

Marking Period		Unit Title	Recommended Instructional Days
1		Marking Period 1	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 2 <b>Description:</b> Organizing and developing ideas.  <b>Standard #:</b> Anchor Standard 5 <b>Description:</b> Developing and refining techniques and models or steps needed to create products.  <b>Standard #:</b> Anchor Standard 7 <b>Description:</b> Perceiving and analyzing products.		
<b>Artistic Practice:</b>	<b>Performance Expectation/s:</b>		
<b>Creating</b> Explore Plan Revise  <b>Performing</b> Embody Execute Express	<b>HS Advanced</b> 1.1.12adv.Cr2 a. Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic	<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	

<p>Present</p> <p><b>Responding</b></p> <p>Analyze          Critique          Interpret</p>	<p>choices and explain how they are used to intensify artistic intent.</p> <p>b. Develop artistic statements that reflect personal aesthetics of self-generated dance studies.</p> <p><b>HS Advanced</b>          1.1.12adv.Pr5</p> <p>a. Develop and implement healthful strategies for nutrition, injury prevention and psychological wellness related to dance activities and everyday life.</p> <p>b. Examine the muscular-skeletal system (e.g., attachments, origin, function) and manipulate kinesthetic principles to enhance technical execution of dance movements</p> <p>c. Adjust oppositional pulls/tensions of the body while moving through vertical, off-center, and non-vertical alignment. Maintain optimal alignment preceding and following floor and air patterns. Modulate the placement and</p>	<p>come set a piece on them. The students have already worked with the 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> </ul> </li> </ul>
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	<p>shifting of energy in the body.</p> <p>d. Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.</p> <p>e. Articulate clarity of codified movement and intention through the execution of prescribed vocabulary and techniques within styles/genres.</p> <p><b>HS Advanced</b>  1.1.12adv.Re7</p> <p>a. Use genre-specific dance terminology to analyze dance works from a variety of dance genres and reflecting recurring patterns of movement and their relationships in well-structured and meaningful choreography.</p> <p>b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, and/or cultural movement practices. Use genrespecific dance terminology.</p>	<ul style="list-style-type: none"> <li>· C-curves (Press) <ul style="list-style-type: none"> <li>○ Tendu (Dab)</li> <li>○ Degage (Dab)</li> <li>○ Rond de Jambe (Float)</li> </ul> </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>
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Enduring Understanding/s:	Essential Question/s:	
<ol style="list-style-type: none"> <li>1. The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</li> <li>2. The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.</li> <li>3. Dance is perceived and analyzed to comprehend its meaning.</li> </ol>	<ol style="list-style-type: none"> <li>1. What influences choice-making in creating choreography?</li> <li>2. How is the body used as an instrument for technical and artistic expression?</li> <li>3. How is a dance understood?</li> </ol>	<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>
<b>Social and Emotional Learning:</b> <i>Competencies</i>	<b>Social and Emotional Learning:</b> <i>Sub-Competencies</i>	
SEL/Create - (2) Organize and develop artistic ideas and work.	SEL/Create CONSOLIDATED EU	

<p>SEL/Perform</p> <ul style="list-style-type: none"> <li>- (5) Develop &amp; refine artistic techniques &amp; work for presentation.</li> </ul> <p>SEL/Respond</p> <ul style="list-style-type: none"> <li>- (7) Perceive and analyze artistic work.</li> </ul> <p>SEL/Connect</p> <ul style="list-style-type: none"> <li>- (10) Synthesize and relate knowledge and personal experiences to make art.</li> </ul>	<p>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, &amp; 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        CONSOLIDATED EU        Artists reflect, understand and appreciate the impact of the arts processes and the analysis of the</p>	
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	<p>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 How does one's feelings and thoughts connect to artistic works?</p>	
<p><b>Assessments (Formative)</b> <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>	<p><b>Assessments (Summative)</b> <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>	
Differentiated Student Access to Content: Teaching and Learning <i>Resources/Materials</i>			
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 3<sup>rd</sup> ed</i>. Upper Saddle 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>	<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 special needs, as well as to discuss whether or not homework is appropriate.</li><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</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 initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.</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>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>borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists.</p>		
<p align="center"><b>Supplemental Resources</b></p>			
<p><b>Technology:</b></p> <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> <p><b>Other:</b></p> <ul style="list-style-type: none"> <li>N/A</li> </ul>			
<p align="center"><b>Differentiated Student Access to Content:  Recommended <i>Strategies &amp; Techniques</i></b></p>			
<p align="center"><b>Core Resources</b></p>	<p align="center"><b>Alternate Core Resources  IEP/504/At-Risk/ESL</b></p>	<p align="center"><b>ELL Core Resources</b></p>	<p align="center"><b>Gifted &amp; Talented Core</b></p>
<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> </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</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> </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</li> </ul>



Content Area: Visual & Performing Arts (NJSLS-VPA 9-12)  
Visual and Performing Arts: Advanced Dance Marking Period 1  
Grade:9-12

Dev. Date:  
2020-2021

<ul style="list-style-type: none"> <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>	<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"> <li>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.</li> <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>	<ul style="list-style-type: none"> <li>Check often for understanding, and review as needed, providing oral and visual prompts when necessary.</li> </ul>	<p>opportunities, including grouping gifted students together to push each other academically.</p> <ul style="list-style-type: none"> <li>Propose interest-based extension activities and opportunities for extra credit.</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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## 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-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.