

Marking Period	Unit Title	Recommended Instructional Days
2	Marking Period 2	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
Creating Performing Responding	Standard #: Anchor Standard 1 Description: Generating and conceptualizing ideas. Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work. Standard #: Anchor Standard 8 Description: Interpreting intent and meaning.	
Artistic Practice:	Performance Expectation/s:	
Creating Explore Plan Revise Performing Embody Execute Express Present	HS Proficient 1.1.12prof.Cr1 a. 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	Activity Description: Unit Title: Exploring Movement and Expression through Dance Standards: <ul style="list-style-type: none"> ● 1.1.12prof.Cr1 ● 1.1.12prof.Pr4 ● 1.1.12prof.Re8

<p>Responding Analyze Critique Interpret</p>	<p>choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.</p> <p>b. Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.</p> <p>HS Proficient 1.1.12prof.Pr4</p> <p>a. 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.</p> <p>b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of</p>	<p>Unit Overview:</p> <p>This unit focuses on exploring movement and expression through dance, incorporating a variety of stimuli and dance techniques. Students will develop improvisational and choreographed dance studies, analyze the elements of dance, refine their technical skills, and explore the relationship between dance and climate change.</p> <p>Exploring Movement Sources</p> <ul style="list-style-type: none">● Session 1:<ul style="list-style-type: none">● Introduction to the unit: Overview of the importance of movement sources in dance creation.● Brainstorming session: Students discuss various stimuli (e.g., music, literature, experiences) for sourcing movement.● Session 2:<ul style="list-style-type: none">● Movement exploration: Students experiment with different stimuli to develop improvisational movement studies. Analyze the relationship between the stimuli and the movement created. <p>Analyzing Dance Elements</p> <ul style="list-style-type: none">● Session 3:
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	<p>accompaniment. Integrate breath with metric and kinesthetic phrasing.</p> <p>c. 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).</p> <p>HS Proficient 1.1.12prof.Re8 a. 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.</p>	<ul style="list-style-type: none"> ● Analysis of dance elements: Students analyze the elements of dance (e.g., space, time, energy) to expand their personal movement vocabulary. ● Session 4: <ul style="list-style-type: none"> ● Choreographic workshop: Students create choreographic works using the analyzed dance elements to ascertain new movement possibilities. <p>Developing Technical Skills</p> <ul style="list-style-type: none"> ● Session 5: <ul style="list-style-type: none"> ● Partner and ensemble skills: Students develop partner and ensemble skills, focusing on contrasting level changes and spatial design. ● Session 6: <ul style="list-style-type: none"> ● Rhythmic exploration: Students explore syncopation and accented movements related to different tempi. Integrate breath with metric and kinesthetic phrasing. <p>Refining Performance Techniques</p> <ul style="list-style-type: none"> ● Session 7: <ul style="list-style-type: none"> ● Dynamics and energy: Students practice performing planned and improvised movement
<p>Enduring Understanding/s:</p>	<p>Essential Question/s:</p>	
<p>1. Choreographers use a variety of sources as inspiration and</p>	<p>1. Where do choreographers</p>	

<p>transform concepts and ideas into movement for artistic expression.</p> <p>2. Space, time, and energy are basic elements of dance.</p> <p>3. Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</p>	<p>get ideas for dances?</p> <p>2. How do dancers work with space, time and energy to communicate artistic expression?</p> <p>3. How is dance interpreted?</p>	<p>sequences with variations that demonstrate contrasting dynamics and energy.</p> <ul style="list-style-type: none"> ● Session 8: <ul style="list-style-type: none"> ● Peer feedback: Students provide constructive feedback to their peers on their performance techniques, focusing on clarity, expressiveness, and technical execution. <p>Exploring Dance Forms</p> <ul style="list-style-type: none"> ● Session 9: <ul style="list-style-type: none"> ● Genre exploration: Students distinguish different dance forms and discuss their intent and artistic expression. Discuss how dance techniques and context enhance meaning and support intent. ● Session 10: <ul style="list-style-type: none"> ● Climate change connection: Students explore how dance can be used as a medium to raise awareness about climate change. Create dance studies that incorporate themes related to climate change. <p>Presentation and Reflection</p> <ul style="list-style-type: none"> ● Session 11:
<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) Generate and conceptualize artistic ideas and work. <p>SEL/Perform</p>	<p>SEL/Create</p> <p>CONSOLIDATED EU</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</p>	

<p>- (4) Analyze, interpret & select artistic work for Presentation.</p> <p>SEL/Respond</p> <p>- (8) Interpret intent and meaning in artistic work</p> <p>SEL/Connect</p> <p>- (10) Synthesize and relate knowledge and personal experiences to make art.</p>	<p>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, expressive intent, context and personal experiences.</p> <p>CONSOLIDATED EQ How does understanding an artist's expressive intent help us comprehend, interpret, and</p>	<ul style="list-style-type: none"> • Presentation preparation: Students prepare to present their improvisational and choreographed dance studies to the class. • Session 12: <ul style="list-style-type: none"> • Presentation and reflection: Students present their completed dance studies, followed by a reflection and discussion on the artistic expression, technical execution, and connection to climate change. <p>Assessment:</p> <ul style="list-style-type: none"> • Formative assessments throughout the unit, including observations, discussions, and peer feedback sessions. • Summative assessment based on students' ability to explore movement sources, analyze dance elements, develop technical skills, perform with clarity and expressiveness, and demonstrate an understanding of dance forms and their connection to climate change. <p>Disciplinary connections:</p> <ul style="list-style-type: none"> • Integration of academic skills (e.g., creativity, critical thinking, communication) through movement exploration, analysis, and performance.
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	<p>personally relate to an artistic works.</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"> ● Connection to social-emotional learning by fostering self-expression, empathy, and awareness of global issues such as climate change through dance. ● Incorporation of dance literacy skills to enhance students' ability to analyze and articulate the artistic expression, technical execution, and thematic content of dance works, particularly in relation to climate change.
<p align="center">Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p align="center">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 align="center">Differentiated Student Access to Content: Teaching and Learning Resources/Materials</p>		

Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<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>Freire, P. (1972). <i>Pedagogy of the oppressed</i>. New York: Herder and Herder.</p> <p>Fritha Pengelly M.F.A. (2010) <i>Anatomy for Dance: An Expanded Design</i>, Journal of Dance Education,10:3, 77-82, DOI: 10.1080/15290824.2010.508696</p> <p>Hamilton, L. H. (2008). <i>The Dancer's Way: The New York City Ballet Guide to Mind, Body, and Nutrition</i>. William Morrow Paperbacks.</p> <p>hooks, b., (1994). <i>Teaching to transgress: Education as 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. 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. 	<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>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>Tharp, T. (2006). <i>The Creative Habit: Learn It and Use It for Life.</i> Simon & Schuster.</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 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 opportunities, including

<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>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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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.</i>	X	Standards in Action: <i>Climate Change</i>	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. 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.	

Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)
Visual and Performing Arts: Dance I
Grade:9-12

Dev. Date:
2020-2021
