

Marking Period		Unit Title	Recommended Instructional Days
3		Marking Period 3	1 Marking Period
<b>Artistic Process:</b>		<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLs-VPA within Unit</b>	
<b>Anchor Standard: General Knowledge &amp; Skills</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 Accomplished</b> 1.4.12acc.Cr3 a. Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.  b. Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.	<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: <ul style="list-style-type: none"> <li>● Roll downs</li> <li>● Plié</li> </ul>	

<p>Analyze                  Choose                  Rehearse                  Share</p> <p><b>Connecting</b>                  Incorporate                  Affect                  Expand</p>	<p>c. Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Pr6                  a. Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Cn10                  a. Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.</p>	<ul style="list-style-type: none"> <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><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	<p>Introduction (5 Minutes)</p>
<p><b>Dance</b></p> <p>1. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p>	<p><b>Dance</b></p> <p>1. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p>	<p>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> <p>Vocal Work Time/Teacher Check-In (20 minutes)</p>

<p>2. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p> <p>3. As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p> <p><b>Music</b></p> <p>1. Musicians evaluate, and refine their work through openness to 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</p>	<p>2. How does a dancer heighten artistry in a public performance?</p> <p>3. How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p> <p><b>Music</b></p> <p>1. How do musicians improve the quality of their creative work?</p> <p>2. When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p> <p>3. How do musicians make meaningful connections to creating, performing, and responding?</p> <p><b>Theatre</b></p>	<p>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)</p> <p>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>
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<p>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><b>1.</b> Theatre artists refine their work and practice their craft through rehearsal.</p> <p><b>2.</b> Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.</p> <p><b>3.</b> Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</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>	
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<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</p> <p>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</p> <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</p>	

	<p>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 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>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>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<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>		
<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 Strategies &amp; Techniques</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</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>



<p>utilize materials within the classroom or at home to reiterate content learned within the course.</p>	<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>	<p>providing oral and visual prompts when necessary.</p>	<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)

<p>Amistad Law:  <i>N.J.S.A. 18A 52:16A-88</i></p>	<p>Holocaust Law:  <i>N.J.S.A. 18A:35-28</i></p>	<p>X</p>	<p>LGBT and Disabilities Law:  <i>N.J.S.A. 18A:35-4.35</i></p>	<p>Standards in Action:  <i>Climate Change</i></p>
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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.

**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.