

Marking Period		Unit Title	Recommended Instructional Days
3		Marking Period 3	45 days
Artistic Process:	Anchor Standard: General Knowledge & Skills	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit	
Creating Performing Connecting	Standard #: Anchor Standard 3 Description: Refining and completing products. Standard #: Anchor Standard 6 Description: Conveying meaning through art. Standard #: Anchor Standard 10 Description: Synthesizing and relating knowledge and personal experiences to make art.		
Artistic Practice:	Performance Expectation/s:		
Creating Explore Plan Revise Performing Embody Execute Express Present	8th 1.1.8.Cr3 a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Explain movement choices and revisions and how they impact the artistic intent. b. Record changes in a dance	Activity Description: Unit Title: Celebrating Diversity Through Dance Unit Description: This unit focuses on celebrating diversity and promoting inclusivity through the art of dance. Students will explore themes of identity, culture, and social justice, using choreography to express the richness of human experience. The unit includes representation of LGBT identities and disabilities, while fostering creativity and empathy through movement.	

<p>Connecting Synthesize Relate</p>	<p>sequence through writing and or drawing (e.g., directions, spatial pathways, relationships) using dance notations symbols, or forms of media technology.</p> <p>8th 1.1.8.Pr6 a. Investigate visualization, motor imagery, and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.</p> <p>b. Apply specific feedback in rehearsal to refine performance accuracy, consistency, and expressiveness. Clarify the execution of complex patterns, sequences and formations.</p> <p>c. Apply feedback to make changes to and adapt movements to the performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer, apply corrections, and document the performance process using dance</p>	<p>Standards:</p> <ul style="list-style-type: none">● 1.1.8.Cr3● 1.1.8.Pr6● 1.1.8.Cn10 <p>Sessions 1-2: Introduction to Diversity in Dance</p> <ul style="list-style-type: none">● Discuss the importance of diversity and inclusion in dance.● Introduce themes of identity, culture, and social justice.● Brainstorm ideas for original dance studies that celebrate diversity. <p>Sessions 3-4: Choreographic Exploration</p> <ul style="list-style-type: none">● Collaboratively develop choreography based on chosen themes.● Use feedback from peers and self-reflection to revise choreography.● Record changes in dance sequences using writing, drawing, or media technology. <p>Sessions 5-6: Rehearsal and Performance Skills</p> <ul style="list-style-type: none">● Investigate visualization, motor imagery, and breath to enhance movement quality.● Rehearse dances to improve performance accuracy, consistency, and expressiveness.
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	<p>and production terminology. Analyze and evaluate the success of a performance.</p> <p>d. Differentiate technical and production elements and terminology to communicate with performers and backstage personnel to enhance the artistic intent of the dances.</p> <p>8th 1.1.8.Cn10</p> <p>a. Explain how the perspectives expressed by the choreographer impacts personal interpretation. Consider how personal background and experiences influence responses to dance works.</p> <p>b. Employ a variety of research methods to inform the development of original dances about global issues, including climate change. Articulate ways the research deepened understanding of the topic and how big ideas are expressed metaphorically through dance.</p>	<ul style="list-style-type: none">● Apply feedback to adapt movements to performance areas and enhance artistic intent. <p>Sessions 7-8: Research and Performance</p> <ul style="list-style-type: none">● Reflect on the role of diversity and inclusion in dance creation.● Perform original dances for peers or school community, celebrating the richness of human experience. <p>Interdisciplinary Connections: This unit integrates dance with Language Arts and Social Studies with emphasis of turning writings into choreographic works and informing student’s dance making with historical context.</p>
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Enduring Understanding/s:	Essential Question/s:	
<ol style="list-style-type: none">1. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.2. Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.3. As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.	<ol style="list-style-type: none">1. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?2. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?3. How does dance deepen our understanding of ourselves, other knowledge, and events around us?	

Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>
<p>SEL/Create</p> <ul style="list-style-type: none"> - (2) Organize and develop artistic ideas and work. <p>SEL/Perform</p> <ul style="list-style-type: none"> - (5) Develop & refine artistic techniques & work for presentation. <p>SEL/Connect</p> <ul style="list-style-type: none"> - (10) Synthesize and relate knowledge and personal experiences to make art. 	<p>SEL/Create</p> <p>CONSOLIDATED EU Artists organize and develop creative ideas by balancing what is known with what is new</p> <p>CONSOLIDATED EQ How do artists make creative decisions?</p> <p>SEL/Perform</p> <p>CONSOLIDATED EU Artists develop personal processes and skills. To express their ideas, artists analyze, evaluate, & refine their presentation/ performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p>CONSOLIDATED EQ How do artists improve the quality of their presentation/performance?</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>		
<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>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</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 	<ul style="list-style-type: none"> Allow access to supplemental materials, including use of online bilingual dictionary. 	<ul style="list-style-type: none"> Connect students to related talent development opportunities, often offered through area colleges, with the

<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>Green Gilbert, A. (2006). <i>Brain-Compatible Dance Education.</i> Human Kinetics.</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>of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.</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. 	<ul style="list-style-type: none"> ● 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. 	<p>assistance of guidance counselors.</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:

<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. 	<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.

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

Dev. Date:
 2020-2021

	<ul style="list-style-type: none"> 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. 		
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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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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

		<p>address it to effectively solve the problem. Collaboration can simplify the work an individual has to do and sometimes produce a better product.</p>
	<i>Performance Expectation/s:</i>	<p>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.</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>	