

**Intro to Musical Theatre- Musical Theatre Major**  
**Grade:9-12**  
**Fine & Performing Arts**  
**Curriculum Guide**

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**LINDEN PUBLIC SCHOOLS**  
**LINDEN, NEW JERSEY**

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**The Linden Board of Education adopted the Curriculum Guide on:**

August 25, 2022

Education Item 10

**Date**

**Agenda Item**

**Rationale**

**Be it resolved, that all curricula within the following content areas be readopted for use in the Linden Public Schools for the 2021-2022 school year. All curricula are aligned to the New Jersey Student Learning Standards.**

**Public Notice of Non-Discrimination**

If any student or staff member feels that they have experienced discrimination on the basis of race, color, creed, religion, gender, ancestry, national origin, social or economic status, sexual orientation or disability, contact:

Affirmative Action Officer

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### **Linden Public Schools Vision**

The Linden Public School District is committed to developing respect for diversity, excellence in education, and a commitment to service, in order to promote global citizenship and ensure personal success for all students

### **Linden Public Schools Mission**

The mission of the Linden Public School District is to promote distinction through the infinite resource that is Linden's diversity, combined with our profound commitment to instructional excellence, so that each and every student achieves their maximum potential in an engaging, inspiring, and challenging learning environment.

## **Fine & Performing Arts Department Philosophy**

We in the Linden Public Schools believe that the basic purpose of fine and performing arts education K to12 is to develop and nurture the students' skills as performers, creators, organizers, observers and evaluators. Our program is the study of the wide-range of disciplines that contain band, choir, dance, drama, musical theatre, orchestra, and visual art as well as, appropriate content from the humanities and the sciences.

We believe and accept the idea that the study of the fine and performing arts:

- Cultivates the whole person, engaging the mind, body and spirit.
- Builds many kinds of literacy while developing intuition, reasoning, dexterity and imagination.
- Invites multiple ways of knowing which actively engage the brain learning.
- Fosters unique, vital forms of communication, bringing excitement and exhilaration to the learning process.
- Embraces ambiguity-encouraging students to wonder and question.
- Develops both individual initiative and collective responsibility.
- Connects cultures and generations, past and present.
- Integrates the arts into other subjects as well as incorporating mathematics, language arts, history, and science into the fine & performing arts curriculum.
- Has commonalities but must also be respected as a distinct discipline.

We believe the primary goal of our fine & performing arts program will allow young people to nurture a positive self-image by developing self-awareness and self-discipline. We believe the teaching of art & music in the Linden Public Schools encourages students to be fluent in thought, flexible in acceptance, sensitive to feeling, creative in experimentation, aware of moral attitudes, inventive in their work, imaginative in creation, poised in presentation, cooperative in social interactions and appreciative of the work of others.

### **Fine & Performing Arts Department Goals**

It is the goal of the music department to give the students of Linden Public Schools an opportunity to investigate the diverse areas in music open to them and let them choose and explore those to their liking. It is our desire that the students will gain a background in the basics of music. They will develop an appreciation of music and enrich the quality of their lives now and in the future. This revised K-8 music curriculum includes the six elements of music: rhythm, melody, harmony, tone color, form and expression. Originality, creativity and self-expression are stressed throughout each lesson taught. A scope and sequence is evident in this curriculum, as well as an understanding of the student's growth and development in music.

Additional goals will:

1. Provide the opportunity for students to develop skills to express feelings and ideas through music production.
2. Present the music program as a creative challenge to all students providing for skill development in the area of critical thinking and problem solving.
3. Give students an opportunity to explore music in the context of personal interests and aptitude including the development of communication skills both verbal and written.
4. Encourage students to achieve an appreciation of music, which will assist them in understanding its use and value historically and culturally.
5. Reinforce the interconnectedness between the study of art, music, mathematics, history, creative writing and literature.
6. Develop student awareness of the relationship of music with important aspects of daily living including its necessary functions for various career pursuits.
7. Provide the opportunity for visibility of the school music program via students' concerts as both a reflection of student achievement and a vehicle to communicate the value of music education to the community.

## I. Course Description

### Introduction to Musical Theatre

This course is designed to provide students with an introductory experience to all aspects of a musical theater production. Students will study acting, singing, dancing, musical theater history, direction and technical theater including costuming, set design, lighting and sound. In addition, classes work with the dance and choir teacher weekly for group lessons. Students are encouraged to participate in the annual school musical and to perform in the end of the year Broadway Lights Concert. This is a half year course.

### Musical Theatre

This course is designed as a continuation of Introduction to Musical Theatre for students who are interested in pursuing training in acting, singing, dancing, directing or theater "tech" as these relate to the world of musical theater. Students will work weekly with a professional choreographer and vocal coach. Participation in the school musical and other performance presentations is part of the required curriculum. Students are eligible for individual and small group voice lessons.

### Musical Theatre Major

This course is designed to provide students with an in-depth experience to all aspects of a musical theater production. Students will study acting, singing, dancing, musical theater history, direction and technical theater including costuming, set design lighting and sound. In addition, classes work with the dance and choir teacher weekly for group lessons. Students are required to participate in the annual school musical and are required to perform in the end of the year Broadway Lights Concert. Musical Theatre Major students will be enrolled in Dance PE/ Health.

## II. Standards and NJDOE Mandates Guiding Instruction

### A. New Jersey Student Learning Standards

<https://www.nj.gov/education/cccs/2020/2020%20NJSL-VPA.pdf>

### B. 21<sup>st</sup> Century Life and Career Standards

<https://www.nj.gov/education/aps/cccs/career/>

### C. Amistad Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the teaching of the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society
- evidence is found in all grade-bands in the district's K to 12 social studies curricula, [e.g., units about slavery, civil rights, Contemporary United States History (Era 14)]
- Resources available at:  
<http://www.njamistadcurriculum.net>

### D. Holocaust Commission Mandates...

(specific topics are identified where appropriate within each unit)

- the curricula address issues of bias, prejudice and bigotry, including bullying through the teaching of the Holocaust and genocide for all children in grades K to 12
- the implementation of this mandate will be found in the district's K to 12 social studies curricula, specifically in standard 6.3 (K to 4 and 5 to 8) and during the appropriate time periods in grades 9-12 (standard 6.1, Era 11 and 6.2, Era 4)
- Resources available at:  
<https://www.nj.gov/education/holocaust/>

### E. LGBT and Special Needs Mandate...

- The teaching of the political, economic, and social contributions of persons with disabilities, lesbian, gay, bisexual, and transgender people.

### F. Diversity, Equity, and Inclusion Mandate.....

- The teaching of diversity, equity, and inclusion will be incorporated in appropriate places throughout the curriculum.

### III. General Interdisciplinary Connections

In high school music classes, students use visual aids or read lyrics which associates to language arts classes. Students use math through counting, adding, and subdividing beats as they learn to ready rhythms. Additionally, classes relate to social studies through the connection of music to various regions of the world and time periods/genres from which they derive. Finally, music classes connect to science through the explanation of how waves create sound.

#### IV. Pacing Guide

First Marking Period	2 weeks-Theater Jobs 2 weeks- Theater Terminology 3 weeks- Audition Songs 3 weeks- Audition Techniques and Monologues
Second Marking Period	2 weeks- Improvisation, Pantomime and Mime 2 weeks- Vocal Pitch 3 weeks- Vocal Tone Quality 3 weeks- Character Study/Movement and Dialect
Third Marking Period	2 weeks- Character Study/Movement and Dialect (continued) 2 weeks- Scene Study/Voice and Diction 2 weeks- Scene Development 4 weeks- Vocal Interpretation/Vocal Diction/Artistic Expression
Fourth Marking Period	5 weeks-Design (Set, Sound, Light, Costume and Make-up) 5 weeks- Evaluation (Self, Performance and Critique)

#### V. Vertical Integration – Course Mapping

The mapping of the Fine & Performing Arts program within Linden Public Schools consists of the following:

Skill	Intro/ Year 1	Musical Theatre Major Year 1	Musical Theatre Major Year 2	Musical Theatre Major Year 3/4
Theater Careers	Proficient	Proficient/Accomplished	Accomplished	Advanced
Improvisation	Proficient	Proficient/Accomplished	Accomplished	Advanced
Pantomime and Mime	Proficient	Proficient/Accomplished	Accomplished	Advanced
Terminology	Proficient	Proficient/Accomplished	Accomplished	Advanced
Character Study	Proficient	Proficient/Accomplished	Accomplished	Advanced
Scene Study	Proficient	Proficient/Accomplished	Accomplished	Advanced
Scene Development	Proficient	Proficient/Accomplished	Accomplished	Advanced
Voice and Diction	Proficient	Proficient/Accomplished	Accomplished	Advanced
Movement	Proficient	Proficient/Accomplished	Accomplished	Advanced

Dialect	Proficient	Proficient/Accomplished	Accomplished	Advanced
Vocal-Pitch	Proficient	Proficient/Accomplished	Accomplished	Advanced
Vocal- Tone Quality	Proficient	Proficient/Accomplished	Accomplished	Advanced
Vocal- Interpretation	Proficient	Proficient/Accomplished	Accomplished	Advanced
Vocal- Diction	Proficient	Proficient/Accomplished	Accomplished	Advanced
Vocal- Artistic Expression	Proficient	Proficient/Accomplished	Accomplished	Advanced
Stage Design	Proficient	Proficient/Accomplished	Accomplished	Advanced
Light Design	Proficient	Proficient/Accomplished	Accomplished	Advanced
Sound Design	Proficient	Proficient/Accomplished	Accomplished	Advanced
Costuming	Proficient	Proficient/Accomplished	Accomplished	Advanced
Make-up Design	Proficient	Proficient/Accomplished	Accomplished	Advanced
Self- Evaluation	Proficient	Proficient/Accomplished	Accomplished	Advanced
Evaluating a performance	Proficient	Proficient/Accomplished	Accomplished	Advanced
Critique	Proficient	Proficient/Accomplished	Accomplished	Advanced
Audition-Song Selection	Proficient	Proficient/Accomplished	Accomplished	Advanced
Audition Techniques	Proficient	Proficient/Accomplished	Accomplished	Advanced
Scene Reading	Proficient	Proficient/Accomplished	Accomplished	Advanced



Tap	Proficient	Proficient/Accomplished	Accomplished	Advanced
Jazz	Proficient	Proficient/Accomplished	Accomplished	Advanced
Modern	Proficient	Proficient/Accomplished	Accomplished	Advanced
Ballet	Proficient	Proficient/Accomplished	Accomplished	Advanced

## VI. Accommodations, Modifications, and Teacher Strategies (specific recommendations are made in each unit)

Instructional Strategies	Gifted and Talent Accommodations and Modifications	Special Education and At-Risk Accommodations and Modifications	English Language Learners Accommodations and Modifications
<ul style="list-style-type: none"> <li>Teacher Presentation</li> <li>Student Presentation</li> <li>Class Discussion</li> <li>Socratic Discussion</li> <li>Reading for Meaning</li> <li>Inquiry Design Model</li> <li>Interactive Lecture</li> <li>Interactive Notetaking</li> <li>Compare and Contrast</li> <li>Research Based</li> <li>Problem Based</li> <li>Project Based</li> </ul> <p><b>504 Plans</b></p> <p>Students can qualify for 504 plans if they have physical or mental impairments that affect or limit any of their abilities to:</p> <ul style="list-style-type: none"> <li>walk, breathe, eat, or sleep</li> <li>communicate, see, hear, or speak</li> <li>read, concentrate, think, or learn</li> <li>stand, bend, lift, or work</li> </ul> <p>Examples of accommodations in 504 plans include:</p> <ul style="list-style-type: none"> <li>preferential seating</li> <li>extended time on tests and assignments</li> <li>reduced homework or classwork</li> <li>verbal, visual, or technology aids</li> <li>modified textbooks or audio-video materials</li> <li>behavior management support</li> <li>adjusted class schedules or grading</li> <li>verbal testing</li> <li>excused lateness, absence, or missed classwork</li> <li>pre-approved nurse's office visits and accompaniment to visits</li> <li>occupational or physical therapy</li> </ul>	<ul style="list-style-type: none"> <li>Allow for further independent research on topics of interest related to the unit of study</li> <li>Advanced leveled readers and sources</li> <li>Increase the level of complexity</li> <li>Decrease scaffolding</li> <li>Variety of finished products</li> <li>Allow for greater independence</li> <li>Learning stations, interest groups</li> <li>Varied texts and supplementary materials</li> <li>Use of technology</li> <li>Flexibility in assignments</li> <li>Varied questioning strategies</li> <li>Encourage research</li> <li>Strategy and flexible groups based on formative assessment or student choice</li> <li>Acceleration within a unit of study</li> <li>Exposure to more advanced or complex concepts, abstractions, and materials</li> <li>Encourage students to move through content areas at their own pace</li> <li>After mastery of a unit, provide students with more advanced learning activities, not more of the same activity</li> <li>Present information using a thematic, broad-based, and integrative content, rather than just single-subject areas</li> </ul>	<ul style="list-style-type: none"> <li>Focus on concept not details</li> <li>More visual prompts</li> <li>Leveled readers and teacher annotated sources</li> <li>Timelines and graphic organizers</li> <li>Remove unnecessary material, words, etc., that can distract from the content</li> <li>Use of off-grade level materials</li> <li>Provide appropriate scaffolding</li> <li>Limit the number of steps required for completion</li> <li>Time allowed</li> <li>Level of independence required</li> <li>Tiered centers, assignments, lessons, or products</li> <li>Provide appropriate leveled reading materials</li> <li>Deliver the content in "chunks"</li> <li>Varied texts and supplementary materials</li> <li>Use technology, if available and appropriate</li> <li>Varied homework and products</li> <li>Varied questioning strategies</li> <li>Provide background knowledge</li> <li>Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>Use audio and visual supports, if available and appropriate</li> <li>Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>Meet with small groups to reteach idea/skill</li> <li>Provide cross-content application of concepts</li> <li>Ability to work at their own pace</li> <li>Present ideas using auditory, visual, kinesthetic, &amp; tactile means</li> <li>Provide graphic organizers and/or highlighted materials</li> <li>Strategy and flexible groups based on formative assessment</li> <li>Differentiated checklists and rubrics, if available and appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Focus on concept not details</li> <li>More visual prompts</li> <li>Leveled readers and teacher annotated sources</li> <li>Guided notes with highlighted words and concepts</li> <li>Use of Merriam-Webster's ELL dictionary</li> <li>Timelines and graphic organizers</li> <li>Remove unnecessary material, words, etc., that can distract from the content</li> <li>Use of off-grade level materials</li> <li>Provide appropriate scaffolding</li> <li>Limit the number of steps required for completion</li> <li>Time allowed</li> <li>Level of independence required</li> <li>Tiered centers, assignments, lessons, or products</li> <li>Provide appropriate leveled reading materials</li> <li>Deliver the content in "chunks"</li> <li>Varied texts and supplementary materials</li> <li>Use technology, if available and appropriate</li> <li>Varied homework and products</li> <li>Varied questioning strategies</li> <li>Provide background knowledge</li> <li>Define key vocabulary, multiple-meaning words, and figurative language.</li> <li>Use audio and visual supports, if available and appropriate</li> <li>Provide multiple learning opportunities to reinforce key concepts and vocabulary</li> <li>Meet with small groups to reteach idea/skill</li> <li>Provide cross-content application of concepts</li> <li>Ability to work at their own pace</li> <li>Present ideas using auditory, visual, kinesthetic, &amp; 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## VII. Assessments

- Tests
- Quizzes
- Homework
- Projects
- Class Participation
- Performance Evaluation
- Attendance
- Final Exam
- Class Observation

## VIII. Resource

Macbooks, Garageband and iMovie

Acting, Curt Daw, Reed Elsevier Inc., New Hampshire 1997

Basic Drama Projects, 6th Edition, Fran Averett Tanner, Clark Publishing Inc., Topeka, KA 1995

Broadway Musicals - Show By Show, 3rd edition, Stanley Green, Hal Leonard Publishing Corp., Milwaukee, WI 1990

Comedy Improvisation, Delton T. Horn, Meriwether Publishing Ltd., Colorado 1991

Coming Up Roses, Ethan Mordden, Oxford University Press, New York 1998

Contemporary Scenes For Student Actors, Edited by Schulman/Mekler, Penguin Books, New York 1980

From Assassins To West Side Story, Scott Miller, Reed Elsevier Inc., New Hampshire 1996

Guide To Broadway Musical Theatre, Tom Tumbush, Rosen Publishing Group, New York, 1983

How To Direct A Musical, David Young, Routledge, New York 1995

Improvisation Starters, Philip Bernardi, Betterway Books, Cincinnati 1992

It Happened On Broadway, Frommer/Frommer, Harcourt Brace & Co., New York 1998

More Broadway Musicals, Martin Gottfried, Harry N. Abrams Inc., New York 1991

The Musical From Inside Out, Stephen Citron, Ivan R. Dee, Inc., Chicago 1992

New York Theatrical Sourcebook, 1998 Edition, Sourcebook Press Inc., New York 1998

111 One Minute Monologues For Teens, L.E. McCullough, Smith & Kraus Inc, Hanover, NH, 2000

Playing Scenes, Gerald Lee Ratliff, Meriwether Publishing Ltd., Colorado 1993

Scenic Art for The Theatre, Crabtree/Beudert, Focal Press, Boston 1998

Show Time, Gene Brown, Macmillan, New York 1997

60 For You, Ken Friedman, Wagon Press, New York 1995

Theatre, Robert Cohen, Mayfield Publishing Co., Mountain View, California 1997

The Stage & The School, Schanker/Ommanney, McGraw-Hill, New York 1989

Stage Makeup, 8th Edition, Richard Corson, Prentiss Hall, New Jersey 1990

35 For Two, Ken Friedman, Wagon Press, New York 1997

What They Did For Love, Denny Martin Flynn, Bantam Books, New York 1989

### MUSIC THEATRE BIBLIOGRAPHY (continued) VIDEO and AUDIO RECORDINGS

A Chorus Line

A Funny Thing Happened On The Way To The Forum

Annie

Anything Goes

Barnum

Beauty And The Beast

Bye Bye Birdie

Cabaret

Camelot

Can Can

Carousel

Chicago

Crazy For You

Damn Yankees  
42nd Street  
Funny Girl  
Grease  
Guys And Dolls  
Gypsy  
Hello Dolly  
Jesus Christ Superstar  
The King And I  
Les Miserables  
Lil Abner  
The Lion King  
The Little Mermaid  
Man Of LaMancha  
Mr. Producer  
The Music Man  
My Fair Lady  
Oklahoma  
Oliver  
On Your Toes  
Peter Pan  
The Producers  
Seven Brides For Seven Brothers  
Singin' In The Rain  
Sophisticated Ladies  
The Sound of Music  
South Pacific  
There's No Business Like Show Business  
The Unsinkable Molly Brown  
West Side Story  
Yankee Doodle Dandy  
LHS Musical Library

## Unit #:1- Theater Jobs

**Overview:** During this unit the students will acquire and develop skills and knowledge from different areas of theater. They will learn about other employment opportunities that the theater profession can offer as well as apply some of the skills and knowledge in project based assessments.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do artists generate creative ideas?
- How do artists make creative decisions?
- How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal
- Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.
- Artists organize and develop creative ideas by balancing what is known with what is new.
- Refinement of artistic work is an iterative process that takes time, discipline, and collaboration

### **Students will be able to:**

#### Goals/Objectives

- Describe the importance of attaining employability skills and work habits.
- Identify career interests and skills.
- Research and identify and act on job openings.
- Prepare a resume.

### **Students will know:**

#### Learning Targets/ Skills

- Students should learn about different job opportunities related to theatrical performance.
- Students will be able to create a list of responsibilities for specific theatrical occupations.
- Students will learn about different resources to locate job opportunities.

### **Suggested Experiences:**

- Creating acting portfolio
- Creating sound enhancing file for movie scenes using garage band.
- Working in groups to research theater jobs and audition opportunities.
- Developing list of compressive skills needed to be a desirable employee.

### **New Jersey Department of Education - State Instructional Mandates:**

#### Topics that address the LGBTQ Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process.

#### Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about composers and performers from diverse backgrounds during the investigative portion of the creative process

## Unit #:2- Theater Terminology

**Overview:** During this unit the students will acquire the knowledge of standard theater vocabulary. They will learn the definitions and proper usage of important musical theater terminology and how to apply these words in real life situations.

### **Essential Questions:**

- How do theatre artists comprehend the essence of drama processes and theatre experiences?
- How can the same work of art communicate different messages to different people?
- How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

### **Enduring Understanding:**

- Theatre artists reflect to understand the impact of drama processes and theatre experiences.
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

### **Students will be able to:**

#### Goals/Objectives

- Develop a comprehensive theater vocabulary
- Incorporate standard theater vocabulary in their writing (critique).
- Apply their theater vocabulary in conversation.

### **Students will know:**

#### Learning Targets/ Skills

- Students should learn about different vocabulary that is necessary to navigate in the theater profession.
- Students will be able to create a list of responsibilities for specific theatrical occupations.
- Students will learn about different resources to locate job opportunities.

### **Suggested Experiences:**

- Updating their acting resumé to include proper theater vocabulary.
- Classroom discussion's examining theater vocabulary and it's uses in society.
- Developing an electronic rolodex of theater vocabulary.

## Unit #:3- Audition Songs

**Overview:** During this unit the students will learn how to select an audition song based off of specific audition requirements. Students will identify a section of an appropriate song that would meet the audition requirements, rehearse the song in class and at home and then perform for their classmates.

### **Essential Questions:**

- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?

### **Enduring Understanding:**

- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.

### **Students will be able to:**

#### Goals/Objectives

- Perform a song of a particular character.
- Perform two different styles of song.
- Perform a role incorporating a song.
- Incorporate both body and spatial movement in a performance.

### **Students will know:**

#### Learning Targets/ Skills

- How to select an appropriate audition song based on the audition show and role.
- How to prepare an audition song and identify the 16-32 measures of audition material.
- How to pick contrasting audition songs for an audition.

### **Suggested Experiences:**

- Students should perform at least one time in front of their classmates.
- Students should practice counting measures in music.
- Students should practice identifying climaxes in songs that show off range and emotion.

## Unit #:4- Audition Techniques and Monologues

**Overview:** During this unit the students will learn how to select a monologue based off of specific audition requirements. Students will analyze and dissect the monologue in order to make specific acting choices to enhance their audition. Students will rehearse the monologue in class and at home and then perform for their classmates. Students will also learn about preparing for a dance audition. (Tap, Ballet, Jazz and Modern)

### **Essential Questions:**

- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?

### **Enduring Understanding:**

- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.

### **Students will be able to:**

#### Goals/Objectives

- Perform a role of a particular character.
- Incorporate both body and spatial movement in a performance.
- Convey a story without using language.
- Students will be able to identify different styles of dance.
- Students will be able to perform various styles of dance techniques.

### **Students will know:**

#### Learning Targets/ Skills

- How to select an appropriate audition monologue based on the audition show and role.
- How to prepare an audition monologue and dissect the different emotional beats.
- How to pick contrasting audition monologue for an audition.
- How to follow basic audition directions
- How to stand out in a dance auditions.

### **Suggested Experiences:**

- Students should perform at least one time in front of their classmates.
- Students should practice analyzing the monologue looking for the “love, want, receiver and desired response”.
- Students should practice identifying emotional changes in monologues and using them to show off range and emotion.
- Work on techniques of learning dance combinations quickly.
- Prepare for and perform at an audition.
- Simulate dance audition.



## Unit #:5- Improvisation, Pantomime and Mime

**Overview:** During this unit students will participate in improv activities which will help improve the spontaneous responses on stage. They will also learn how to effectively use body language to help enhance dialogue. This unit is meant to strengthen the students character development and help them deal with unexpected occurrences during live performances.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.

### **Students will be able to:**

#### Goals/Objectives

- Perform a role of a particular character.
- Incorporate both body and spatial movement in a performance.
- Convey a story without using language.
- Create a scene on the spot with just a vocal prompt.

### **Students will know:**

#### Learning Targets/ Skills

- Students will be able to spontaneously develop dialogue.
- Students will be able to create a sequence of situations (scene) from a prompt.
- Students will learn how to use body language as a form of communication.

### **Suggested Experiences:**

- Individual improvisational situations
- Body language assignments and activities
- Group improvisational activities

## Unit #:6- Vocal Pitch

**Overview:** During this unit the students are to focus on pitch and intonation. They will be introduced to the solfege system which is a form of ear training. This will help develop their ability to sing pitches in tune.

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?

### **Enduring Understanding:**

- 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.
- 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.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to identify pitches using solfege
- Students will be able to perform intervallic exercises using solfege
- Students will be able to perform harmonic exercises using solfege

### **Students will know:**

#### Learning Targets/ Skills

- How to identify the difference between major and minor scales.
- How to sing major and minor intervals.
- How to identify specific intervals.
- How to sing harmony in an ensemble.

### **Suggested Experiences:**

- Daily solfege warm-ups.
- Individual vocal work on solos.
- Group work on ensemble singing.
- Daily vocal warm-ups that include long tones and scale.

## Unit #:7- Vocal Tone Quality

**Overview:** During this unit students will focus on proper tone production and vocal placement. They will continue the use of solfege from their ear training exercises and use those skills to help develop a more consistent tone for ensemble and solo singing.

### **Essential Questions:**

- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

### **Enduring Understanding:**

- 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.
- 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.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to sing with a dark covered tone.
- Students will be able to sing long sustained phrases.
- Students will be able to sing harmonies with a blended tone.

### **Students will know:**

#### Learning Targets/ Skills

- How to place vowels vocally for different types of words.
- How to navigate their chest voice and head voice comfortably.
- How to sing with a proper tone for different styles of music.

### **Suggested Experiences:**

- Daily long tone warm ups.
- Daily vocal warm ups that focus on vowel placement.
- Daily Breathing and Posture exercises.
- Ensemble singing- (Chorales)

## Unit #:8- Character Study/Movement and Dialect

**Overview:** During this unit the students will be learning about how to do a deep dive into character development. They will analyze the character and begin to build a back story and create different characteristics such as body movements and dialect.

### Essential Questions:

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do artists generate creative ideas?
- How do artists make creative decisions?
- How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### Enduring Understanding:

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal
- Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.
- Artists organize and develop creative ideas by balancing what is known with what is new.
- Refinement of artistic work is an iterative process that takes time, discipline, and collaboration
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### Students will be able to:

#### Goals/Objectives

- Students will be able to describe the character's traits.
- Students will be able to identify the protagonist type of the character.
- Students will be able to identify their character's role.
- Students will be able to explain and demonstrate their character's growth and change.
- Students will be able to perform scenes in the dialect specific to the characters region or social group.
- Students will be able to analyze body language that would be appropriate to their character.

**Students will know:**

## Learning Targets/ Skills

- How to be “in” character, to be like the character s/he is portraying- in dialog, attitude, carriage, gait, etc.
- How to develop and portray a personality through thought, action, dialogue, costumeing and make-up.
- How to write a character analysis.

**Suggested Experiences:**

- Partner scenes
- Written character analysis
- Monologue performances
- Body language exercises
- Dialect research and practice (British and African)

**New Jersey Department of Education - State Instructional Mandates:**

Topics that address the Amistad Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the Holocaust Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the LGBTQ Mandate...

Choosing or creating a character that captures the story of those who walked and/or walking through it.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about writers and actors from diverse backgrounds during the investigative portion of the creative process.

## Unit #:9- Scene Study/Voice and Diction

**Overview:** During this unit the students will take what they learned during character study and apply it to scene study. Researching the relationships between characters and understanding the tone of the scene. They will map out the key emotions that they would like to be portrayed within the dialogue as well as what the desired result is of their character.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to define the characters relationship in the scene.
- Students will be able to identify the "love" in the scene.
- Students will analyze the scene looking for their characters want and desired response.
- Students will be able to properly enunciate and project to the back of the "house".

### **Students will know:**

#### Learning Targets/ Skills

- How to effectively analyze their characters and dissect a scene.
- How to create emotional beats within the dialogue of a scene.
- How to develop relationships between characters.
- How to portray their character by finding their "voice" through the dialogue.

**Suggested Experiences:**

- Scene readings.
- Dissection of characters and relationships.
- Class discussions about emotional choices in the scene.

**New Jersey Department of Education - State Instructional Mandates:**

Topics that address the Amistad Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the Holocaust Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the LGBTQ Mandate...

Choosing or creating a character that captures the story of those who walked and/or walking through it.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about writers and actors from diverse backgrounds during the investigative portion of the creative process.

## Unit #:10- Scene Development

**Overview:** During this unit the students take their character studies and scene studies and put them in action. They work through the scenes and try to execute the characters mannerisms, accents etc. While making the relationship connections they decided on in the last unit. This is the rehearsal/developmental phase where the scene and characters are brought to fruition.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to create and perform a fully formed character.
- Students will be able to portray a character, interact and demonstrate a clear relationship.
- Students will be able to develop chemistry and continuity in a scene.

### **Students will know:**

#### Learning Targets/ Skills

- How to use their character study to help them embody the role during performance.
- How to use their scene study to help them create a believable and realistic performance.

### **Suggested Experiences:**

- Partner scenes
- Written scene analysis
- Monologue performances
- Scene excerpts from plays or musicals



**New Jersey Department of Education - State Instructional Mandates:**

Topics that address the Amistad Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the Holocaust Commission Mandate...

Choosing or creating a character that captures the story of those who journeyed through it.

Topics that address the LGBTQ Mandate...

Choosing or creating a character that captures the story of those who walked and/or walking through it.

Topics that address the Diversity, Equity, and Inclusion Mandate...

Students will learn about writers and actors from diverse backgrounds during the investigative portion of the creative process.

## Unit #:11- Vocal Interpretation/Vocal Diction/Artistic Expression

**Overview:** During this unit the students will focus on lyric analysis and performance. They will learn how to add to sing in character and to effectively tell the story through emotional changes and body language.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to analyze a song lyrically.
- Students will be able to properly enunciate lyrics in different registers.
- Students will be able to tell a story with vocal interpretation.
- Students will be able to use gestures to enhance artistic expression.

### **Students will know:**

#### Learning Targets/ Skills

- How to tell a story while performing vocally.
- How to use body language during vocal performance.
- How to properly place vowels when singing.
- How to portray appropriate emotions in a vocal performance.

**Suggested Experiences:**

- Lyric emotional beat dissection.
- Lyric analysis
- Solo performances with feedback and suggestions from teacher

## Unit #:12- Design (Set, Sound, Light, Costume and Make-up)

**Overview:** During this unit students will learn about the production side of theater. They will get to do hands on learning of each of these behind the scene theater professions and learn some of the basic aspects to each of the jobs.

### **Essential Questions:**

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists comprehend the essence of drama processes and theatre experiences?
- How can the same work of art communicate different messages to different people?
- How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### **Enduring Understanding:**

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists reflect to understand the impact of drama processes and theatre experiences.
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### **Students will be able to:**

#### Goals/Objectives

- Students will be able to design a set concept for scene.
- Students will be able to create a mic plot with mic changes and create sfx for a scene.
- Students will be able to design lighting scheme for a scene.
- Students will be able to conceptualize costumes appropriate for a specific show.
- Students will be able to apply stage make-up.

### **Students will know:**

#### Learning Targets/ Skills

- How to draw or construct a model sized set.
- How to set up sound board and mute and unmute mics.
- How to design an effective mic plot.
- How to use garage band to design sound effects.
- How to program lights for a scene.
- How to run created lighting program.
- How to select a wardrobe for multiple characters and scenes on a budget.
- How to do basic stage make-up and aging make-up.

**Suggested Experiences:**

- Project based assignment on one of the focuses of the unit
- Hands on learning with sound board
- Hands on learning with lighting board
- Sound effects creation tutorial with garage band
- Analyzing scene to determine costumes

## Unit #:13- Evaluation (Self, Performance and Critique)

**Overview:** During this unit the students will focus on taking all of the information that they acquired throughout the year to give a proper critique of a theatrical work. They will learn the basics of how to evaluate their own performances as well as their classmates in order to develop and deliver constructive criticism.

### Essential Questions:

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How, when, and why do theatre artists' choices change?
- How do theatre artists transform and edit their initial ideas?
- How do theatre artists fully prepare a performance or design?
- How do theatre artists use tools and techniques to communicate ideas and feelings?
- What happens when theatre artists and audiences share creative experiences?
- How do theatre artists comprehend the essence of drama processes and theatre experiences?
- How can the same work of art communicate different messages to different people?
- How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?
- What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?
- What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

### Enduring Understanding:

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists work to discover different ways of communicating meaning.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists develop personal processes and skills for a performance or design.
- Theatre artists make choices to convey meaning.
- Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.
- Theatre artists reflect to understand the impact of drama processes and theatre experiences.
- Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.
- Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.
- 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.

### Students will be able to:

#### Goals/Objectives

- Students will be able to evaluate their own performance.
- Students will be able to evaluate a video performance.
- Students will be able to properly critique each other.
- Students will be able to create a 5 min scene and direct it.

**Students will know:**

## Learning Targets/ Skills

- How to apply all of the performance techniques to critically evaluate a performance.
- How to use the theater terminology to properly express criticism and praise.
- How to give feedback to peers in a respectful constructive way.

**Suggested Experiences:**

- Monologue performances
- Self Critique
- Critiquing classmates
- Watching performances writing reviews
- Directing a scene with scripts and having that critiqued by classmates

# Musical Theatre

Content Area: **Performing Arts**  
Course(s):  
Time Period: **Full Year**  
Length: **All Year**  
Status: **Published**

## New Jersey Student Learning Standards- Proficient

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TH.9-12.1.4.12prof.Cr3a	Use script analysis to inform choices impacting the believability and authenticity of a character.
MU.9-12.1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
TH.9-12.1.4.12prof.Cn10a	Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
TH.9-12.1.4.12prof.Re7b	Collaboratively analyze how artistic choices in a theatrical work affect personal and peer reactions.
MU.9-12.1.3C.12prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
DA.9-12.1.1.12prof.Pr5c	Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
TH.9-12.1.4.12prof.Pr5a	Identify and explore different pacing options per character to better communicate the story in a theatre work.
DA.9-12.1.1.12prof.Re7a	Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic intent.
TH.9-12.1.4.12prof.Cr1a	Research to construct ideas about the visual composition of devised or scripted theatre work.
TH.9-12.1.4.12prof.Cr2a	Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
TH.9-12.1.4.12prof.Re9c	Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
MU.9-12.1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
DA.9-12.1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
DA.9-12.1.1.12prof.Re7b	Analyze the use of elements of dance in a variety of genres, styles or cultural movement practices within the cultural context to communicate intent. Use genre-specific dance terminology to compare and contrast.
DA.9-12.1.1.12prof.Cr2a	Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
TH.9-12.1.4.12prof.Cr1b	Explore the impact of technology on design choices in devised or scripted theatre work.
TH.9-12.1.4.12prof.Pr6a	Perform devised or scripted theatre work for a specific audience.
MU.9-12.1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually



or as an ensemble) that address identified purposes.

DA.9-12.1.1.12prof.Cn10b	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
DA.9-12.1.1.12prof.Cr1b	Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
DA.9-12.1.1.12prof.Pr5b	Demonstrate joint articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance. Apply kinesthetic principles and various body systems.
TH.9-12.1.4.12prof.Cr1c	Use script analysis to generate ideas about a character that is believable and authentic.
DA.9-12.1.1.12prof.Cr1a	Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
MU.9-12.1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
TH.9-12.1.4.12prof.Re8a	Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context.
DA.9-12.1.1.12prof.Cn10a	Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works.
TH.9-12.1.4.12prof.Re8c	Formulate a deeper understanding and appreciation of a devised or scripted theatre work by considering its specific purpose or intended audience.
DA.9-12.1.1.12prof.Pr5e	Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
DA.9-12.1.1.12prof.Pr4a	Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
MU.9-12.1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU.9-12.1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
TH.9-12.1.4.12prof.Re9b	Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
TH.9-12.1.4.12prof.Re7a	Utilize personal reactions and reflections to artistic choices in a theatrical work for a formal theatre critique.
TH.9-12.1.4.12prof.Cr3c	Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
DA.9-12.1.1.12prof.Pr6b	Rehearse a dance and apply specific feedback to refine performance accuracy, consistency, and expressiveness. Demonstrate group awareness and develop personal rehearsal strategies.
TH.9-12.1.4.12prof.Pr5b	Explore and discover character choices using given circumstances in devised or scripted theatre work.
DA.9-12.1.1.12prof.Cr2b	Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

MU.9-12.1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.9-12.1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
TH.9-12.1.4.12prof.Pr4b	Use technical elements to increase the impact of design for a theatre production.
DA.9-12.1.1.12prof.Re9a	Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
DA.9-12.1.1.12prof.Pr6c	Adapt movements to performance area. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
DA.9-12.1.1.12prof.Cn11a	Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.
TH.9-12.1.4.12prof.Pr4a	Rehearse various acting exercises to expand skills in a rehearsal for devised or scripted theatre performance.
DA.9-12.1.1.12prof.Pr5a	Evaluate and apply healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) and safe body-use practices that are essential for the dancer.
DA.9-12.1.1.12prof.Cr3b	Compare recognized notation systems to document a section of a dance using writing, symbols, or media technologies (e.g., graphic symbols and figures, path mapping, numerical systems, letter and word notations).
MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
DA.9-12.1.1.12prof.Pr4b	Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
DA.9-12.1.1.812prof.Pr6d	Demonstrate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) of a dance performance. Utilize production and technical terminology to communicate with performers and backstage personnel.
MU.9-12.1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
MU.9-12.1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
TH.9-12.1.4.12prof.Re9a	Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
MU.9-12.1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
TH.9-12.1.4.12prof.Cn11a	Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.
DA.9-12.1.1.12prof.Re8a	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.
TH.9-12.1.4.12prof.Re8b	Evaluate the aesthetics of the production elements in a devised or scripted theatre work

	and their ability to support or extend the storyline.
DA.9-12.1.1.12prof.Pr5d	Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).
MU.9-12.1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
MU.9-12.1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU.9-12.1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
TH.9-12.1.4.12prof.Cr2b	Examine the collaborative nature of the actor, director, playwright, and designers, and explore their interdependent roles.
DA.9-12.1.1.12prof.Cr3a	Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
TH.9-12.1.4.12prof.Cr3b	Practice devised or scripted theatre work using theatrical staging conventions.
DA.9-12.1.1.12prof.Pr6a	Investigate visualization, motor imagery, and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.

## **New Jersey Student Learning Standards- Accomplished**

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MU.9-12.1.3C.12acc.Pr4c	Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.
DA.9-12.1.1.12acc.Cr2b	Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.
MU.9-12.1.3C.12acc.Pr6a	Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
DA.9-12.1.1.12acc.Pr4a	Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.
TH.9-12.1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
DA.9-12.1.1.12acc.Pr5e	Execute clarity of movement intention during complex movement sequences. Use style/genre specific vocabulary and execute codified movements with style/genre specific alignment and characteristics, through focused practice and repetition.
MU.9-12.1.3C.12acc.Re7a	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
TH.9-12.1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
DA.9-12.1.1.812acc.Pr6d	Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.
TH.9-12.1.4.12acc.Cr3a	Explore physical and vocal choices to develop a character that is believable and authentic in devised or scripted theatre work.
DA.9-12.1.1.12acc.Pr5b	Investigate how kinesthetic principles and various body systems relate to the dancing

	body. Examine how the muscles and bones animate the dancer's moving structure.
DA.9-12.1.1.12acc.Cr1b	Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.
DA.9-12.1.1.12acc.Pr6c	Implement performance strategies to enhance projection. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, cooperation) and model performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
DA.9-12.1.1.12acc.Pr4b	Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
DA.9-12.1.1.12acc.Pr5a	Research healthful strategies essential for dancers and modify personal practice based on findings.
TH.9-12.1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept to influence character choices in a theatre work.
MU.9-12.1.3C.12acc.Pr4a	Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.9-12.1.3C.12acc.Cr1a	Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
DA.9-12.1.1.12acc.Cr3a	Clarify the artistic intent of a dance using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate the impact of choices made in the revision process. Justify the reasons for revisions.
TH.9-12.1.4.12acc.Cn11b	Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.
TH.9-12.1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
DA.9-12.1.1.12acc.Cn10a	Evaluate personal choreography and how personal experiences and exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
TH.9-12.1.4.12acc.Cr3c	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.
MU.9-12.1.3C.12acc.Cr3b	Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.
DA.9-12.1.1.12acc.Re9a	Differentiate artistic criteria to determine what makes an effective performance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
TH.9-12.1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
DA.9-12.1.1.12acc.Pr5d	Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength, and endurance to enhance performance.
TH.9-12.1.4.12acc.Cr3b	Use the rehearsal process to analyze and revise a devised or scripted theatre work using theatrical staging conventions.
TH.9-12.1.4.12acc.Pr6a	Produce devised or scripted theatre work using a creative process that shapes the

production for a specific audience.

DA.9-12.1.1.12acc.Re7a	Use genre-specific dance terminology to analyze dance works, recurring patterns of movement and their relationships that create structure and meaning in dance.
DA.9-12.1.1.12acc.Cn10b	Collaboratively investigate global issues, including climate change, to inform the development of an original dance project. Evaluate and present ways in which critical concepts are communicated metaphorically through dance.
TH.9-12.1.4.12acc.Re7a	Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
DA.9-12.1.1.12acc.Re7b	Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.
TH.9-12.1.4.12acc.Re9c	Debate and distinguish multiple aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
DA.9-12.1.1.12acc.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
DA.9-12.1.1.12acc.Cn11a	Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.
TH.9-12.1.4.12acc.Cr1b	Understand and apply technology to design choices for devised or scripted theatre work.
MU.9-12.1.3C.12acc.Pr5a	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
DA.9-12.1.1.12acc.Pr6b	Apply rehearsal strategies to refine ensemble skills, performance accuracy, consistency, and expressiveness. Develop personal rehearsal strategies to enhance artistry and achieve performance goals.
TH.9-12.1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
DA.9-12.1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
MU.9-12.1.3C.12acc.Re9a	Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.
MU.9-12.1.3C.12acc.Pr4b	Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
TH.9-12.1.4.12acc.Cr2a	Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.
TH.9-12.1.4.12acc.Cr2b	Cooperate as a creative team to make informative and analytical choices for devised or scripted theatre work.
TH.9-12.1.4.12acc.Re9b	Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.
TH.9-12.1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
DA.9-12.1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
MU.9-12.1.3B.12acc.Cn11a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

MU.9-12.1.3C.12acc.Pr6b	Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
TH.9-12.1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
DA.9-12.1.1.12acc.Re8a	Analyze and discuss how the elements of dance, execution of dance movements and context contribute to artistic expression in a variety of genres, styles or cultural movement practices using genre specific terminology.
MU.9-12.1.3C.12acc.Re7b	Explain how the analysis of structures and contexts inform the response to music.
TH.9-12.1.4.12acc.Re8a	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.
TH.9-12.1.4.12acc.Re9a	Develop detailed supporting evidence and criteria to reinforce artistic choices when participating in or observing devised or scripted theatre work.
MU.9-12.1.3B.12acc.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
DA.9-12.1.1.12acc.Cr2a	Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.
TH.9-12.1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
TH.9-12.1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
MU.9-12.1.3C.12acc.Re8a	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.
MU.9-12.1.3C.12acc.Cr3a	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
MU.9-12.1.3C.12acc.Cr2a	Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
DA.9-12.1.1.12acc.Pr5c	Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling through space, both preceding and following jumps.
DA.9-12.1.1.12acc.Cr3b	Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).
TH.9-12.1.4.12acc.Cn10a	Choose, interpret and perform devised or scripted theatre work to reflect or question personal beliefs.

## **New Jersey Student Learning Standards- Advanced**

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DA.9-12.1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
MU.9-12.1.3C.12adv.Pr4a	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
DA.9-12.1.1.12adv.Cr2b	Develop artistic statements that reflect personal aesthetics of self-generated dance

studies.

MU.9-12.1.3C.12adv.Pr4b	Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.
TH.9-12.1.4.12adv.Pr5b	Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
TH.9-12.1.4.12adv.Cr1a	Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
MU.9-12.1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.
DA.9-12.1.1.12adv.Re9a	Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.
TH.9-12.1.4.12adv.Re9b	Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
MU.9-12.1.3C.12adv.Re7a	Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
DA.9-12.1.1.12adv.Cn10a	Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
TH.9-12.1.4.12adv.Cn11a	Develops devised or scripted theatre work that identifies and questions cultural, global, and historic belief systems.
TH.9-12.1.4.12adv.Re9a	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
TH.9-12.1.4.12adv.Cr3b	Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
MU.9-12.1.3C.12adv.Re8a	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
TH.9-12.1.4.12adv.Cr3c	Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.
TH.9-12.1.4.12adv.Pr5a	Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
DA.9-12.1.1.12adv.Pr5d	Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.
DA.9-12.1.1.12adv.Pr5a	Develop and implement healthful strategies for nutrition, injury prevention and psychological wellness related to dance activities and everyday life.
TH.9-12.1.4.12adv.Re8b	Analyze and evaluate varied aesthetic interpretations of production elements for the same devised or scripted theatre work.
DA.9-12.1.1.12adv.Cr3b	Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.
TH.9-12.1.4.12adv.Pr6a	Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
DA.9-12.1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.

MU.9-12.1.3C.12adv.Pr6b	Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.
DA.9-12.1.1.12adv.Cr1b	Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
DA.9-12.1.1.12adv.Cr1a	Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice and communicate artistic intent.
MU.9-12.1.3C.12adv.Pr5a	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
DA.9-12.1.1.12adv.Pr5e	Articulate clarity of codified movement and intention through the execution of prescribed vocabulary and techniques within styles/genres.
TH.9-12.1.4.12adv.Pr4a	Create and justify a collection of acting techniques from reliable resources to prepare believable and sustainable characters in a devised or scripted theatrical theatre performance.
MU.9-12.1.3C.12adv.Cr3a	Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
MU.9-12.1.3B.12adv.Cn10a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music.
TH.9-12.1.4.12adv.Cr1b	Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
TH.9-12.1.4.12adv.Re7b	Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
DA.9-12.1.1.12adv.Pr6b	Initiate, plan and direct rehearsals with attention to technical details applying rehearsal strategies for individual and ensemble work that enhance artistry, incorporate self-analysis, and are solutions oriented to achieve performance excellence.
MU.9-12.1.3C.12adv.Pr4c	Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.
DA.9-12.1.1.12adv.Pr6a	Research, develop and apply personal strategies of visualization, motor imagery, and breath to become more aware of the relationships that exist between the body and mind.
DA.9-12.1.1.12adv.Pr5c	Adjust oppositional pulls/tensions of the body while moving through vertical, off-center, and non-vertical alignment. Maintain optimal alignment preceding and following floor and air patterns. Modulate the placement and shifting of energy in the body.
MU.9-12.1.3C.12adv.Cr3b	Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.
MU.9-12.1.3C.12adv.Cr1a	Compose and improvise musical ideas for a variety of purposes and contexts.
MU.9-12.1.3C.12adv.Re7b	Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.
DA.9-12.1.1.12adv.Pr4a	Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
TH.9-12.1.4.12adv.Cn11c	Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.
TH.9-12.1.4.12adv.Cr3a	Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
DA.9-12.1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
DA.9-12.1.1.12adv.Cr2a	Demonstrate fluency and personal voice in designing and choreographing original dances.



	Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to intensify artistic intent.
DA.9-12.1.1.12adv.Pr4b	Modulate time factors for artistic interest and expressive acuity. Apply multiple and complex rhythms (e.g., contrapuntal, polyrhythmic). Work with and against the rhythm of accompaniment or sound environments.
DA.9-12.1.1.12adv.Pr6c	Refine performance skills using a broad repertoire of strategies for dynamic projection. Demonstrate and model leadership qualities, performance etiquette and performance practice during class, rehearsal and performance. Develop a professional portfolio (e.g., resume, head shot, social media platforms) that documents the rehearsal and performance process with fluency in professional dance and production terminology. Analyze and evaluate the success of a performance.
TH.9-12.1.4.12adv.Cr2a	Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
TH.9-12.1.4.12adv.Re8c	Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
TH.9-12.1.4.12adv.Pr4b	Create and justify the selection of technical elements used to develop and build a design that communicates the concept of a drama/theatre production.
DA.9-12.1.1.12adv.Cn11a	Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.
MU.9-12.1.3C.12adv.Cr2a	Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
TH.9-12.1.4.12adv.Cn10a	Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
MU.9-12.1.3C.12adv.Pr6a	Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
DA.9-12.1.1.12adv.Re8a	Analyze and interpret how the elements of dance, execution of dance movements and context contribute to artistic expression across different genres, styles or cultural movement practices. Use genre specific dance terminology.
TH.9-12.1.4.12adv.Re9c	Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
TH.9-12.1.4.12adv.Cr2b	Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
DA.9-12.1.1.12adv.Cn10b	Investigate and present ways in which dance can be used to communicate new perspectives and/or realizations about global issues, including global warming.
DA.9-12.1.1.12adv.Pr5b	Examine the muscular-skeletal system (e.g., attachments, origin, function) and manipulate kinesthetic principles to enhance technical execution of dance movements.
TH.9-12.1.4.12adv.Re7a	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
MU.9-12.1.3C.12adv.Re9a	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.
DA.9-12.1.1.12adv.Cr3a	Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.

DA.9-12.1.1.12adv.Re7b	Explain how dance communicates aesthetic and cultural values in a variety of genres, styles and/or cultural movement practices. Use genre-specific dance terminology.
TH.9-12.1.4.12adv.Cr1c	Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.

## Career Readiness, Life Skills Standards

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WRK.K-12.P.1	Act as a responsible and contributing community members and employee.
WRK.K-12.P.2	Attend to financial well-being.
WRK.K-12.P.3	Consider the environmental, social and economic impacts of decisions.
WRK.K-12.P.4	Demonstrate creativity and innovation.
WRK.K-12.P.5	Utilize critical thinking to make sense of problems and persevere in solving them.
WRK.K-12.P.6	Model integrity, ethical leadership and effective management.
WRK.K-12.P.7	Plan education and career paths aligned to personal goals.
WRK.K-12.P.8	Use technology to enhance productivity increase collaboration and communicate effectively.
WRK.K-12.P.9	Work productively in teams while using cultural/global competence.

## Interdisciplinary Connections

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CAEP.9.2.12.C.1	Review career goals and determine steps necessary for attainment.
CRP.K-12.CRP4	Communicate clearly and effectively and with reason.
LA.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.DC.7	Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society (e.g., 6.1.12.CivicsPD.16.a).
CRP.K-12.CRP11	Use technology to enhance productivity.
TECH.9.4.12.IML.9	Analyze the decisions creators make to reveal explicit and implicit messages within information and media (e.g., 1.5.12acc.C2a, 7.1.1L.IPRET.4).
LA.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
LA.SL.9-10.1.A	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
LA.SL.9-10.1.B	Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student developed rubric) and assign individual roles as needed.
LA.RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place;

how it sets a formal or informal tone).

LA.L.11-12.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

TECH.9.4.12.CI.3

Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

TECH.9.4.12.IML.4

Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).

TECH.9.4.12.CI.2

Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

LA.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LA.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CRP.K-12.CRP1

Act as a responsible and contributing citizen and employee.

CRP.K-12.CRP6

Demonstrate creativity and innovation.

CRP.K-12.CRP10

Plan education and career paths aligned to personal goals.

CRP.K-12.CRP12

Work productively in teams while using cultural global competence.