

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> Explore Plan Revise  <b>Performing</b> Embody Execute Express Present	<b>HS Accomplished</b> 1.4.12acc.Cr1 a. Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.  b. Understand and apply technology to design choices for 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: <ul style="list-style-type: none"> <li>● Roll downs</li> <li>● Plié</li> </ul>

<p><b>Responding</b>                  Analyze                  Critique                  Interpret</p>	<p>c. Use personal experiences and knowledge to develop a character that is believable and authentic.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Pr4                  a. Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.</p> <p>b. Apply theatrical elements and research to create a design that communicates the concept of a theatre production.</p> <p><b>HS Accomplished</b>                  1.4.12acc.Re8                  a. Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.</p> <p>b. Construct meaning in a devised or scripted theatre work, considering personal aesthetics</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>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> <p>Vocal Work Time/Teacher Check-In (20 minutes)</p>
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	<p>and knowledge of production elements while respecting others' interpretations.</p> <p>c. Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.</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><b>Enduring Understanding/s:</b></p>	<p><b>Essential Question/s:</b></p>	
<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>1. Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</li> <li>2. Space, time, and energy are basic elements of dance.</li> <li>3. Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</li> </ol>	<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>1. Where do choreographers get ideas for dances?</li> <li>2. How do dancers work with space, time and energy to communicate artistic expression?</li> <li>3. How is dance interpreted?</li> </ol> <p><b>Music</b></p> <ol style="list-style-type: none"> <li>1. How do musicians generate creative ideas?</li> <li>2. Why are strong choices essential to interpreting a drama or theatre piece?</li> </ol>	<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>

<p><b>Music</b></p> <ol style="list-style-type: none"><li>1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li><li>2. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li><li>3. Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</li></ol> <p><b>Theatre</b></p> <ol style="list-style-type: none"><li>1. Theatre artists rely on intuition, curiosity, and critical inquiry.</li></ol>	<ol style="list-style-type: none"><li>3. How can the same work of art communicate different messages to different people?</li></ol> <p><b>Theatre</b></p> <ol style="list-style-type: none"><li>1. What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</li><li>2. Why are strong choices essential to interpreting a drama or theatre piece?</li><li>3. How can the same work of art communicate different messages to different people?</li></ol>	
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<p>2. Theatre artists make strong choices to effectively convey meaning.</p> <p>3. Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.</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                  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</p>	

<p>personal experiences to make art.</p>	<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>	
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	<p>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>			
<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>.</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> </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:                  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 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.		
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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.

<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.
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<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

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	productions.
9.3.12.AR-PRF.8	Analyze all facets of stage and performing arts production management.