Marking Period	Unit Title	Recommended Instructional Days
2	Marking Period 2	45 days

Artistic *Process*:	Anchor Standard: *General Knowledge & Skills*	
Creating Performing Responding	**Standard #:** Anchor Standard 2 **Description:** Organizing and developing ideas **Standard #:** Anchor Standard 5 **Description:** Developing and refining techniques and models or steps needed to create products. **Standard #:** Anchor Standard 8 **Description:** Interpreting intent and meaning.	**Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit**
Artistic *Practice*:	**Performance Expectation/s:**	
Creating Imagine, Envision, Plan, Construct, Evaluate, Clarify, Realize **Performing** Establish, Analyze, Choose,	**2nd** 1.4.2.Cr2 a. Contribute to the development of a sequential plot; collaborate with peers to devise a meaningful dialogue in a guided drama experience (e.g., process	**Activity Description**: Title: Acting for a Better Planet: A Theater Unit on Climate Change Unit Overview: In this theater unit, students will explore the theme of climate

Rehearse, Share **Responding** Examine, Discern, Critique, Interpret	drama, story drama, creative drama). b. Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama). **2nd** 1.4.2.Pr5 a. With prompting and support interpret story elements (e.g., character, setting) in a guided drama experience (e.g., process drama, story drama, creative drama). b. Utilize body and facial gestures with a change in voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama). **2nd** 1.4.2.Re8 a. With prompting and support, actively engage and build on others' ideas in dramatic play or	change through guided drama experiences. They will collaborate to develop plots, devise meaningful dialogues, and contribute original ideas to advance stories related to environmental issues. Through creative drama activities, students will interpret story elements, communicate character traits and emotions, actively engage with others' ideas, and identify props and costumes relevant to the theme of climate change. Standards Addressed: 1.4.2.Cr2 1.4.2.Pr5 1.4.2.Re8 Session 1: Understanding Climate Change *Objective:* Introduce students to the concept of climate change and its impact on the environment. - Activity 1: Circle Discussion - Lead a discussion on climate change, asking students what they already know and what they would like to learn. - Activity 2: Storytelling - Read a children's book about climate change and discuss its themes and characters. (S)(LA)

	a guided drama experience (e.g., process drama, story drama, creative drama).
	
	b. Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).
	
	c. Compare and contrast how characters respond to challenges in a guided drama experience (e.g., process drama, story drama, creative drama).
		Session 2: Creating Characters and Settings
		
		Objective: Collaboratively create characters and settings for stories related to climate change.
		
		● Activity 1: Character Creation
		   ● Students brainstorm and create characters such as animals, plants, or humans affected by climate change.
		● Activity 2: Setting Exploration
		   ● In small groups, students imagine different environments impacted by climate change (e.g., melting ice caps, drought-stricken forests).
		
		Session 3: Developing Plot and Dialogue

Enduring Understanding/s:	**Essential Question/s:**	*Objective:* Contribute to the development of a sequential plot and devise meaningful dialogues related to climate change.

1. Theatre artists work to discover different ways of communicating meaning.
 	
2. Theatre artists make choices to convey meaning.
 	
3. Theatre artists' interpretations of drama/theatre work are
	1. How, when, and why do theatre artists' choices change?
	
	2. How do theatre artists use tools and techniques to communicate ideas and feelings?
		● Activity 1: Plot Development
		   ● Students work together to create a storyline that highlights the challenges and solutions related to climate change.
		● Activity 2: Dialogue Creation
		   ● In pairs, students write dialogues between characters discussing their concerns and ideas for addressing climate change.
		
		Session 4: Rehearsals and Performances

influenced by personal experiences and aesthetics.	3. How can the same work of art communicate different messages to different people?	*Objective:* Rehearse and perform short dramas that raise awareness about climate change.
		
		● Activity 1: Rehearsals
		   ● Students rehearse their scenes, focusing on using body language, facial expressions, and voice to convey emotions and character traits.
		● Activity 2: Performances
		   ● Students perform their dramas for classmates, followed by a group discussion on the importance of taking action against climate change.
		● Assessment:
		
		Assessment will be ongoing throughout the unit, focusing on students' participation, creativity, collaboration, and ability to express ideas related to climate change through theater activities. Observation, informal check-ins, and peer evaluations will be used to assess student progress.
		
		Resources:
		
		● Children's books about climate change and environmental conservation (LA)
		● Pictures or videos depicting the impact of climate change
		● Props and costumes related to nature and environmental themes

Social and Emotional Learning: *Competencies*	**Social and Emotional Learning:** *Sub-Competencies*	

SEL/Create
   - (1) Generate and conceptualize artistic ideas and work.
   - (2) Organize and develop artistic ideas and work.
   - (3) Refine and complete artistic ideas and work.
 	
SEL/Perform
   - (4) Analyze, interpret & select artistic work for Presentation.
   - (5) Develop & refine artistic techniques & work for presentation.
   - (6) Convey meaning through the
	SEL/Create
	CONSOLIDATED EU (1)
	Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.
	
	CONSOLIDATED EQ (1)
	How do artists generate creative ideas?
	
	SEL/Create
	CONSOLIDATED EU (2)
	Artists organize and develop creative ideas by balancing what is known with what is new.
	
	CONSOLIDATED EQ (2)
	How do artists make creative decisions?	

presentation of artistic work. SEL/Respond - (7) Perceive and analyze artistic work. - (8) Interpret intent and meaning in artistic work. - (9) Apply criteria to evaluate artistic work. -	SEL/Create CONSOLIDATED EU (3) Refinement of artistic work is an iterative process that takes time, discipline, and collaboration CONSOLIDATED EQ (3) How do artists use a critique process and reflection to refine a work and decide it's ready to be shared? SEL/Perform CONSOLIDATED EU (4) Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent. CONSOLIDATED EQ (4) 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? SEL/Perform CONSOLIDATED EU (5) Artists develop personal processes and skills. To express	Extension Activities: - Invite a local environmentalist or scientist to talk to the class about climate change. - Organize a school-wide event to showcase students' performances and raise awareness about climate change. - Encourage students to take action by participating in a school or community clean-up activity. By integrating theater activities with themes of climate change, this unit aims to inspire students to become environmental stewards and advocates for a sustainable future. Interdisciplinary Connections: Language Arts (LA) Science (S)

their ideas, artists analyze, evaluate, & refine their presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

CONSOLIDATED EQ (5)
How do artists improve the quality of their presentation/performance?

SEL/Perform
CONSOLIDATED EU (6)
Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.

CONSOLIDATED EQ (6)
When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audiences response?

SEL/Respond
CONSOLIDATED EU (7)
Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.

CONSOLIDATED EQ (7)
How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?

SEL/Respond
CONSOLIDATED EU (8)
The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.

CONSOLIDATED EQ (8)
How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.

SEL/Respond

CONSOLIDATED EU (9) Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works. CONSOLIDATED EQ (9) How does understanding the quality, intent, and process of an artist's work impact an audience member? How does an audience member synthesize and receive an artistic work after knowing the creative process that supports the work?	

Assessments (Formative) *To show evidence of meeting the standard/s, students will successfully engage within:*	Assessments (Summative) *To show evidence of meeting the standard/s, students will successfully complete:*
Formative Assessments: ● Peer and self feedback in critical response format	**Benchmarks:** ● Rubric evaluations ● Tests/Quizzes **Summative Assessments:** ● Performances/Presentations ● In-studio showings

Differentiated Student Access to Content: Teaching and Learning *Resources/Materials*			
Core Resources	**Alternate Core Resources *IEP/504/At-Risk/ESL***	**ELL Core Resources**	**Gifted & Talented Core Resources**

Dewey, J. (1902). *The child and the curriculum.* Chicago: University of Chicago Press.

Eisner, E. (2002). *The Educational Imagination 3rd ed.* Upper Saddle River, NJ: Prentice Hall

Flinders, J. & Thornton, S. (2004). *The Curriculum Studies Reader.* NY: Routledge.

Green Gilbert, A. (2006). Brain-Compatible Dance Education. Human Kinetics.

NJCCCS (2020). *2020 New Jersey Student Learning Standards for Visual and Performing Arts.* https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf

Spolin, V. (1986). Theater games for the classroom: A teacher's handbook. Northwestern University Press.

● 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. ● 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. ● 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.	● Allow access to supplemental materials, including use of online bilingual dictionary. ● 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.	● Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.

Supplemental Resources

Technology:
- 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.

Other:
- N/A

Differentiated Student Access to Content: Recommended *Strategies & Techniques*			
Core Resources	**Alternate Core Resources** *IEP/504/At-Risk/ESL*	**ELL Core Resources**	**Gifted & Talented Core**
• Offer resources to students in a variety of ways to accommodate for multiple learning styles. • Engage all learners through implementation of various resources including visual, audio, and tactile materials. • 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.	• Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. • 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). • 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	• Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. • Provide access to preferred seating, when requested. • Check often for understanding, and review as needed, providing oral and visual prompts when necessary.	• Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly. • Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. • Propose interest-based extension activities and opportunities for extra credit.

	needed. Offer additional individual instruction time as needed. ● 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.		

New Jersey Legislative Statutes and Administrative Code (place an "X" before each law/statute if/when present within the curriculum map)							
	Amistad Law: *N.J.S.A. 18A* *52:16A-88*		Holocaust Law: *N.J.S.A. 18A:35-28*		LGBT and Disabilities Law: *N.J.S.A.* *18A:35-4.35*	X	Standards in Action: *Climate Change*		Diversity and Inclusion *C.18A:35-4.36.A*

NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS	*Disciplinary Concepts:* Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	Core Ideas:	Different types of jobs require different knowledge and skills. Brainstorming can create new, innovative ideas. Critical thinkers must first identify a problem then develop a plan to

		address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.
	Performance Expectation/s:	Make a list of different types of jobs and describe the skills associated with each job. Demonstrate openness to new ideas and perspectives. Demonstrate originality and inventiveness in work. Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem. Identify possible approaches and resources to execute a plan. Use a variety of types of thinking to solve problems. Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts.
	Career Readiness, Life Literacies, & Key Skills Practices	
	Demonstrate creativity and innovation. Utilize critical thinking to make sense of problems and persevere in solving them. Use technology to enhance productivity, increase collaboration and communicate effectively. Work productively in teams while using cultural/global competence.	