

Marking Period		Unit Title	Recommended Instructional Days
4		Marking Period 4	45 days
Artistic Process:		Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit	
Anchor Standard: General Knowledge & Skills			
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>Unit Title: Theatre for Diverse Audiences- Crafting Productions with Purpose</p> <p>Unit Overview:</p> <p>This unit will focus on the production of devised or scripted theater works tailored for specific audiences. Students will</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>engage in a creative process to shape productions that resonate with their intended audience, considering cultural perspectives, aesthetic preferences, and personal beliefs. They will develop detailed supporting evidence and criteria to reinforce artistic choices, apply concepts from theater works for personal realization, and debate multiple aesthetics and beliefs. Additionally, students will integrate knowledge from different art forms and disciplines to examine cross-cultural theater works and explore how personal beliefs and biases influence the interpretation of research data.</p> <p>Objectives:</p> <ul style="list-style-type: none">● Produce devised or scripted theater work tailored for a specific audience.● Develop detailed supporting evidence and criteria to reinforce artistic choices.● Apply concepts from theater works for personal realization about cultural perspectives.● Debate and distinguish multiple aesthetics, preferences, and beliefs.● Integrate conventions and knowledge from different art forms and disciplines.● Explore how personal beliefs and biases affect the interpretation of research data.
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Enduring Understanding/s:	Essential Question/s:	Standards: 1.4.12acc.Pr6, 1.4.12acc.Re9, 1.4.12acc.Cn11
<ol style="list-style-type: none"> 1. Theatre artists, through a shared creative experience with an audience, present stories, ideas, and envisioned worlds to explore the human experience. 2. Theatre artists apply criteria to investigate, explore, and assess drama and theatre work 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. 	<ol style="list-style-type: none"> 1. What happens when theatre artists and audiences share creative experiences? 2. How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis? 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>Session 1: Introduction to Audience-Centered Theatre</p> <ul style="list-style-type: none"> ● Discuss the importance of considering the audience in theater production. ● Introduce key concepts and terminology related to audience-centered theater. ● Assign readings and viewings of theater works designed for specific audiences. <p>Session 2: Shaping Productions for Specific Audiences</p> <ul style="list-style-type: none"> ● Analyze characteristics and preferences of target audiences. ● Brainstorm ideas for theater works that resonate with specific audience demographics. ● Begin the creative process of devising or scripting theater works tailored for the chosen audience. <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 works. ● Consider how cultural perspectives and understanding influence artistic decisions.
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></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> <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,</p>	<ul style="list-style-type: none"> ● Discuss the significance of evidence-based decision-making in theater production. <p>Session 4: Applying Concepts for Personal Realization</p> <ul style="list-style-type: none"> ● Apply concepts from theater works to reflect on personal beliefs and cultural perspectives. ● Engage in exercises or discussions to deepen understanding of cultural diversity. ● Reflect on how theater can serve as a platform for personal realization and growth. <p>Session 5: Debating Multiple Aesthetics and Beliefs</p> <ul style="list-style-type: none"> ● Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of theater works. ● Discuss how differing perspectives contribute to the richness of theatrical experiences. ● Reflect on personal aesthetic preferences and how they influence interpretation. <p>Session 6: Integrating Conventions and Knowledge</p> <ul style="list-style-type: none"> ● Integrate conventions and knowledge from different art forms and disciplines to examine cross-cultural theater works.(SS)
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	<p>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> <p>CONSOLIDATED EQ How does one's feelings and thoughts connect to artistic works?</p>	<ul style="list-style-type: none">● Analyze how elements from visual arts, music, literature, and other disciplines are incorporated into theater.● Discuss the importance of interdisciplinary collaboration in theater production. <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 works.● Reflect on personal biases and their impact on artistic choices and interpretations.● Discuss strategies for recognizing and mitigating biases in theater production. <p>Session 8: Final Production and Reflection</p> <ul style="list-style-type: none">● Complete and present devised or scripted theater works tailored for specific audiences.● Reflect on the production process and the effectiveness of the work in meeting the intended audience.● Discuss lessons learned and future considerations for audience-centered theater production. <p>Assessment:</p> <ul style="list-style-type: none">● Participation in class discussions and activities
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		<ul style="list-style-type: none">● Development of detailed supporting evidence and criteria● Reflections on personal realization and cultural understanding● Debate and discussion contributions● Integration of conventions and knowledge from different disciplines● Reflections on personal beliefs and biases● Evaluation of the final production and reflection on the production process <p>Resources:</p> <ul style="list-style-type: none">● Theater works designed for specific audiences● Texts, articles, and videos on audience-centered theater● Research materials on cultural perspectives and understanding● Theater space or access to recording equipment for rehearsals and performances <p>Interdisciplinary Connections:</p> <p>Social Studies (SS)</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 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</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. 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 	<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 test to their individual needs. 	<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>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>	<p>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>		
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Supplemental Resources

Technology:

- Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist.

Other:

- N/A

**Differentiated Student Access to Content:
 Recommended *Strategies & Techniques***

Core Resources	Alternate Core Resources <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. 	<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 	<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. 	<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

<ul style="list-style-type: none"> • 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. 	<p>completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</p> <ul style="list-style-type: none"> • 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 their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments. 	<ul style="list-style-type: none"> • Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<p>opportunities, including grouping gifted students together to push each other academically.</p> <ul style="list-style-type: none"> • Propose interest-based extension activities and opportunities for extra credit.
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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 collaboratively brainstorm ways to solve the problem. Identify possible approaches and resources to execute a plan. Use a variety of types of thinking to solve problems. Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts.
	Career Readiness, Life Literacies, & Key Skills Practices	
	Demonstrate creativity and innovation.	

Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)
Visual and Performing Arts: Theatre II Marking Period 4
Grade:10-12

Dev. Date:
2021-2022

	<p>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>
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