

Marking Period		Unit Title	Recommended Instructional Days
3		Marking Period 3	45 days
<b>Artistic Process:</b>	<b>Anchor Standard: General Knowledge &amp; Skills</b>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit</b>	
Creating Performing Connecting	<p><b>Standard #:</b> Anchor Standard 3  <b>Description:</b> Refining and completing products</p> <p><b>Standard #:</b> Anchor Standard 6  <b>Description:</b> Conveying meaning through art.</p> <p><b>Standard #:</b> Anchor Standard 10  <b>Description:</b> Synthesizing and relating knowledge and personal experiences to create products.</p>		
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>		
<p><b>Creating</b>                  Imagine                  Envision                  Plan                  Construct                  Evaluate                  Clarify                  Realize</p> <p><b>Performing</b>                  Establish</p>	<p><b>HS Advanced</b>                  1.4.12adv.Cr3                  a. Explore physical, vocal, and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work</p> <p>b. Transform devised or scripted theatre work using the rehearsal</p>	<p><b>Activity Description:</b>                  Exploring LGBT and Disability Representation in Musical Theater</p> <p>Unit Overview:                   This unit delves into the nuanced representation of LGBT and disability themes in musical theater, emphasizing the creation of multidimensional characters and innovative theatrical</p>	

<p>Analyze Choose Rehearse Share</p> <p><b>Connecting</b> Incorporate Affect Expand</p>	<p>process to re-imagine style, genre, form, and theatrical conventions.</p> <p>c. Originate and construct technical design choices that support the story and emotional impact of a devised or scripted theatre work.</p> <p><b>HS Advanced</b> 1.4.12adv.Pr6 a. 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</p> <p><b>HS Advanced</b> 1.4.12adv.Cn10 a. Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives</p>	<p>conventions. Students will explore physical, vocal, and psychological characteristics to develop authentic characters that reflect the diversity of human experiences. Through the rehearsal process, they will transform devised or scripted theater works, re-imagining style, genre, and form to elevate LGBT and disability narratives. Additionally, students will originate and construct technical design choices that support the emotional impact of these narratives. They will produce a devised or scripted theater production for a specific audience, grounded in research and analysis from the perspectives of the playwright, director, designer, and dramaturg. Collaborative exploration of critical global issues will inform their creative process, fostering empathy and understanding through diverse personal, community, and cultural perspectives.</p> <p>Objectives:</p> <ul style="list-style-type: none"><li>● Explore physical, vocal, and psychological characteristics to create authentic characters.</li><li>● Transform devised or scripted theater works to elevate LGBT and disability narratives.</li><li>● Originate technical design choices that support emotional impact.</li><li>● Produce theater productions grounded in research and analysis.</li></ul>
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Enduring Understanding/s:	Essential Question/s:	
<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>1. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</li> <li>2. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</li> <li>3. As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</li> </ol> <p><b>Music</b></p> <ol style="list-style-type: none"> <li>1. Musicians evaluate, and refine their work through openness to</li> </ol>	<p><b>Dance</b></p> <ol style="list-style-type: none"> <li>1. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</li> <li>2. How does a dancer heighten artistry in a public performance?</li> <li>3. How does dance deepen our understanding of ourselves, other knowledge, and events around us?</li> </ol> <p><b>Music</b></p> <ol style="list-style-type: none"> <li>1. How do musicians improve the quality of their creative work?</li> <li>2. When is a performance judged ready to present? How do context and the manner in which musical work is presented</li> </ol>	<ul style="list-style-type: none"> <li>● Collaborate on theater works examining critical global issues.</li> </ul> <p>Session 1: Introduction to LGBT and Disability Representation</p> <ul style="list-style-type: none"> <li>● Discuss the importance of diverse representation in musical theater.</li> <li>● Analyze examples of LGBT and disability representation in theater.</li> <li>● Assign readings and viewings of theater works featuring LGBT and disability themes. (LA)</li> </ul> <p>Session 2: Character Development</p> <ul style="list-style-type: none"> <li>● Explore physical, vocal, and psychological characteristics to create multidimensional characters.</li> <li>● Research LGBT and disability experiences to inform character development.</li> <li>● Develop character profiles and monologues reflecting diverse identities and experiences.</li> </ul> <p>Session 3: Transforming Theater Works</p> <ul style="list-style-type: none"> <li>● Transform devised or scripted theater works to elevate LGBT and disability narratives.</li> <li>● Experiment with different theatrical styles, genres, and conventions.</li> </ul>

<p>new ideas, persistence, and the application of appropriate criteria.</p> <p>2. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</p> <p>3. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Theatre</b></p> <p>1. Theatre artists refine their work and practice their craft through rehearsal.</p> <p>2. Theatre artists, through a shared creative experience with an audience, present stories, ideas, and</p>	<p>influence audience response?</p> <p>3. How do musicians make meaningful connections to creating, performing, and responding?</p> <p><b>Theatre</b></p> <p>1. How do theatre artists transform and edit their initial ideas?</p> <p>2. What happens when theatre artists and audiences share creative experiences?</p> <p>3. What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</p>	<ul style="list-style-type: none"> <li>● Re-imagine scenes or musical numbers to incorporate diverse perspectives and experiences.</li> </ul> <p>Session 4: Technical Design Choices</p> <ul style="list-style-type: none"> <li>● Originate and construct technical design choices that support the emotional impact of theater works.</li> <li>● Design sets, costumes, lighting, and sound elements to enhance LGBT and disability narratives.</li> <li>● Justify design choices based on their contribution to storytelling and character development.</li> </ul> <p>Session 5: Production Preparation</p> <ul style="list-style-type: none"> <li>● Produce a devised or scripted theater production for a specific audience.</li> <li>● Collaborate with classmates to refine production concepts and logistics.</li> <li>● Conduct research and analysis grounded in the creative perspectives of key theater roles.</li> </ul> <p>Session 6: Rehearsals and Refinement</p> <ul style="list-style-type: none"> <li>● Rehearse scenes or musical numbers, focusing on character authenticity and emotional resonance.</li> <li>● Collaborate with directors, designers, and dramaturgs to refine production elements.</li> </ul>
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<p>envisioned worlds to explore the human experience.</p> <p>3. Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.</p>		<ul style="list-style-type: none"> <li>● Provide feedback and support to peers, fostering a collaborative rehearsal environment.</li> </ul> <p>Session 7: Final Preparations</p> <ul style="list-style-type: none"> <li>● Finalize technical design choices and production logistics.</li> <li>● Conduct dress rehearsals and technical run-throughs.</li> <li>● Address any last-minute adjustments or concerns.</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>Session 8: Performance and Reflection</p>
<p>SEL/Create              - (1) Generating and conceptualizing ideas.</p> <p>SEL/Perform              - (4) Selecting, analyzing, and interpreting work.</p> <p>SEL/Respond              - (8) Interpreting intent and meaning.</p> <p>SEL/Connect              - (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>SEL/Create              CONSOLIDATED EU              Creative ideas and inspirations can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ              How do artists generate creative ideas?</p> <p>SEL/Perform              CONSOLIDATED EU              Artists make strong choices to effectively convey meaning through their understanding of context and expressive intent.</p>	<ul style="list-style-type: none"> <li>● Perform devised or scripted theater production for classmates, teachers, and invited guests.</li> <li>● Reflect on the collaborative creative process and the exploration of LGBT and disability themes.</li> <li>● Discuss the impact of diverse representation on audience empathy and understanding.</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>● Character profiles and monologues reflecting diverse identities and experiences</li> <li>● Transformed scenes or musical numbers demonstrating elevated LGBT and disability narratives</li> <li>● Technical design portfolio justifying design choices in support of emotional impact</li> </ul>

	<p>CONSOLIDATED EQ How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Respond CONSOLIDATED EU The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ How does understanding an artist's expressive intent help us comprehend, interpret and personally relate to an artistic work?</p> <p>SEL/Connect CONSOLIDATED EU The recognition of one's thoughts, feelings and their impact on one's behavior are integrated to synthesize, make and interpret meaning in artistic works.</p>	<ul style="list-style-type: none"><li>● Devised or scripted theater production grounded in research and analysis</li><li>● Collaborative contributions to theater works examining critical global issues</li></ul> <p>Resources:</p> <ul style="list-style-type: none"><li>● Readings and viewings of theater works featuring LGBT and disability themes</li><li>● Texts and articles on character development, theater transformation, and technical design</li><li>● Research materials on LGBT and disability experiences and perspectives</li><li>● Multimedia resources showcasing diverse representation in musical theater</li></ul> <p>Interdisciplinary Connections:</p> <p>Language Arts (LA)</p>
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	<p>CONSOLIDATED EQ                  How does one's feelings and thoughts connect to artistic works?</p>		
<p><b>Assessments (Formative)</b>  <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p><b>Assessments (Summative)</b>  <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>Peer and self-feedback in critical response format</li> </ul>		<p><b>Benchmarks:</b></p> <ul style="list-style-type: none"> <li>Rubric evaluations</li> <li>Tests/Quizzes</li> </ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>Performances</li> <li>In-studio showings</li> </ul>	
<p><b>Differentiated Student Access to Content:                  Teaching and Learning Resources/Materials</b></p>			
<p><b>Core Resources</b></p>	<p><b>Alternate Core Resources                  IEP/504/At-Risk/ESL</b></p>	<p><b>ELL Core Resources</b></p>	<p><b>Gifted &amp; Talented Core Resources</b></p>
<p>Carver, R. K. (2012). <i>Stagecraft Fundamentals: A Guide and Reference for Theatrical Production</i> (2nd ed.). Focal Press.</p> <p>Cohen, R. (2016). <i>Theatre: Art in Action</i> (11th ed.). McGraw-Hill Education.</p> <p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</p>	<ul style="list-style-type: none"> <li>Meet with the student's special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</li> <li>Provide access to an individual or classroom aide, when required by the</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>Eisner, E. (2002). <i>The Educational Imagination 3<sup>rd</sup> ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; Thornton, S. (2004). <i>The Curriculum Studies Reader.</i> NY: Routledge.</p> <p>hooks,b., (1994). <i>Teaching to transgress: Education as the practice of freedom.</i></p> <p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts.</i>  <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p>	<p>student’s IEP or 504, to 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 accommodate for multiple learning styles.</li> <li>● Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course.</li> </ul>	<ul style="list-style-type: none"> <li>● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <li>● Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</li> <li>● Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</li> <li>● Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during</li> </ul>	<ul style="list-style-type: none"> <li>● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <li>● Provide access to preferred seating, when requested.</li> <li>● Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>● Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.</li> <li>● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>● Propose interest-based extension activities and opportunities for extra credit.</li> </ul>
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	any formal or informal assessments.		
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New Jersey Legislative Statutes and Administrative Code  
 (place an "X" before each law/statute if/when present within the curriculum map)

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