

Marking Period	Unit Title	Recommended Instructional Days
1	Marking Period 1	45 days
<b>Artistic Process:</b>	<b>Anchor Standard:</b> <i>General Knowledge &amp; Skills</i>	<b>Recommended Activities, Investigations,            Interdisciplinary Connections, and/or Student            Experiences to Explore NJSLs-VPA within Unit</b>
Creating Performing Responding	<b>Standard #:</b> Anchor Standard 1 <b>Description:</b> Generating and conceptualizing ideas.  <b>Standard #:</b> Anchor Standard 4 <b>Description:</b> Selecting, analyzing, and interpreting work.  <b>Standard #:</b> Anchor Standard 7 <b>Description:</b> Perceiving and analyzing products.	
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>	
<b>Creating</b> Imagine, Envision, Plan, Construct, Evaluate, Clarify, Realize  <b>Performing</b> Establish, Analyze, Choose, Rehearse, Share  <b>Responding</b>	<b>8th</b> 1.4.8.Cr1 a. Identify, explore, and imagine multiple solutions and strategies in staging problems in a theatrical work.  b. Identify, imagine and practice solving multiple design/technical challenges of a performance	<b>Activity Description:</b>  Title: Embracing Diversity on Stage  Unit Overview:  In this theater unit, students in grades 6th to 8th will explore the concepts of diversity and inclusion through theatrical activities. They will identify, explore, and imagine multiple solutions to staging problems, design/technical challenges, and given

<p>Examine, Discern, Critique, Interpret</p>	<p>space in a theatrical work.</p> <p>c. Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.</p> <p><b>8th</b> 1.4.8.Pr4 a. Rehearse a variety of acting techniques to increase skills in a rehearsal or theatrical performance that assist in the development of stronger character choices.</p> <p>b. Use a variety of technical elements to create a design for a rehearsal or theatre production.</p> <p><b>8th</b> 1.4.8.Re7 a. Describe and record personal reactions to artistic choices in a theatrical work.</p> <p>b. Compare recorded personal and peer reactions to artistic choices in a theatrical work.</p>	<p>circumstances of characters in theatrical works. Additionally, students will rehearse acting techniques, utilize various technical elements in their designs, describe personal reactions to artistic choices, and compare these reactions with those of their peers. Through these activities, students will deepen their understanding of diversity and inclusion while honing their theater skills.</p> <p>Standards Addressed:</p> <p>1.4.8.Cr1 1.4.8.Pr4 1.4.8.Re7</p> <p>Session 1: Introduction to Diversity and Inclusion in Theater</p> <p><i>Objective:</i> Introduce students to the concepts of diversity and inclusion in theater.</p> <ul style="list-style-type: none"><li>● Activity 1: Circle Discussion<ul style="list-style-type: none"><li>● Lead a discussion on the importance of diversity and inclusion in theater, and how it enhances storytelling and representation.</li></ul></li><li>● Activity 2: Theater Games<ul style="list-style-type: none"><li>● Play theater games that promote cooperation, empathy, and understanding of diverse perspectives.</li></ul></li></ul>
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Enduring Understanding/s:	Essential Question/s:	
<ol style="list-style-type: none"> <li>1. Theatre artists rely on intuition, curiosity, and critical inquiry.</li> <li>2. Theatre artists develop personal processes and skills for a performance or design.</li> <li>3. Theatre artists reflect to understand the impact of drama processes and theatre experiences.</li> </ol>	<ol style="list-style-type: none"> <li>1. What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</li> <li>2. How do theatre artists fully prepare a performance or design?</li> <li>3. How do theatre artists comprehend the essence of drama processes and theatre experiences?</li> </ol>	<p>Session 2: Staging Problems and Solutions</p> <p><i>Objective:</i> Identify and explore multiple solutions to staging problems in theatrical works.</p> <ul style="list-style-type: none"> <li>● Activity 1: Staging Challenges           <ul style="list-style-type: none"> <li>● Present students with staging challenges (e.g., limited space, multiple scene changes) and have them brainstorm and propose solutions.</li> </ul> </li> <li>● Activity 2: Group Discussions           <ul style="list-style-type: none"> <li>● Divide students into small groups to discuss and develop strategies for overcoming staging challenges, encouraging creativity and collaboration.</li> </ul> </li> </ul> <p>Session 3: Design and Technical Challenges</p> <p><i>Objective:</i> Identify, imagine, and practice solving multiple design/technical challenges of a performance space.</p> <ul style="list-style-type: none"> <li>● Activity 1: Design Challenges           <ul style="list-style-type: none"> <li>● Students identify design challenges related to set, lighting, sound, and costumes, and propose solutions to address them.</li> </ul> </li> <li>● Activity 2: Design Workshop           <ul style="list-style-type: none"> <li>● Students work individually or in groups to create design concepts for a theatrical production, considering technical elements and budget constraints.</li> </ul> </li> </ul>
<p><b>Social and Emotional Learning:</b>  <i>Competencies</i></p>	<p><b>Social and Emotional Learning:</b>  <i>Sub-Competencies</i></p>	
<p>SEL/Create</p>	<p>SEL/Create          CONSOLIDATED EU (1)</p>	

<p>- (1) Generate and conceptualize artistic ideas and work.</p> <p>- (2) Organize and develop artistic ideas and work.</p> <p>- (3) Refine and complete artistic ideas and work.</p> <p>SEL/Perform</p> <p>- (4) Analyze, interpret &amp; select artistic work for Presentation.</p> <p>- (5) Develop &amp; refine artistic techniques &amp; work for presentation.</p> <p>- (6) Convey meaning through the presentation of artistic work.</p> <p>SEL/Respond</p> <p>- (7) Perceive and analyze artistic work.</p> <p>- (8) Interpret intent and meaning in artistic work.</p> <p>- (9) Apply criteria to evaluate artistic work.</p>	<p>Creative ideas and inspiration can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ (1)        How do artists generate creative ideas?</p> <p>SEL/Create        CONSOLIDATED EU (2)        Artists organize and develop creative ideas by balancing what is known with what is new.</p> <p>CONSOLIDATED EQ (2)        How do artists make creative decisions?</p> <p>SEL/Create        CONSOLIDATED EU (3)        Refinement of artistic work is an iterative process that takes time, discipline, and collaboration</p> <p>CONSOLIDATED EQ (3)        How do artists use a critique process and reflection to refine a work and decide it's ready to be shared?</p>	<p>Session 4: Exploring Given Circumstances</p> <p><i>Objective:</i> Explore, describe, and develop given circumstances of characters in theatrical works.</p> <ul style="list-style-type: none"> <li>● Activity 1: Character Analysis           <ul style="list-style-type: none"> <li>● Students analyze given circumstances of characters in a scripted scene or play, considering their backgrounds, motivations, and relationships. (LA)</li> </ul> </li> <li>● Activity 2: Improvised Characters           <ul style="list-style-type: none"> <li>● Students create improvised characters with given circumstances provided by the instructor or developed collaboratively within groups.</li> </ul> </li> </ul> <p>Session 5: Rehearsing Acting Techniques</p> <p><i>Objective:</i> Rehearse acting techniques to develop stronger character choices.</p> <ul style="list-style-type: none"> <li>● Activity 1: Acting Exercises           <ul style="list-style-type: none"> <li>● Students practice various acting techniques, such as character development, voice projection, and physicality, to enhance their performances.</li> </ul> </li> <li>● Activity 2: Scene Rehearsals           <ul style="list-style-type: none"> <li>● Students rehearse scenes from a play or script, focusing on incorporating acting techniques to portray their characters effectively.</li> </ul> </li> </ul>
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	<p>SEL/Perform CONSOLIDATED EU (4) Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ (4) How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Perform CONSOLIDATED EU (5) Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, &amp; refine their presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>CONSOLIDATED EQ (5) How do artists improve the quality of their presentation/performance?</p>	<p>Session 6: Technical Element Design</p> <p><i>Objective:</i> Use a variety of technical elements to create designs for theater productions.</p> <ul style="list-style-type: none"><li>● Activity 1: Technical Element Workshop<ul style="list-style-type: none"><li>● Students explore technical elements such as lighting, sound, and set design, and create design concepts for a theater production.</li></ul></li><li>● Activity 2: Design Presentation<ul style="list-style-type: none"><li>● Students present their design concepts to the class, explaining their choices and how they contribute to the overall theatrical experience.</li></ul></li></ul> <p>Session 7: Recording Personal Reactions</p> <p><i>Objective:</i> Describe and record personal reactions to artistic choices in theatrical works.</p> <ul style="list-style-type: none"><li>● Activity 1: Performance Viewing<ul style="list-style-type: none"><li>● Students watch a recorded or live theater performance and individually record their personal reactions to various artistic choices, such as acting, set design, and direction.</li></ul></li><li>● Activity 2: Reaction Discussion<ul style="list-style-type: none"><li>● In small groups, students discuss and compare their recorded reactions, identifying similarities and differences in their interpretations and preferences.</li></ul></li></ul>
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	<p>SEL/Perform                  CONSOLIDATED EU (6)                  Artists judge presentation/performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.</p> <p>CONSOLIDATED EQ (6)                  When is a presentation/performance judged ready to present? How do context and the manner in which work is presented influence the audiences response?</p> <p>SEL/Respond                  CONSOLIDATED EU (7)                  Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works.</p> <p>CONSOLIDATED EQ (7)                  How do artists comprehend and process creative experiences in ways that impact one's</p>	<p>Session 8: Peer Reaction Comparison</p> <p><i>Objective:</i> Compare recorded personal and peer reactions to artistic choices.</p> <ul style="list-style-type: none"> <li>● Activity 1: Peer Reaction Analysis                         <ul style="list-style-type: none"> <li>● Students exchange their recorded reactions with a peer and analyze each other's responses, discussing areas of agreement and disagreement.</li> </ul> </li> <li>● Activity 2: Group Discussion                         <ul style="list-style-type: none"> <li>● In a whole-class discussion, students share their findings from the peer reaction analysis and reflect on how diverse perspectives contribute to the richness of theatrical experiences.</li> </ul> </li> </ul> <p>Assessment:</p> <p>Assessment will be ongoing throughout the unit, focusing on students' participation in theater activities, creativity in proposing solutions to staging and design challenges, proficiency in acting techniques and technical design, ability to describe and record personal reactions to artistic choices, and engagement in peer discussion and reflection.</p> <p>Resources:</p> <ul style="list-style-type: none"> <li>● Scripts or scenes from plays representing diverse perspectives</li> <li>● Theater props and costumes</li> <li>● Technical equipment and materials for design workshops</li> </ul>
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	<p>perception and responses to personal life experiences?</p> <p>SEL/Respond CONSOLIDATED EU (8) The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ (8) How does understanding an artists expressive intent help us comprehend, interpret, and personally relate to an artistic works.</p> <p>SEL/Respond CONSOLIDATED EU (9) Artists utilize educational and industry standards to analyze/assess and evaluate the performance and interpretation of artistic works.</p> <p>CONSOLIDATED EQ (9) How does understanding the quality, intent, and process of an artist's work impact an audience member? How does an audience</p>	<p>Extension Activities:</p> <ul style="list-style-type: none"><li>● Collaborate with other classes or schools to produce a multicultural theater festival featuring scenes and performances representing diverse cultures and experiences.</li><li>● Invite guest speakers from the theater industry to discuss their experiences with diversity and inclusion in theater and provide insights into career opportunities in the field.</li><li>● Organize a community outreach event where students can perform scenes or monologues related to social justice issues, raising awareness and promoting dialogue within the community.</li></ul> <p>Interdisciplinary Connections: Language Arts (LA)</p>
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	member synthesize and receive an artistic work after knowing the creative process that supports the work?		
<b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		<b>Assessments (Summative)</b> <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<b>Formative Assessments:</b> <ul style="list-style-type: none"> <li>Peer and self feedback in critical response format</li> </ul>		<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <b>Summative Assessments:</b> <ul style="list-style-type: none"> <li>Performances/Presentations</li> <li>In-studio showings</li> </ul>	
<b>Differentiated Student Access to Content:                  Teaching and Learning Resources/Materials</b>			
<b>Core Resources</b>	<b>Alternate Core Resources                  IEP/504/At-Risk/ESL</b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core Resources</b>
Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press.  Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall  Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i> . NY: Routledge.  Green Gilbert, A. (2006). <i>Brain-Compatible Dance</i>	<ul style="list-style-type: none"> <li>Meet with the student’s special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</li> <li>Provide access to an individual or classroom aide, when required by the student’s IEP or 504, to</li> </ul>	<ul style="list-style-type: none"> <li>Allow access to supplemental materials, including use of online bilingual dictionary.</li> <li>Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</li> </ul>	<ul style="list-style-type: none"> <li>Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</li> </ul>

<p>Education. Human Kinetics.</p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts</i>.  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p> <p>Spolin, V. (1986). <i>Theater games for the classroom: A teacher's handbook</i>. Northwestern University Press.</p>	<p>improve student focus, comprehension and time on task.</p> <ul style="list-style-type: none"> <li>Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists.</li> </ul>		
<b>Supplemental Resources</b>			
<p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist.</li> </ul> <p><b>Other:</b></p> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
<b>Differentiated Student Access to Content: Recommended Strategies &amp; Techniques</b>			
<b>Core Resources</b>	<b>Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></b>	<b>ELL Core Resources</b>	<b>Gifted &amp; Talented Core</b>
<ul style="list-style-type: none"> <li>Offer resources to students in a variety of ways to</li> </ul>	<ul style="list-style-type: none"> <li>Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile)</li> </ul>	<ul style="list-style-type: none"> <li>Provide extended time to complete classwork and assessments as needed.</li> </ul>	<ul style="list-style-type: none"> <li>Offer pre-assessments to better understand students' strengths, and</li> </ul>

Content Area: Visual & Performing Arts (NJSLS-VPA)  
 Visual and Performing Arts: Grades 6-8 Theater  
 Grade: 6-8

Dev. Date:  
 2020-2021

<p>accommodate for multiple learning styles.</p> <ul style="list-style-type: none"> <li>Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course.</li> </ul>	<p>approach as needed during instruction to better engage all learners.</p> <ul style="list-style-type: none"> <li>Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</li> <li>Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</li> <li>Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.</li> </ul>	<p>Assignments and rubrics may need to be modified.</p> <ul style="list-style-type: none"> <li>Provide access to preferred seating, when requested.</li> <li>Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<p>create an enhanced set of introductory activities accordingly.</p> <ul style="list-style-type: none"> <li>Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>Propose interest-based extension activities and opportunities for extra credit.</li> </ul>
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New Jersey Legislative Statutes and Administrative Code  
 (place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>	Holocaust Law: <i>N.J.S.A. 18A:35-28</i>	LGBT and Disabilities Law: <i>N.J.S.A. 18A:35-4.35</i>	Standards in Action: <i>Climate Change</i>	X	Diversity and Inclusion <i>C.18A:35-4.36.A</i>
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<b>NJSLS CAREER READINESS, LIFE LITERACIES &amp; KEY SKILLS</b>	<b><i>Disciplinary Concepts:</i></b> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	<b><i>Core Ideas:</i></b>	Different types of jobs require different knowledge and skills. Brainstorming can create new, innovative ideas. Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.
	<b><i>Performance Expectation/s:</i></b>	Make a list of different types of jobs and describe the skills associated with each job. Demonstrate openness to new ideas and perspectives. Demonstrate originality and inventiveness in work. Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem. Identify possible approaches and resources to execute a plan. Use a variety of types of thinking to solve problems. Describe the benefits of collaborating with others to complete digital

		tasks or develop digital artifacts.
	<b>Career Readiness, Life Literacies, &amp; Key Skills Practices</b>	
	Demonstrate creativity and innovation. Utilize critical thinking to make sense of problems and persevere in solving them. Use technology to enhance productivity, increase collaboration and communicate effectively. Work productively in teams while using cultural/global competence.	