

Marking Period		Unit Title	Recommended Instructional Days
4		Marking Period 4	1 Marking Period
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	Standard #: Anchor Standard 6 Description: Conveying meaning through art. Standard #: Anchor Standard 9 Description: Applying criteria to evaluate products. Standard #: Anchor Standard 11 Description: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.		
Artistic Practice:	Performance Expectation/s:		
Performing Embody Execute Express Present Responding Analyze Critique	HS Accomplished 1.1.12acc.Pr6 a. Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance		
		Activity Description: Sample Dance II Lesson Class: Dance II, 40 minutes Background Information about Lesson: Students would have experience an anatomy lecture in a previous class within this unit incorporating information about the parts of the spine, flexion and extension.	

<p>Interpret</p> <p>Connecting</p> <p>Synthesize</p> <p>Relate</p>	<p>b. Apply rehearsal strategies to refine ensemble skills, performance accuracy, consistency, and expressiveness. Develop personal rehearsal strategies to enhance artistry and achieve performance goals.</p> <p>c. Implement performance strategies to enhance projection. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, cooperation) and model performance etiquette and performance practices during class, rehearsal and performance. Accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.</p> <p>d. Select and organize alone and with others, technical and production elements necessary to fulfill the artistic intent of dance</p>	<p>Prior Knowledge:</p> <p>Students in the class have completed Dance I or have auditioned into this course so all students have had some prior dance training.</p> <p>Objectives:</p> <p>Students will be able to identify the parts of the spine (Cervical, Thoracic, Lumbar, Sacrum, and Coccyx) and apply basic kinesiology principles of flexion and extension of the spine within all exercises in a modern dance technique class.</p> <p>Suggested Activities:</p> <p>Opening (2 minutes)</p> <p>Review the parts of the spine on the classroom skeleton and the principles of flexion and extension with the class.</p> <p>Technique class (38 minutes)</p> <ul style="list-style-type: none"> ● Overall strengthening exercises <ul style="list-style-type: none"> ○ Lunging series, stabilization exercises, core stabilizers, planks, any exercise to get psoas and abs stable ● Understanding curves of the spine <ul style="list-style-type: none"> ○ Roll downs, Flat backs, C-curves ● Tendu, Degage, Rond de Jambe <ul style="list-style-type: none"> ○ Utilizing combre within each to demonstrate flexion and extension while stabilizing the pelvis ● Adagio
---	---	--

	<p>works in alternative performance venues.</p> <p>HS Accomplished 1.1.12acc.Re9 a. Differentiate artistic criteria to determine what makes an effective performance and justify the point of view. Consider content, context, genre, style, and /or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</p> <p>HS Accomplished 1.1.12acc.Cn11 a. Analyze how the role of dance in a global society has influenced various cultures, societies, historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from which the dances originate.</p>	<ul style="list-style-type: none"> ○ Combination focusing on one leg with spine movement for dancers to feel flexion and extension in the spine while balancing ● Across the floor <ul style="list-style-type: none"> ○ Incorporating flexion and extension of the spine in a prance phrase and leg swings ● Phrase <ul style="list-style-type: none"> ○ Embody flexion and extension of the spine within a set large movement combination ● Cool Down <ul style="list-style-type: none"> ○ Bridge Lifts ○ Find neutral spine while laying on the floor
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. 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.3. Dance literacy includes deep knowledge and perspectives about societal, cultural,	<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. How is dance interpreted?3. How does knowing about societal, cultural, historical and community experiences expand dance literacy?	
--	--	--

historical, and community contexts.		
Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	
SEL/Create - (2) Organize and develop artistic ideas and work. SEL/Perform - (5) Develop & refine artistic techniques & work for presentation. SEL/Respond - (7) Perceive and analyze artistic work. SEL/Connect - (10) Synthesize and relate knowledge and personal experiences to make art.	SEL/Create CONSOLIDATED EU Artists organize and develop creative ideas by balancing what is known with what is new CONSOLIDATED EQ How do artists make creative decisions? 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>CONSOLIDATED EQ How do artists improve the quality of their presentation/performance?</p> <p>SEL/Respond 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>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</p>	
--	---	--

	How does one’s feelings and thoughts connect to artistic works?		
Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<u>Formative Assessments:</u> <ul style="list-style-type: none">● Peer and self feedback in critical response format		<u>Benchmarks:</u> <ul style="list-style-type: none">● Rubric evaluations● Tests/Quizzes <u>Summative Assessments:</u> <ul style="list-style-type: none">● Performances● In-studio showings	
Differentiated Student Access to Content: Teaching and Learning Resources/Materials			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press. Eisner, E. (2002). <i>The Educational Imagination 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i> . NY: Routledge. Freire, P. (1972). <i>Pedagogy of the oppressed</i> . New York: Herder and Herder.	<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	<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>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>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> <p>Woodson, C. (2005). <i>Beginning. Of, The Mis-Education of the Negro</i> (1-87). Mineola, NY: Dover Publications Inc.</p>	<ul style="list-style-type: none"> ● 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 student's special education classroom, or the school's Occupational or Physical Therapists. 		
<p align="center">Supplemental Resources</p>			
<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 			
<p align="center">Differentiated Student Access to Content: Recommended Strategies & Techniques</p>			

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.

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

Dev. Date:
 2020-2021

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
--	--	--	--

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

Standard 9

12 Career Ready Practices

- ☒ CRP1. Act as a responsible and contributing citizen and employee.
- ☒ CRP2. Apply appropriate academic and technical skills.
- ☒ CRP3. Attend to personal health and financial well-being.
- ☒ CRP4. Communicate clearly and effectively and with reason.
- ☒ CRP5. Consider the environmental, social and economic impacts of decisions.
- ☒ CRP6. Demonstrate creativity and innovation.
- ☒ CRP7. Employ valid and reliable research strategies.
- ☒ CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- ☒ CRP9. Model integrity, ethical leadership and effective management.
- ☒ CRP10. Plan education and career paths aligned to personal goals.
- ☒ CRP11. Use technology to enhance productivity.
- ☒ CRP12. Work productively in teams while using cultural global competence.

9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION	
Content Area: 21st Century Life and Careers	
Strand C: Career Preparation	
Number:	Standard Statement:
9.2.12.C.1	Review career goals and determine steps necessary for attainment.
9.2.12.C.2	Modify Personalized Student Learning Plans to support declared career goals.
9.2.12.C.3	Identify transferable career skills and design alternate career plans.
9.2.12.C.4	Analyze how economic conditions and societal changes influence employment trends and future education.
9.2.12.C.5	Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
9.2.12.C.6	Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
9.2.12.C.7	Examine the professional, legal, and ethical responsibilities for both employers and employees in the global workplace.
9.2.12.C.8	Assess the impact of litigation and court decisions on employment laws and practices.

9.2.12.C.9	Analyze the correlation between personal and financial behavior and employability.
------------	--

9.3 CAREER & TECHNICAL EDUCATION (CTE)	
Content Area: Standard 9.3 Career and Technical Education	
Strand: Arts, A/V Technology & COmmunications Career Cluster	
Number:	Standard Statement:
9.3.12.AR-PRE.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRE.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRE.3	Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.
9.3.12.AR-PRE.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRE.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRE.6	Create stage, film, television or electronic media scripts in a variety of traditional and current formats.
9.3.12.AR-PRE.7	Describe how technology and technical support enhance performing arts

	productions.
9.3.12.AR-PRE.8	Analyze all facets of stage and performing arts production management.