

Marking Period	Unit Title	Recommended Instructional Days
4	Marking Period 4	45 days
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit
Performing Responding Connecting	<p>Standard #: Anchor Standard 6 Description: Conveying meaning through art.</p> <p>Standard #: Anchor Standard 9 Description: Applying criteria to evaluate products.</p> <p>Standard #: Anchor Standard 11 Description: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</p>	
Artistic Practice:	Performance Expectation/s:	
<p>Performing Establish Analyze Choose Rehearse Share</p> <p>Responding Examine Discern</p>	<p>HS Accomplished 1.4.12acc.Pr6 a. Produce devised or scripted theatre work using a creative process that shapes the production for a specific audience.</p> <p>HS Accomplished 1.4.12acc.Re9</p>	<p>Activity Description:</p> <p>Theatrical Perspectives: Crafting Productions for Diverse Audiences</p> <p>Unit Overview:</p> <p>This unit focuses on producing devised or scripted theater works that cater to specific audiences while exploring cultural perspectives and understanding. Students will engage in a</p>

<p>Critique Interpret</p> <p>Connecting Incorporate Affect Expand</p>	<p>a. Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing devised or scripted theatre work.</p> <p>b. Apply concepts from devised or scripted theatre work for personal realization about cultural perspectives and understanding.</p> <p>c. Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of devised or scripted theatre work.</p> <p>HS Accomplished 1.4.12acc.Cn11</p> <p>a. Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.</p> <p>b. Explore how personal beliefs and biases can affect the interpretation of research data applied in devised or scripted theatre work.</p>	<p>creative process to shape productions for target demographics, developing detailed supporting evidence and criteria for artistic choices. Through participation and observation, students will debate and distinguish multiple aesthetics, preferences, and beliefs inherent in theater-making. Additionally, students will integrate knowledge from different art forms and disciplines to examine cross-cultural theater works, critically analyzing how personal beliefs and biases can influence the interpretation of research data applied in theater production.</p> <p>Objectives:</p> <ul style="list-style-type: none"> ● Produce devised or scripted theater works tailored for specific audiences. ● Develop detailed supporting evidence and criteria to reinforce artistic choices. ● Apply concepts from theater works for personal realization about cultural perspectives and understanding. ● Debate and distinguish multiple aesthetics, preferences, and beliefs in theater-making. ● Integrate conventions and knowledge from different art forms and disciplines into theater productions. ● Explore the influence of personal beliefs and biases on the interpretation of research data in theater work. <p>Session 1: Introduction to Audience-Centered Theater</p> <ul style="list-style-type: none"> ● Discuss the importance of tailoring theater productions for specific audiences.
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Enduring Understanding/s:	Essential Question/s:	
<p>Dance</p> <ol style="list-style-type: none"> Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. Criteria for evaluating dance vary across genres, styles, and cultures. Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. <p>Music</p> <ol style="list-style-type: none"> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is 	<p>Dance</p> <ol style="list-style-type: none"> How does a dancer heighten artistry in a public performance? What criteria are used to evaluate dance? How does knowing about societal, cultural, historical and community experiences expand dance literacy? <p>Music</p> <ol style="list-style-type: none"> When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? How do we judge the quality of musical work(s) and performance(s)? 	<ul style="list-style-type: none"> Analyze examples of successful productions targeted at diverse demographics. Assign readings and viewings of theater works designed for specific audience groups. <p>Session 2: Crafting Productions for Target Audiences</p> <ul style="list-style-type: none"> Explore various demographic groups and their preferences in theater. Brainstorm ideas for theater works targeting specific audiences (e.g., children, seniors, cultural communities). Develop concepts for productions, considering themes, genres, and cultural relevance. <p>Session 3: Developing Supporting Evidence and Criteria</p> <ul style="list-style-type: none"> Develop detailed supporting evidence and criteria to reinforce artistic choices in theater productions. Conduct research on the target audience's preferences, interests, and cultural backgrounds. Create a rationale for artistic decisions, aligning them with the audience's expectations and experiences. <p>Session 4: Applying Concepts for Personal Realization</p> <ul style="list-style-type: none"> Apply concepts from devised or scripted theater work to gain personal realization about cultural perspectives and understanding. Reflect on how theater productions can influence individuals' perceptions and attitudes.

<p>presented influence audience response.</p> <p>2. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p> <p>3. Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</p> <p>Theatre</p> <p>1. Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience.</p> <p>2. Theatre artists apply criteria to investigate,</p>	<p>3. How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p> <p>Theatre</p> <p>1. What happens when theatre artists and audiences share creative experiences?</p> <p>2. How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p>3. What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<ul style="list-style-type: none"> Engage in discussions and exercises to broaden cultural awareness and empathy. <p>Session 5: Debating Aesthetics, Preferences, and Beliefs</p> <ul style="list-style-type: none"> Debate and distinguish multiple aesthetics, preferences, and beliefs in theater-making. Analyze contrasting viewpoints on artistic choices, staging techniques, and thematic interpretations. Engage in group discussions and role-playing activities to explore differing perspectives. <p>Session 6: Integrating Conventions and Knowledge</p> <ul style="list-style-type: none"> Integrate conventions and knowledge from different art forms and disciplines into theater productions. Collaborate with classmates to incorporate elements of visual arts, music, literature, and cultural studies into productions. Experiment with interdisciplinary approaches to enhance storytelling and audience engagement. <p>Session 7: Exploring Personal Beliefs and Biases</p> <ul style="list-style-type: none"> Explore how personal beliefs and biases can affect the interpretation of research data applied in theater work. Reflect on individual perspectives and biases that may influence creative decision-making. Discuss strategies for mitigating bias and fostering inclusivity in theater productions.
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<p>explore, and assess drama and theatre work</p> <p>3. 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.</p>		<p>Session 8: Final Productions and Reflection</p> <ul style="list-style-type: none"> ● Produce finalized theater works tailored for specific audiences. ● Present productions to peers, instructors, and invited guests. ● Reflect on the creative process, considering challenges, successes, and lessons learned. ● Discuss the impact of audience-centered theater on cultural understanding and community engagement. <p>Assessment:</p> <ul style="list-style-type: none"> ● Creation and presentation of theater works targeting specific audiences ● Development of detailed supporting evidence and criteria for artistic choices ● Reflection on personal realization about cultural perspectives and understanding ● Participation in debates and discussions on aesthetics, preferences, and beliefs in theater ● Integration of conventions and knowledge from different disciplines into theater productions ● Analysis of personal beliefs and biases affecting the interpretation of research data in theater work <p>Resources:</p> <ul style="list-style-type: none"> ● Examples of theater productions targeted at diverse audiences
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	
<p>SEL/Create</p> <ul style="list-style-type: none"> - (1) Generating and conceptualizing ideas. <p>SEL/Perform</p> <ul style="list-style-type: none"> - (4) Selecting, analyzing, and interpreting work. <p>SEL/Respond</p> <ul style="list-style-type: none"> - (8) Interpreting intent and meaning. <p>SEL/Connect</p>	<p>SEL/Create</p> <p>CONSOLIDATED EU Creative ideas and inspirations can emerge from a variety of sources. Creativity is a life skill that can be developed.</p> <p>CONSOLIDATED EQ How do artists generate creative ideas?</p> <p>SEL/Perform</p> <p>CONSOLIDATED EU Artists make strong choices to effectively convey meaning</p>	

<p>- (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>through their understanding of context and expressive intent.</p> <p>CONSOLIDATED EQ How do artists select repertoire? How does understanding the structure and context of art works inform performance and presentation? How do artists interpret their works?</p> <p>SEL/Respond CONSOLIDATED EU The process of interpreting artistic expression can be achieved through analysis, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ How does understanding an artist’s expressive intent help us comprehend, interpret and personally relate to an artistic work?</p> <p>SEL/Connect CONSOLIDATED EU The recognition of one’s thoughts, feelings and their impact on one’s behavior are</p>	<ul style="list-style-type: none"> ● Research materials on demographic preferences and cultural backgrounds ● Interdisciplinary resources from visual arts, music, literature, and cultural studies (SS) (LA) ● Reflective prompts and discussion guides for exploring personal beliefs and biases <p>Interdisciplinary Connections:</p> <p>Social Studies (SS)</p> <p>Language Arts (LA)</p>
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	<p>integrated to synthesize, make and interpret meaning in artistic works.</p> <p>CONSOLIDATED EQ How does one's feelings and thoughts connect to artistic works?</p>		
<p>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p>Formative Assessments:</p> <ul style="list-style-type: none"> Peer and self-feedback in critical response format 		<p>Benchmarks:</p> <ul style="list-style-type: none"> Rubric evaluations Tests/Quizzes <p>Summative Assessments:</p> <ul style="list-style-type: none"> Performances In-studio showings 	
<p>Differentiated Student Access to Content: Teaching and Learning Resources/Materials</p>			
<p>Core Resources</p>	<p>Alternate Core Resources IEP/504/At-Risk/ESL</p>	<p>ELL Core Resources</p>	<p>Gifted & Talented Core Resources</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</i></p>	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> Allow access to supplemental materials, including use of online bilingual dictionary. Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or 	<ul style="list-style-type: none"> Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.

<p><i>curriculum</i>. Chicago: University of Chicago Press.</p> <p>Eisner, E. (2002). <i>The Educational Imagination 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. & 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>. https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</p>	<ul style="list-style-type: none"> ● Provide access to an individual or classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task. ● Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical therapist, etc.). Many can be borrowed from a student's special education classroom, or the school’s Occupational or Physical Therapists. 	<p>test to their individual needs.</p>	
Supplemental Resources			
<p>Technology:</p> <ul style="list-style-type: none"> ● 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. <p>Other:</p> <ul style="list-style-type: none"> ● N/A 			
Differentiated Student Access to Content: Recommended <i>Strategies & Techniques</i>			

Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<ul style="list-style-type: none"> ● Offer resources to students in a variety of ways to accommodate for multiple learning styles. ● Engage all learners through implementation of various resources including visual, audio, and tactile materials. ● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course. 	<ul style="list-style-type: none"> ● Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. ● Provide alternate presentations of skills and steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc). ● Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed. ● Modify test content and/or format, allowing students additional time and preferential seating as needed, according to 	<ul style="list-style-type: none"> ● Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. ● Provide access to preferred seating, when requested. ● Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> ● Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly. ● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically. ● Propose interest-based extension activities and opportunities for extra credit.

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
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New Jersey Legislative Statutes and Administrative Code
 (place an "X" before each law/statute if/when present within the curriculum map)

Amistad Law: <i>N.J.S.A. 18A 52:16A-88</i>	Holocaust Law: <i>N.J.S.A. 18A:35-28</i>	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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NJSLS CAREER READINESS, LIFE LITERACIES & KEY SKILLS	<i>Disciplinary Concepts:</i> Career Awareness & Planning, Creativity & Innovation, Critical Thinking and Problem-Solving, Technology Literacy	
	<i>Core Ideas:</i>	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.
	<i>Performance Expectation/s:</i>	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

		<p>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.</p>
	Career Readiness, Life Literacies, & Key Skills Practices	
		<p>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.</p>