

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			
Creating Performing Responding	<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 with societal, cultural, and historical context to deepen understanding.</p>		
Artistic Practice:		Performance Expectation/s:	
Creating Explore Plan Revise Performing Embody Execute Express	2nd 1.1.2.Pr6 a. Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill. b. Rehearse a simple dance using full body movement.	<p>Activity Description: Unit Title: Exploring Movement and Expression</p> <p>Unit Overview: In this unit, young students will embark on a journey of self-expression and creativity through dance. They will explore how visualization, motor imagery, and breath can enhance their movement skills and learn to rehearse simple dances using</p>	

<p>Present</p> <p>Responding Analyze Critique Interpret</p>	<p>Demonstrate the ability to recall the sequence and spatial elements.</p> <p>c. Dance for and with others in a designated space identifying a distinct area for audience and performers.</p> <p>d. Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.</p> <p>2nd 1.1.2.Re9 a. Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.</p> <p>2nd 1.1.2.Cn11 a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p>	<p>full-body movement. Students will also have the opportunity to dance with and for others in a designated space, fostering collaboration and teamwork. Additionally, they will experiment with incorporating simple production elements into their dance works, further enhancing their artistic expression.</p> <p>Standards:</p> <p>1.1.2.Pr6 1.1.2.Re9 1.1.2.Cn11</p> <p>Session 1-2: Exploring Body Mechanics</p> <ul style="list-style-type: none"> ● Introduction to visualization, motor imagery, and breath techniques to enhance movement skills. ● Practice recalling movement sequences and spatial elements in simple dance rehearsals. ● Engage in partner and group dances to encourage collaboration and spatial awareness. <p>Session 3-4: Dancing Together</p> <ul style="list-style-type: none"> ● Collaborative rehearsal of group dances, focusing on synchronization and spatial organization. ● Explore the concept of audience and performers, designating specific areas for each during dance performances.
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Enduring Understanding/s:	Essential Question/s:	
<ol style="list-style-type: none"> 1. 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. 2. Criteria for evaluating dance vary across genres, styles, and cultures. 3. Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. 	<ol style="list-style-type: none"> 1. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? 2. What criteria are used to evaluate dance? 3. How does knowing about societal, cultural, historical and community experiences expand dance literacy? 	<ul style="list-style-type: none"> ● Introduce simple hand props and encourage students to incorporate them into their dance routines. <p>Session 5-6: Adding Production Elements</p> <ul style="list-style-type: none"> ● Experiment with using hand props and other simple production elements to enhance dance works. ● Discuss the role of scenery and media projections in creating atmosphere and enhancing storytelling in dance. ● Encourage students to create their own props or scenery to use in their dance performances. <p>Session 7-8: Exploring Dance Diversity</p> <ul style="list-style-type: none"> ● Introduce students to different dance styles and cultures from around the world. ● Observe and analyze dances from various cultural backgrounds, discussing how movements relate to the people and environments in which they were created. ● Create multicultural dance presentations where students showcase movements inspired by different cultures. <p>Assessment:</p> <ul style="list-style-type: none"> ● Observation of students' ability to recall movement sequences and spatial elements during dance rehearsals. ● Peer and self-assessment of collaborative dance performances, focusing on synchronization and spatial awareness.

Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	Interdisciplinary Connections:
<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/Respond</p> <ul style="list-style-type: none"> - (7) Perceive and analyze artistic work. 	<p>SEL/Create 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 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/Respond</p>	<p>Interdisciplinary Connections:</p> <p>This unit will integrate various interdisciplinary connections, including visual arts, language arts, and social studies. Students will use their imaginations to create movements inspired by different themes and environments, explore basic dance terminology through language arts activities, and learn about cultural dances from around the world in social studies.</p>

	<p>CONSOLIDATED EU Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the context(s) of the arts and artistic works</p> <p>CONSOLIDATED EQ How do artists comprehend and process creative experiences in ways that impact one's perception and responses to personal life experiences?</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:

- 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. • 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 K-2)
 Visual and Performing Arts: Dance
 Grade: K-2

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>	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>	<p>Make a list of different types of jobs and describe the skills associated with each job.</p> <p>Demonstrate openness to new ideas and perspectives.</p> <p>Demonstrate originality and inventiveness in work.</p> <p>Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem.</p> <p>Identify possible approaches and resources to execute a plan.</p> <p>Use a variety of types of thinking to solve problems.</p> <p>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.</p> <p>Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>Use technology to enhance productivity, increase collaboration and communicate effectively.</p> <p>Work productively in teams while using cultural/global competence.</p>	