre Lesson Plan for Marking Period 1  <b>Class:</b> Musical Theatre 2, 40 minutes  <b>Suggested Activities:</b> Warm-up Routine (10 minutes) Dance:

<p>Analyze                  Prepare                  Rehearse                  Evaluate                  Refine</p> <p><b>Responding</b>                  Examine                  Discern                  Analyze                  Select</p>	<p>b. Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Pr5                  a. Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.</p> <p>b. Identify essential text information, research from various sources, and the director's concept to influence character choices in a theatre work.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Re7                  a. Respond to what is seen, felt, and heard in devised or scripted theatre work to develop criteria for artistic choices.</p> <p>b. Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.</p>	<ul style="list-style-type: none"> <li>● Roll downs</li> <li>● Plié</li> <li>● Tendu</li> <li>● Cardio (Jumping Jacks, Burpees, Planks)</li> <li>● Abdominals</li> <li>● Stretching</li> </ul> <p>Music</p> <ul style="list-style-type: none"> <li>● Breathing and Diaphragm Exercises</li> <li>● Lip Trills; Tongue Trills</li> <li>● Legato Scales, Humming Scales</li> <li>● Vocal Sirens</li> <li>● Yawning and Jaw Loosening Exercises</li> <li>● Vocal Straw</li> </ul> <p>Acting</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> </ul> <p>Level 2 Composer Study - Andrew Lloyd Webber                  Part 1 - One Sheet</p> <p>Introduction (5 Minutes)                  Students will review background research materials from the introductory lesson on Andrew Lloyd Webber. Class will open with a brief review and discussion on Andrew Lloyd Webber's life, his body of work, and his impact on musical theatre. Students will select a Webber song to work on for a performance assignment.</p>
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Enduring Understanding/s:	Essential Question/s:	
<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</li> <li>The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.</li> <li>Dance is perceived and analyzed to comprehend its meaning.</li> </ol> <p><b>Music</b></p> <ol style="list-style-type: none"> <li>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> </ol>	<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>What influences choice-making in creating choreography?</li> <li>How is the body used as an instrument for technical and artistic expression?</li> <li>How is a dance understood?</li> </ol> <p><b>Music</b></p> <ol style="list-style-type: none"> <li>How do musicians make creative decisions?</li> <li>How do musicians improve the quality of their performance?</li> <li>How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> </ol> <p><b>Theatre</b></p>	<p>Vocal Work Time/Teacher Check-In (20 minutes)                      Working in pairs, students research their selected song for further understanding of character, plot and song context. Each student informally presents to their partner the following information:</p> <ul style="list-style-type: none"> <li>Synopsis of the musical</li> <li>Who is your character?</li> <li>Who are you talking (singing) 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 song ends?</li> </ul> <p>Teacher observes for understanding and checks in with each pair individually.</p> <p>Closure (5 minutes)                      Teacher instructs students to compile their information into the teacher-provided One Sheet format; it is printed and added to the student's vocal book. Students make a plan for part 2: working on their selected song, utilizing the research in their One Sheet.</p>

<p>2. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>3. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</p> <p><b>Theatre</b></p> <p>1. Theatre artists work to discover different ways of communicating meaning.</p>	<p>1. How, when, and why do theatre artists' choices change?</p> <p>2. How do theatre artists use tools and techniques to communicate ideas and feelings?</p> <p>3. How do theatre artists comprehend the essence of drama processes and theatre experiences?</p>	
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<p>2. Theatre artists make choices to convey meaning.</p> <p>3. Theatre artists reflect to understand the impact of drama processes and theatre experiences.</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              - (2) Organize and develop artistic ideas and work.</p> <p>SEL/Perform              - (5) Develop &amp; refine artistic techniques &amp; work for presentation.</p> <p>SEL/Respond              - (7) Perceive and analyze artistic work.</p> <p>SEL/Connect              - (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>SEL/Create              CONSOLIDATED EU              Artists organize and develop creative ideas by balancing what is known with what is new</p> <p>CONSOIDATED EQ              How do artists make creative decisions?</p> <p>SEL/Perform              CONSOLIDATED EU              Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, &amp; refine their presentation/ performance over time through openness to new ideas, persistence, and the</p>	

	<p>application of appropriate criteria.</p> <p>CONSOLIDATED EQ How do artists improve the quality of their presentation/performance?</p> <p>SEL/Respond CONSOLIDATED EU Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works</p> <p>CONSOLIDATED EQ How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?</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>	
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	<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>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format</li> </ul>		<p><b>Benchmarks:</b></p> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <p><b>Summative Assessments:</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                  IEP/504/At-Risk/ESL</b></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</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</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>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>	<p>student’s IEP or 504, to improve student focus, comprehension and time on task.</p> <ul style="list-style-type: none"> <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>		
<b>Supplemental Resources</b>			
<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>			
<b>Differentiated Student Access to Content: Recommended <i>Strategies &amp; Techniques</i></b>			
<b>Core Resources</b>	<b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core</b>



<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 their IEP or 504 plan. Review, restate and repeat directions during</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>
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	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

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

### 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.

<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.

Content Area: Visual & Performing Arts (NJSL-S-VPA 9-12)  
Visual and Performing Arts: Musical Theatre II Marking Period 1  
Grade:10-12

Dev. Date:  
2021-2022

9.3.12.AR-PRF.8

Analyze all facets of stage and performing arts production management.