

Marking Period		Unit Title	Recommended Instructional Days
2		Marking Period 2	1 Marking Period
<b>Artistic Process:</b>	<b>Anchor Standard: General Knowledge &amp; Skills</b>	<b>Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSLS-VPA within Unit</b>	
Creating Performing Responding	<b>Standard #:</b> Anchor Standard 1 <b>Description:</b> Generating and conceptualizing ideas.  <b>Standard #:</b> Anchor Standard 4 <b>Description:</b> Selecting, analyzing, and interpreting work.  <b>Standard #:</b> Anchor Standard 8 <b>Description:</b> Interpreting intent and meaning.		
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>		
<b>Creating</b> Explore Plan Revise  <b>Performing</b> Embody Execute Express Present	<b>HS Advanced</b> 1.1.12adv.Cr1 a. Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice, and communicate artistic intent.	<b>Activity Description:</b> <b>Sample Advanced Dance Lesson</b>  <b>Class:</b> Advanced Dance, 80 minutes  <b>Background Information about Lesson:</b> Students are in preparation for an upcoming performance. The performance will consist of pieces they have created (solo and group work) and the work of guest choreographers who have been hired to come set a piece on them. The students have already worked with the	

<p><b>Responding</b>  Analyze  Critique  Interpret</p>	<p>b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.</p> <p><b>HS Advanced</b>  1.1.12adv.Pr4</p> <p>a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p> <p>b. Modulate time factors for artistic interest and expressive acuity. Apply multiple and complex rhythms (e.g., contrapuntal and/or polyrhythmic). Work with and</p>	<p>choreographer/learned the choreography and in this lesson they are in the final stages of cleaning the piece where they define the effort qualities within the movement.</p> <p><b>Prior Knowledge:</b>  Students in this course have had at least 3 years of dance training. They have studied Laban Movement Analysis and have experience using Laban's Movement Efforts to apply nuance and intention to their movement through improvisation and other choreographed works.</p> <p><b>Objectives:</b>  Students will be able to apply teacher and self-given Laban Movement Effort direction to clarify quality and nuance in their movement.</p> <p><b>Suggested Activities:</b>  Review (2 minutes)</p> <ul style="list-style-type: none"> <li>● Laban's 8 Effort Actions</li> </ul> <p>Warm-up while defining the efforts given to each exercise (38 minutes)</p> <ul style="list-style-type: none"> <li>● Overall strengthening exercises (Punch) <ul style="list-style-type: none"> <li>○ Jogging, lunging series, stabilization exercises, core stabilizers, planks</li> </ul> </li> <li>● Center exercises <ul style="list-style-type: none"> <li>· Roll downs (Glide)</li> <li>· Flat backs (Press)</li> <li>· C-curves (Press)</li> </ul> </li> </ul>
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	<p>against rhythm of accompaniment or sound environments.</p> <p>c. Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.</p> <p><b>HS Advanced</b>          1.1.12adv.Re8          a. Analyze and interpret how the elements of dance, execution of dance movements, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.</p>	<ul style="list-style-type: none"> <li>○ Tendu (Dab)</li> <li>○ Degage (Dab)</li> <li>○ Rond de Jambe (Float)</li> <li>● Across the Floor             <ul style="list-style-type: none"> <li>○ Leg Swings (Flick)</li> <li>○ Prance (Punch)</li> <li>○ Battements (Dab)</li> </ul> </li> </ul> <p>*Throughout the warm-up some exercises are repeated with an opposite effort quality so students can understand how to apply a different quality to the same movement.</p> <p>Repertory Rehearsal (38 minutes)</p> <ul style="list-style-type: none"> <li>● Students run a piece they have learned from a guest artist for an upcoming performance.</li> <li>● Teacher identifies a section of the piece that needs clarification in the quality and/or movement sequences.</li> <li>● Students go through the movement in that section of the piece clarifying what each move is and the Laban Effort Action so they can perform it with the same technical execution and quality.</li> <li>● Students run the piece again while teacher records their run on video.</li> <li>● Students watch the video and are instructed to look for moments where movement quality can be defined further using Laban Effort Actions.</li> <li>● Students work on the parts of the piece they feel needed clarification.</li> </ul>
<b>Enduring Understanding/s:</b>	<b>Essential Question/s:</b>	
1. Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	1. Where do choreographers get ideas for dances?	

<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>2. How do dancers work with space, time and energy to communicate artistic expression?</p> <p>3. How is dance interpreted?</p>	<p>Closure (2 minutes)</p> <ul style="list-style-type: none"> <li>Teacher asks students the following questions:</li> <li>What changed for you in the piece from the first run to the most recent run?</li> <li>What has become clearer for you in the movement?</li> </ul>
<p><b>Social and Emotional Learning:</b>  <i>Competencies</i></p>	<p><b>Social and Emotional Learning:</b>  <i>Sub-Competencies</i></p>	
<p>SEL/Create</p> <ul style="list-style-type: none"> <li>(1) Generate and conceptualize artistic ideas and work.</li> </ul> <p>SEL/Perform</p> <ul style="list-style-type: none"> <li>(4) 4 Analyze, interpret &amp; select artistic work for Presentation.</li> </ul> <p>SEL/Respond</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>How do artists generate creative ideas?</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>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 personally relate to an artistic works.</p> <p>SEL/Connect</p>	
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	<p>CONSOLIDATED EU</p> <p>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> <p>How does one’s feelings and thoughts connect to artistic works?</p>		
<p><b>Assessments (Formative)</b></p> <p><i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p><b>Assessments (Summative)</b></p> <p><i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>	
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"><li>• Peer and self feedback in critical response format</li></ul>		<p><b>Benchmarks:</b></p> <ul style="list-style-type: none"><li>• Rubric evaluations</li><li>• Tests/Quizzes</li></ul> <p><b>Summative Assessments:</b></p> <ul style="list-style-type: none"><li>• Performances</li><li>• In-studio showings</li></ul>	
<p><b>Differentiated Student Access to Content:</b></p> <p><b>Teaching and Learning Resources/Materials</b></p>			
<p><b>Core Resources</b></p>	<p><b>Alternate Core Resources</b></p> <p><b><i>IEP/504/At-Risk/ESL</i></b></p>	<p><b>ELL Core Resources</b></p>	<p><b>Gifted &amp; Talented Core Resources</b></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 3<sup>rd</sup> ed.</i> Upper Saddle</p>	<ul style="list-style-type: none"><li>• 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</li></ul>	<ul style="list-style-type: none"><li>• Allow access to supplemental materials, including use of online bilingual dictionary.</li><li>• Meet with an ELL trained or inclusion teacher prior to</li></ul>	<ul style="list-style-type: none"><li>• Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.</li></ul>

<p>River, NJ: Prentice Hall</p> <p>Flinders, J. &amp; 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: <a href="https://doi.org/10.1080/15290824.2010.508696">10.1080/15290824.2010.508696</a></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>. <a href="https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf">https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</a></p> <p>Woodson, C. (2005). <i>Beginning Of, The Mis-Education of the Negro</i> (1-87). Mineola, NY: Dover Publications Inc.</p>	<p>special needs, as well as to discuss whether or not homework is appropriate.</p> <ul style="list-style-type: none"> <li>● 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.</li> <li>● 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.</li> </ul>	<p>initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</p>	
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Supplemental Resources			
<b>Technology:</b> <ul style="list-style-type: none"> <li>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.</li> </ul> <b>Other:</b> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
Differentiated Student Access to Content: Recommended <i>Strategies &amp; 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"> <li>Offer resources to students in a variety of ways to accommodate for multiple learning styles.</li> <li>Engage all learners through implementation of various resources including visual, audio, and tactile materials.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners.</li> <li>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).</li> <li>Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into</li> </ul>	<ul style="list-style-type: none"> <li>Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified.</li> <li>Provide access to preferred seating, when requested.</li> <li>Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<ul style="list-style-type: none"> <li>Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.</li> <li>Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.</li> <li>Propose interest-based extension activities and opportunities for extra credit.</li> </ul>

Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)  
 Visual and Performing Arts: Advanced Dance Marking Period 2  
 Grade:9-12

Dev. Date:  
 2020-2021

	<p>shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>		
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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>
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<b>Standard 9</b>	
<b>12 Career Ready Practices</b>	<p><input checked="" type="checkbox"/> CRP1. Act as a responsible and contributing citizen and employee.</p> <p><input checked="" type="checkbox"/> CRP2. Apply appropriate academic and technical skills.</p> <p><input checked="" type="checkbox"/> CRP3. Attend to personal health and financial well-being.</p> <p><input checked="" type="checkbox"/> CRP4. Communicate clearly and effectively and with reason.</p> <p><input checked="" type="checkbox"/> CRP5. Consider the environmental, social and economic impacts of</p>

	<p>decisions.</p> <p><input checked="" type="checkbox"/> CRP6. Demonstrate creativity and innovation.</p> <p><input checked="" type="checkbox"/> CRP7. Employ valid and reliable research strategies.</p> <p><input checked="" type="checkbox"/> CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p><input checked="" type="checkbox"/> CRP9. Model integrity, ethical leadership and effective management.</p> <p><input checked="" type="checkbox"/> CRP10. Plan education and career paths aligned to personal goals.</p> <p><input checked="" type="checkbox"/> CRP11. Use technology to enhance productivity.</p> <p><input checked="" type="checkbox"/> CRP12. Work productively in teams while using cultural global competence.</p>
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<b>9.2 CAREER AWARENESS, EXPLORATION, AND PREPARATION</b>	
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.

<b>9.3 CAREER &amp; TECHNICAL EDUCATION (CTE)</b>	
Content Area: Standard 9.3 Career and Technical Education	
Strand: Arts, A/V Technology & COmmunications Career Cluster	
Number:	Standard Statement:
9.3.12.AR-PRF.1	Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.
9.3.12.AR-PRF.2	Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.
9.3.12.AR-PRF.3	Perform a varied repertoire of vocal and/or instrumental music representing

	diverse styles, cultures and historical periods.
9.3.12.AR-PRF.4	Demonstrate knowledge of music theory.
9.3.12.AR-PRF.5	Explain key issues affecting the creation of characters, acting skills and roles.
9.3.12.AR-PRF.6	Create stage, film, television or electronic media scripts in a variety of traditional and current formats.
9.3.12.AR-PRF.7	Describe how technology and technical support enhance performing arts productions.
9.3.12.AR-PRF.8	Analyze all facets of stage and performing arts production management.