

Westfield Public Schools
Dance Curriculum K-12
Unit 1

Stage 1: Desired Results

Unit Title: Unit 1 – Creativity and Performance
Grade Level: K-2
Length/Timing of Unit: 4 Weeks

New Jersey Student Learning Standards (NJSLS)

1.3.2.A.1 Create and perform planned and improvised movement sequences using the [elements of dance](#), with and without musical accompaniment, to communicate meaning around a variety of themes.

1.3.2.A.2 Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.

1.3.2.A.3 Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.

1.3.2.A.4 Create and perform original movement sequences alone and with a partner using [locomotor and non-locomotor movements](#) at various levels in space.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

B. Critique Methodologies

1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.

For more on standards visit: New Jersey Student Learning Standards for [Visual and Performing Arts](#)

Interdisciplinary Connections:

ELA - NJSL/ELA:

NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Social Studies:

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Integration of 21st Century Standards NJSL 9:

9.2.4.A.1: Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.

9.2.4.A.3: Investigate both traditional and nontraditional careers and related information to personal likes and dislikes.

9.1.4.E.1: Determine factors that influence consumer decisions related to money

9.1.8.E.4 Prioritize personal wants and needs when making purchases

Integration of Technology Standards NJSL 8:

8.1.2.A.1: Identify the basic features of a digital device and explain its purpose.

8.1.2.E.1: Use digital tools and online resources to explore a problem or issue.

8.1.2.B.1: Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Core Instructional/supplemental materials:

Teaching Dance

<https://www.thepecialist.com/dance2/>

Locomotor Skills with Locomotion Dance

<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ>

Shake it Senora

<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ>

The Funky Chipmunk Dance

http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ

The Snowflake Dance

<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ>

Blueprint Dance: Teaching Dance to Diverse Learners (PreK-12)

<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>

Accommodations and Modifications:

Students with Disabilities/Students with 504 Plans: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can full participate in the standards associated with this Dance curriculum.

English Language Learners: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA -

https://www.wida.us/standards/CAN_DOs/

This particular unit has limited language barriers due to the physical nature of the curriculum.

Students at risk of school failure: Formative and summative data will be used to monitor student success at first signs of failure student work will be reviewed to determine support this may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography.

****See extended Differentiation/Accommodations/Modifications in Appendix A.***

Understandings:

Students will:

- Develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance. Music can be used as a choice and personal and group spatial relationships should be explored
- Demonstrate a variety of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and energy.
- Will be able to identify and judge the differences between pedestrian movements and formal training in dance.
- Demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements.
- Express constructive criticism to communicate useful evaluation of both personal work and the work of others.

Essential Questions:

Students will keep considering...

1. How can the elements of dance be used to express content, emotions, and personal expression?
2. How can improvisation of movement communicate content emotions and personal expression?
3. How is dance different from other forms of movement?
4. How can criticism of aesthetic expression improve an individual's ability to communicate through the arts.

Stage 2: Evidence

Assessment(s):

A final benchmark assessment will be given that can be used to measure success with this unit. Additional performance assessments will be developed or chosen by teachers at the classroom level.

Other Evidence:

Formative and Summative Assessments will be used for each activity outlined for each lesson. Homework, classwork and exit materials will all be used as data to assess student learning. Appropriate adjustments will be made to instruction based on data related to student learning. Examples of student assignments are found in the Student Task folders for each unit.

Assessment Resources:

Arts Achieve

<http://www.artsachieve.org/dance-performance-assessment/>

Arts Assessment for Learning

<http://artsassessmentforlearning.org/dance/>

Dance Curriculum K-2 Unit 2

Stage 1: Desired Results

Unit Title: Unit 2 – History and Critique of Dance

Grade Level: K-2

Length/Timing of Unit 4 Weeks

New Jersey Student Learning Standards (NJSLS)

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

NOTE: By the end of [grade 2](#), all students progress toward [BASIC LITERACY](#) in the following content knowledge and skills in DANCE.

1.2.2.A.1 Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.

1.2.2.A.2 Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

NOTE: By the end of [grade 2](#), all students progress toward [BASIC LITERACY](#) in the following content knowledge and skills in DANCE.

1.4.2.A.1 Identify aesthetic qualities of [exemplary works](#) of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).

1.4.2.A.2 Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.

- 1.4.2.A.3** Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
- 1.4.2.A.4** Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
- 1.4.2.B.1** Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
- 1.4.2.B.2** Apply the principles of positive critique in giving and receiving responses to performances.
- 1.4.2.B.3** Recognize the making subject or theme in works of dance, music, theatre, and visual art.
- For more on standards visit: New Jersey Student Learning Standards for [Visual and Performing Arts](#)

Accommodations and Modifications:

Students with Disabilities/Students with 504 Plans: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can full participate in the standards associated with this Dance curriculum.

English Language Learners: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

This particular unit has limited language barriers due to the physical nature of the curriculum.

Students at risk of school failure: Formative and summative data will be used to monitor student success at first signs of failure student work will be reviewed to determine support this may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography.

***See extended Differentiation/Accommodations/Modifications in Appendix A.**

Interdisciplinary Connections:

ELA - NJSLS/ELA:

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Social Studies:

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Integration of 21st Century Standards NJSLS 9:

9.2.4.A.1: Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.

9.2.4.A.3: Investigate both traditional and nontraditional careers and related information to personal likes and dislikes.

9.1.4.E.1: Determine factors that influence consumer decisions related to money

9.1.8.E.4 Prioritize personal wants and needs when making purchases

Integration of Technology Standards NJSLS 8:

8.1.2.A.1: Identify the basic features of a digital device and explain its purpose.

8.1.2.E.1: Use digital tools and online resources to explore a problem or issue.

8.1.2.B.1: Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Core Instructional/supplemental materials:

A Mini History of Dance: <http://dancersgroup.org/2009/12/a-mini-history-of-dance-education/>

Teaching Dance History “White Paper” <http://www.danceheritage.org/teachingdancehistory.pdf>

History of Dance Part 1: <https://educationcloset.com/2015/04/06/supporting-history-class-through-the-history-of-dance-part-i/>

Responding to Dance

<https://www.ket.org/education/resources/responding-to-dance/>

<p>Understandings: Students will:</p> <ul style="list-style-type: none"> ● Will compare how dance from diverse cultures and historical eras have common characteristics and themes. ● Will identify what societal values or beliefs are expressed in dance. ● How dancers use movement to express artistic concerns such as human emotion, culture, gender. ● Judge aesthetic qualities of dance and recognize patterns of movement and reflections in nature. ● Construct criticism based on observable criteria ● Recognize clues that explain the artist's intent 	<p>Essential Questions: <i>Students will keep considering...</i></p> <ol style="list-style-type: none"> 1. How is cultural expression represented in dance? 2. How do societal value affect artistic choice? 3. What determines aesthetic quality? 4. How can criticism improve artistic quality?
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<h2>Stage 2: Evidence</h2>
<p>Assessment(s):</p>
<p>A final benchmark assessment will be given that can be used to measure success with this unit. Additional performance assessments will be developed or chosen by teachers at the classroom level.</p>
<p>Other Evidence:</p>
<p>Formative and Summative Assessments will be used for each activity outlined for each lesson. Homework, classwork and exit materials will all be used as data to assess student learning. Appropriate adjustments will be made to instruction based on data relate to student learning. Examples of student assignments are found in the Student Task folders for each unit.</p> <p>Assessment Resources:</p> <p>Arts Achieve http://www.artsachieve.org/dance-performance-assessment/</p> <p>Arts Assessment for Learning http://artsassessmentforlearning.org/dance/</p>

Dance Curriculum Grades 3-5 Unit 1

Stage 1: Desired Results

Unit Title: Unit 1 – Creativity and Performance

Grade Level: 3-5

Length/Timing of Unit: 4 Weeks

New Jersey Student Learning Standards (NJSLS)

1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

NOTE: By the end of [grade 5](#), all students progress toward [BASIC LITERACY](#) in the following content knowledge and skills in DANCE.

1.1.5.A.1 Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic [choreographic structures](#) in various dance works.

1.1.5.A.2 Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.

1.1.5.A.3 Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.

1.1.5.A.4 Differentiate contrasting and complementary shapes, shared weight centers, body parts, [body patterning](#), [balance](#), and range of motion in compositions and performances.

1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

NOTE: By the end of [grade 5](#), all students progress toward [BASIC LITERACY](#) in the following content knowledge and skills in DANCE.

1.3.5.A.1 Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.

1.3.5.A.2 Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.

1.3.5.A.3 Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.

1.3.5.A.4 Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.

1.3.5.A.5 Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

NOTE: By the end of [grade 5](#), all students demonstrate [BASIC LITERACY](#) in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.

A. Aesthetic Responses

1.4.5.A.1 Employ basic, [discipline-specific arts terminology](#) to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

B. Critique Methodologies

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self- assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

For more on standards visit: New Jersey Student Learning Standards for [Visual and Performing Arts](#)

Accommodations and Modifications:

Students with Disabilities/Students with 504 Plans: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Dance curriculum.

English Language Learners: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/
This particular unit has limited language barriers due to the physical nature of the curriculum.

Students at risk of school failure: Formative and summative data will be used to monitor student success at first signs of failure student work will be reviewed to determine support this may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography.

***See extended Differentiation/Accommodations/Modifications in Appendix A.**

Interdisciplinary Connections:

ELA - NJSL/ELA:

NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
NJLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Social Studies:

6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Integration of 21st Century Standards NJSL 9:

9.2.4.A.1: Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.

9.2.4.A.3: Investigate both traditional and nontraditional careers and related information to personal likes and dislikes.

9.1.4.E.1: Determine factors that influence consumer decisions related to money

9.1.8.E.4 Prioritize personal wants and needs when making purchases

Integration of Technology Standards NJSL 8:

8.1.2.A.1: Identify the basic features of a digital device and explain its purpose.

8.1.2.E.1: Use digital tools and online resources to explore a problem or issue.

8.1.2.B.1: Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP11. Use technology to enhance productivity.

Core Instructional/supplemental materials:**Teaching Dance**

<https://www.thepespecialist.com/dance2/>

Locomotor Skills with Locomotion Dance

<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ>

Shake it Senora

<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ>

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http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ

The Snowflake Dance

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Blueprint Dance: Teaching Dance to Diverse Learners (PreK-12)

<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>

<https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder>

<https://www.louisianabelieves.com/resources/library/k-12-arts-resources>

<https://achieve.lausd.net/Page/6769>

Understandings:

Students will know that:

- Basic choreographed structures employ the [elements of dance](#).
- Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.
- Musical and non-musical forms of sound can affect meaning in choreography and improvisation.
- Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., [genres](#), [mediums](#), messages, themes).
- [Formalism](#) in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
- Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between

Essential Questions:

Students will keep considering...

1. How can the elements of dance be used to express content, emotions, and personal expression?
2. How can improvisation of movement communicate content emotions and personal expression?
3. How is dance different from other forms of movement?
4. How can criticism of aesthetic expression improve an individual's ability to communicate through the arts.

<p>compositional design and genre provides the foundation for making value judgments about the arts.</p> <ul style="list-style-type: none"> ● Develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance. Music can be used as a choice and personal and group spatial relationships should be explored ● Demonstrate a variety of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and energy. ● Will be able to identify and judge the differences between pedestrian movements and formal training in dance. ● Demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements. ● Express constructive criticism to communicate useful evaluation of both personal work and the work of others. 	
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<h2>Stage 2: Evidence</h2>
<p>Assessments:</p>
<p>A final benchmark assessment will be given that can be used to measure success with this unit. Additional performance assessments will be developed or chosen by teachers at the classroom level.</p>
<p>Other Evidence:</p>
<p>Formative and Summative Assessments will be used for each activity outlined for each lesson. Homework, classwork and exit materials will all be used as data to assess student learning. Appropriate adjustments will be made to instruction based on data relate to student learning. Examples of student assignments are found in the Student Task folders for each unit.</p>

Assessment Resources:

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Dance Curriculum Grades 3-5 Unit 2

Stage 1: Desired Results

Unit Title: Unit 2 – History and Critique of Dance

Grade Level: 3-5

Length/Timing of Unit: 4 Weeks

New Jersey Student Learning Standards (NJSLS)

1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures

By the end of [grade 5](#), all students demonstrate [BASIC LITERACY](#) in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.

1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs

1.2.5.A.2 Relate common artistic elements that define distinctive [art genres](#) in dance, music, theatre, and visual art

1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history

NOTE: By the end of [grade 5](#), all students demonstrate [BASIC LITERACY](#) in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.

A. Aesthetic Responses

1.4.5.A.1 Employ basic, [discipline-specific arts terminology](#) to categorize works of dance, music, theatre, and visual art according to established classifications.

1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.

1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).

B. Critique Methodologies

1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.

1.4.5.B.2 Use evaluative tools, such as rubrics, for self- assessment and to appraise the objectivity of critiques by peers.

1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

For more on standards visit: New Jersey Student Learning Standards for [Visual and Performing Arts](#)

Accommodations and Modifications:

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Interdisciplinary Connections:

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NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

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9.2.4.A.1: Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.

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8.1.2.E.1: Use digital tools and online resources to explore a problem or issue.

8.1.2.B.1: Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

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<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>

<https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder>

<https://www.louisianabelieves.com/resources/library/k-12-arts-resources>

<https://achieve.lausd.net/Page/6769>

Understandings:

Students will know that:

- Basic choreographed structures employ the [elements of dance](#).
- Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.
- Musical and non-musical forms of sound can affect meaning in choreography and improvisation.
- Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., [genres](#), [mediums](#), messages, themes).
- [Formalism](#) in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
- Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and [genre](#) provides the foundation for making value judgments about the arts.
- Develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance. Music can be used as a choice and personal and group spatial relationships should be explored
- Demonstrate a variety of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and energy.
- Will be able to identify and judge the differences between pedestrian movements and formal training in dance.

Essential Questions:

Students will keep considering...

1. How can the elements of dance be used to express content, emotions, and personal expression?
2. How can improvisation of movement communicate content emotions and personal expression?
3. How is dance different from other forms of movement?
4. How can criticism of aesthetic expression improve an individual's ability to communicate through the arts.

- Demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements.
- Express constructive criticism to communicate useful evaluation of both personal work and the work of others.

Stage 2: Evidence

Assessment(s):

A final benchmark assessment will be given that can be used to measure success with this unit. Additional performance assessments will be developed or chosen by teachers at the classroom level.

Other Evidence:

Formative and Summative Assessments will be used for each activity outlined for each lesson. Homework, classwork and exit materials will all be used as data to assess student learning. Appropriate adjustments will be made to instruction based on data relate to student learning. Examples of student assignments are found in the Student Task folders for each unit.

Assessment Resources:

Arts Achieve

<http://www.artsachieve.org/dance-performance-assessment/>

Arts Assessment for Learning

<http://artsassessmentforlearning.org/dance/>

Dance Curriculum Grades 6-8

Standard	Grade Level Expectations (GLE)
1. Create	1. Integrate a variety of isolated and coordinated movements in dance compositions and performances. - 1.1.8.A.4
	2. Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies. - 1.2.8.A.1
	3. Create a dance with peers, demonstrating the ability to understand and use choreographic structures such as ABA, theme and variation, canon, call and response, counterpoint. - 1.3.8.A.3
	4. Create a multimedia presentation comparing and contrasting past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures. - 1.2.8.A.2
2. Perform	1. In dance performances, integrate isolated and coordinated movements, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion. - 1.1.8.A.4
	2. Students perform, demonstrating the ability to recall and reproduce complex movement phrases and spatial formations. - 1.1.8.A.4
	3. Perform independently and in groups with appropriate expressive qualities. - 1.3.8.B.2
3. Critically Respond	1. Examine how dance compositions are influenced by various social themes and arts media. - 1.1.8.A.3
	2. Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative. - 1.1.8.A.1
	3. Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships. - 1.1.8.A.2
	4. Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. - 1.1.8.D.1

	5. Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages. - 1.1.8.D.2
	6. Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures. - 1.2.8.A.2
	7. Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts. - 1.2.8.A.3
	8. Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art. - 1.4.8.A.1
	9. Interpret symbolism and metaphors embedded in works of dance. - 1.4.8.A.5

Unit Titles	Length of Unit/Contact Hours
Body Awareness	2 Weeks
Introduction to Improvisation and Composition	2 Weeks
Performing Movement Phrases	2 Weeks
Incorporating Social, Historical, and Cultural Themes and Choreographic Devices	2 Weeks

Essential Questions:	<p>How are forms of dance influenced by time, place, and people?</p> <p>What controls the dance; the dancer or the music?</p> <p>How is dance an important element in a culture?</p> <p>What is the process for creating an original work?</p> <p>What makes an effective dance performer?</p> <p>What makes an effective dance performance?</p> <p>How does one critique a dance performance?</p>
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<p>Interdisciplinary Connections</p>	<p>Compare and contrast cultural practices of Native American groups (social studies) Engage in collaborative discussions utilizing effective speaking and listening skills (English/Language Arts) Utilize ratios and proportional relationships (Mathematics) Real world problems with surface and area (Mathematics) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods. Perceive artworks from structural, historical, cultural, and aesthetic perspectives. Understand how various types of arts knowledge and skills are related within and across the arts disciplines.</p>
<p>Core Instructional Materials including digital tools</p>	<p>Facility: Dance floor, Ballet Barres, Full-length Mirrors, Sound System Additional materials can include various audio and video recordings and printed materials.</p>
<p>21st Century Themes and Skills</p>	<p>(9.2) For information related to the 12 Career Ready Practices follow the link below. http://www.state.nj.us/education/cccs/2014/career/CareerReadyPractices.pdf CRP2. Apply appropriate academic and technical skills. CRP4. Communicate clearly and effectively and with reason. 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. CRP12. Work productively in teams while using cultural global competence.</p>

<p>8.1 Educational Technology 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming</p>	<p>For NJ Technology Standards 8.1 and 8.2 follow the link below. http://www.state.nj.us/education/cccs/2014/tech/8.pdf</p> <p>8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.</p> <p>8.1.8.D.2 Demonstrate the application of appropriate citations to digital content.</p> <p>8.1.8.D.3 Demonstrate an understanding of fair use and Creative Commons to intellectual property.</p> <p>8.2.8.C.1 Explain how different teams/groups can contribute to the overall design of a product</p>
<p>Assessments</p>	<p>Assessment</p> <ul style="list-style-type: none"> • Journal entries • Self-reflection - Mapping ones journey <p>Peer Assessment</p> <ul style="list-style-type: none"> • Pair-share • Peer evaluation and observation <p>Teacher Assessment</p> <ul style="list-style-type: none"> • Lesson task checklist • Performance task Self- checklist
<p>Accommodations and Modifications:</p> <p>Students with Disabilities/Students with 504 Plans: Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can full participate in the standards associated with this Dance curriculum.</p>	

English Language Learners: Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/

This particular unit has limited language barriers due to the physical nature of the curriculum.

Students at risk of school failure: Formative and summative data will be used to monitor student success at first signs of failure student work will be reviewed to determine support this may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time and will be made available with a certified instructor to aid students in reaching the standards.

Gifted and Talented Students: Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography.

**See extended Differentiation/Accommodations/Modifications in Appendix A.*

Appendix A
Differentiation/Accommodations/Modifications

Gifted and Talented Students

- ALTERNATE LEARNING ACTIVITIES/UNITS: Opportunities to pursue alternate activities permit students to engage in new learning and avoid the boredom of repeating instruction or unnecessary practice in skills already mastered.
- INDEPENDENT STUDY: Students conduct carefully planned, self-directed research projects carefully monitored by the teacher. Prerequisites include instruction in field-based and library research skills, the scientific method, and other authentic types of inquiry.
- ADVANCED THINKING PROCESSES: Assignments in all curriculum areas should emphasize higher-level thinking skills such as synthesis, analysis, and evaluation.
- GUEST SPEAKERS / DANCE STUDIOS: University faculty, parents, business and industry leaders, or other teachers in specific areas can provide information on topics beyond the teacher’s expertise.
- MENTORS /INTERNSHIPS: Both mentors and internships allow students to interact with adult experts in fields of mutual interest and increase awareness of potential careers. Mentors act as role models.

- ALTERNATE RESOURCES: This category may include materials from a higher grade level or access to business, university, and community resources such as laboratories, libraries, and computer facilities.
- EXCHANGE PROGRAMS: Students attend schools in a different community or country to enrich educational experiences.

Extension Activities: content, process, product and learning environment

Conduct research and provide presentation of cultural topics.

Design surveys to generate and analyze data to be used in discussion.

Debate topics of interest / cultural importance.

Authentic listening and reading sources that provide data and support for speaking and writing prompts.

Exploration of art and/or artists to understand society and history.

Implement RAFT Activities as they pertain to the types / modes of communication (role, audience, format, topic).

Anchor Activities

Use of Higher Level Questioning Techniques

Provide assessments at a higher level of thinking

English Language Learners

Students will be supported according to the recommendations for “can do’s” as outlined by WIDA -

https://www.wida.us/standards/CAN_DOs/

Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

Modifications for Classroom

Modifications for Homework/Assignments

Modified Assignments

Native Language Translation (peer, online assistive technology, translation device, bilingual dictionary)

Extended time for assignment completion as needed

Highlight key vocabulary

Use graphic organizers

Students with Disabilities/Students with 504 Plans

The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

Adjust or modify the general education program enabling students with disabilities to participate in and benefit from learning activities and experiences based on the core curriculum content standards and demonstrate understanding and application of the content standards.” These modifications may be those identified as best practice.

Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.

The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. Examples of physical demands include dexterity, flexibility, use of a variety of tools and materials, and safety considerations. For these reasons, it is essential that the arts teacher understand the nature of the student's disability and access the individual education program.

Appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team.

Modifications for Classroom

Pair visual prompts with verbal presentations

Ask students to restate information, directions, and assignments.

Repetition and practice

Model skills / techniques to be mastered.

Extended time to complete class work

Provide copy of class notes

Preferential seating to be mutually determined by the student and teacher

Student may request to use a computer to complete assignments.

Establish expectations for correct spelling on assignments.

Extra textbooks for home.

Student may request books on tape / CD / digital media, as available and appropriate. Assign a peer helper in the class setting

Provide oral reminders and check student work during independent work time

Assist student with long and short term planning of assignments

Encourage student to proofread assignments and tests

Provide regular parent/ school communication

Teachers will check/sign student agenda daily

Student requires use of other assistive technology device

Modifications for Homework and Assignments

Extended time to complete assignments.

Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.

Provide the student with clearly stated (written) expectations and grading criteria for assignments.
Implement RAFT activities as they pertain to the types / modes of communication (role, audience, format, topic).
Modifications for Assessments
Extended time on classroom tests and quizzes.
Student may take/complete tests in an alternate setting as needed.
Restate, reread, and clarify directions/questions
Distribute study guide for classroom tests.
Establish procedures for accommodations / modifications for **assessments**.

Students at Risk of School Failure

The students' needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

Modifications for Classroom

Pair visual prompts with verbal presentations
Ask students to restate information, directions, and assignments.
Repetition and practice
Model skills / techniques to be mastered.
Extended time to complete class work
Provide copy of class notes
Preferential seating to be mutually determined by the student and teacher
Student may request to use a computer to complete assignments.
Establish expectations for correct spelling on assignments.
Extra textbooks for home.
Student may request books on tape / CD / digital media, as available and appropriate.
Assign a peer helper in the class setting
Provide oral reminders and check student work during independent work time
Assist student with long and short term planning of assignments
Encourage student to proofread assignments and tests

Provide regular parent/ school communication
 Teachers will check/sign student agenda daily
 Student requires use of other assistive technology device
 Modifications for Homework and Assignments
 Extended time to complete assignments.
 Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.
 Provide the student with clearly stated (written) expectations and grading criteria for assignments.
 Implement RAFT activities as they pertain to the types / modes of communication (role, audience, format, topic).

Modifications for Assessments
 Extended time on classroom tests and quizzes.
 Student may take/complete tests in an alternate setting as needed.
 Restate, reread, and clarify directions/questions
 Distribute study guide for classroom tests.
 Establish procedures for accommodations / modifications for assessments.

Domain: <i>Intro to Dance</i>		
Cluster: 9-12		
Standards: NJSL (1.1) The Creative Process- All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
1. What is dance? 2. What is the definition of composing? 3. What is choreography? 4. What are the similarities and differences between composing dance and other art forms?	1. There is a vast difference in the processes of performing and composing dance works. 2. Creating master works in dance requires an equally acute comprehension of dance forms, movement themes, and choreographic structures.	<i>To assist in meeting this standard, students may:</i> <ul style="list-style-type: none"> • <i>Identify advanced artistry, choreographic structures and forms by viewing master dance works in class and by attending live performances at professional theaters.</i> • <i>Engage in structured and unstructured improvisation exercises to provoke various forms of stimuli that affect their artistry and choreographic intent.</i> • <i>Create and learn sequences of movement exploring select choreographic structures and forms of stimuli.</i>

<p>5. What are the cognitive, psychomotor, and affective steps that are involved in the creative process of dance composition?</p> <p>6. How does the process of dance composition begin?</p> <p>7. How does kinesthetic awareness and technical ability affect the performance of dance?</p> <p>8. How can the degree of artistry affect the ability to comprehend or create a choreographic work?</p> <p>9. How does anatomical and kinesthetic awareness shape the creative process?</p> <p>10. How is Laban's analysis of movement relevant to the comprehension and execution of choreographic structure and form?</p> <p>11. How can issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning be interpreted through movement?</p> <p>12. What constitutes a master work in dance?</p> <p>13. How can objective and subjective observation change the scope of perception, of a choreographic work?</p>	<p>3. Application of Laban Analysis concepts and kinesthetic awareness are essential to a successful presentation of artistry and thematic intent.</p> <p>4. The role of a choreographer is different than that of a performer.</p> <p>5. Artistic ability, diversity, and personal intent are directly related to the aesthetic quality of a choreographic work.</p> <p>6. Improvisation is a stimulus for increasing movement vocabulary, exploring anatomical and emotional instinct, and inspiring dance composition.</p> <p>7. Stimuli for creating master dance works can be auditory, visual, kinesthetic, tactile, or ideational.</p> <p>8. Existence, development, and variation of a motif are essential to the cohesive development of a choreographic work.</p> <p>9. Integration and manipulation of action, qualitative, spatial, and relationship elements are essential to the completion of a choreographic work.</p>	<ul style="list-style-type: none"> ● <i>Engage in the learning, rehearsal process, and execution of select choreographic structures and forms.</i> ● <i>Generate dance compositions using a variable of criteria that allows them to explore various methods of composition.</i> ● <i>Meet a specified criteria and journal their process as it relates to the rubric</i>
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	<p>10. The essence of a movement sequence can vary based on spatial levels, effort qualities, and rhythmic variation.</p> <p>11. A completed and cohesive master work can be identified by one of the following choreographic forms: binary, ternary, rondo, theme & variation, canon, or narration.</p> <p>12. Perception and interpretation of dance is reliant on its context.</p>	
<p>Content Statements</p>		
<p>1.1.12.A.1 <i>Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.</i></p>		
<p>1.1.12.A.2 <i>Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.</i></p>		

<p>1.1.12.A.3 <i>Interpretation of dance is heavily reliant on its context.</i></p>		
<p>1.1.12.A.4 <i>Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of purpose and intent.</i></p>		

<p>Assessments</p>	<p>Teacher Resources</p>
<p>Students will show evidence of meeting these skills through the completion of:</p> <ul style="list-style-type: none"> -In class movement based assessments in accordance with a skill specific rubric -Written tests and quizzes -Group discussion and verbal explanation -In class showings -Student dance performances -Checklists for performance observations -Journaling the creative process -Self and group assessment of composition activities -Reflection essays -Peer critique 	<p>Historical and theoretical texts accumulated over time that contributes to lesson plans will be used; as well as, current texts, videos, periodicals, journals, internet resources, observations from regular attendance of performances, and master classes.</p>

Equipment Needed	
-Recorded musical accompaniment -Television/ DVD/VCR player -Camcorder -Drum	

Domain: <i>Intro to Dance</i>		
Cluster: 9-12		
Standards: NJSL (1.2) History of the Arts and Culture- All students will understand the role, development, and influence of the arts throughout history and across cultures.		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ol style="list-style-type: none"> 1. What is dance? 2. How is dance analyzed and understood? 3. What are the cultural connotations of dance as it relates to Western and non-Western cultures? 4. How can various dance genres and traditional dances be identified? 5. How is dance perceived and regarded by different cultures? 6. How have traditional dances been preserved? 7. What choreographic works have been noteworthy to Western and Non-Western Cultures? 	<ol style="list-style-type: none"> 1. Emphasis on the history and culture of dance forms is a conduit to multiculturalism, geographic study, language arts, and social awareness. 2. Every dance form has codified characteristics, which are germane to the cultural and historical background of its genre. 3. Historical and cultural awareness directly affect the perception and performance of a dance form. 4. Dance is an important element of the historical and cultural record of humankind. 	<p><i>To assist in meeting this standard, students may:</i></p> <ul style="list-style-type: none"> ● <i>Attend professional dance performances to observe and conceptualize the cultural and historical implications of various dance forms.</i> ● <i>Research various dance genres using a variety of mediums to identify their characteristics and cultural origin.</i> ● <i>Attend professional performances and exhibits to demonstrate appropriate behavior in a live arts environment.</i> ● <i>Retain and utilize specified vocabulary to communicate about various dance forms.</i> ● <i>Read and reflect on literature about prominent people in dance.</i> ● <i>Read articles and essays to stay abreast of the present day trends and developments in dance culture.</i>

<p>8. What are the societal norms associated with dance in America?</p> <p>9. What artists have influenced the development and globalization of various dance forms?</p>	<p>5. Dance has influenced world cultures and eras throughout history.</p> <p>6. The singular and cross curricular benefits of dance make it an essential component of education.</p> <p>7. Knowledge of genre based dance vernacular and terminology is vital for effective communication amongst fluent practitioners.</p>	
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<p>Content Statements</p>		
<p>1.2.12.A.1 <i>Cultural and historical events impact art-making as well as how audiences respond to works of art.</i></p>		
<p>1.2.12.A.2 <i>Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</i></p>		

Assessments	Teacher Resources Historical and theoretical texts accumulated over time that contributes to lesson plans will be used; as well as, current texts, videos, periodicals, journals, internet resources, observations from regular attendance of performances, and master classes.
Students will show evidence of meeting these skills through the completion of: -Professional performance attendance logs -Written tests to demonstrate comprehension and recognition -Class discussion, participation, and verbal explanation -Checklists for performance observations -Multimedia presentation of dance genres	
Equipment Needed	
-Computers, Journals, Periodicals, Videos -Television/ DVD/VCR player -Recorded musical accompaniment -Drum	

Domain: <i>Intro to Dance</i>		
Cluster: 9-12		
Standards: NJSLS (1.3) Performance- All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/ or presenting works of art in dance, music, theatre, and visual art.		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
1. What is dance? 2. What constitutes a dance performance? 3. How is dance artistry achieved? 4. How is dance artistry evaluated?	1. Consistent and progressive dance training is essential to the development of artistry, technical proficiency, anatomical awareness, physical conditioning, and performance quality of a dancer.	<i>To assist in meeting this standard, students may:</i> <ul style="list-style-type: none"> • <i>Participate in dance technique classes.</i> • <i>Engage in structured and unstructured improvisation exercises to provoke various forms of stimuli that affect their artistry and personal movement style.</i> • <i>Communicate about dance using accurate dance vocabulary during all classes, rehearsals, field trips, workshops, and performances.</i>

<p>5. What is the relationship between dance and other disciplines?</p> <p>6. Why and how do people create dance?</p> <p>7. How does the classroom environment affect the progression of artistic growth?</p> <p>8. How does anatomical and kinesthetic awareness affect performance?</p> <p>9. What is the relevancy of effort qualities to the aesthetics of dance?</p> <p>10. What are the components of a concert dance production?</p>	<p>2. Acute translation of auditory stimuli to the kinesthetic should occur during the execution of technical exercises and movement phrases.</p> <p>3. Rehearsing consistently allows for refinement of technique and increased accuracy in performance skills.</p> <p>4. Improvisation shapes the development of personal movement style.</p> <p>5. Improvisation can be used as a tool to compose solo and ensemble compositions.</p> <p>6. Exposure to various dance genres will allow for the expansion of movement vocabulary.</p> <p>7. Aesthetic coherence and continuity is essential to successful ensemble performance.</p> <p>8. Dance production is inclusive of choreographic, technological, design, and performance skill.</p>	<ul style="list-style-type: none"> ● <i>Display comprehension of select choreographic structures through composition exercises, and presentations of self-composed works and peer works.</i> ● <i>Perform repertory during class to be assessed and critiqued by teachers and peers</i> ● <i>Perform in student based performance venues and festivals.</i> ● <i>View, reflect, and critique informal dance showings and concert dance performances.</i>
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Content Statements		
<p>1.3.12.A.1 <i>Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work.</i></p>		
<p>1.3.12.A.2 <i>Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.</i></p>		
<p>1.3.12.A.3 <i>Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.</i></p>		
<p>1.3.12.A.4 <i>Dance production is collaborative and requires choreographic, technological, design, and performance skill.</i></p>		

Assessments	<p>Teacher Resources</p> <p>Historical and theoretical texts accumulated over time that contributes to lesson plans will be used; as well as, current texts, videos, periodicals, journals, internet resources, observations from regular attendance of performances, and master classes.</p>
-Journal entries -Written tests, activity worksheets, and notes -Research projects -Oral presentations -Group discussions -Videotapes of student's performances	
Equipment Needed	
-Recorded musical accompaniment -Television/ DVD/VCR player -Camcorder -Ballet Barres -Drum	

Domain: <i>Intro to Dance</i>		
Cluster: 9-12		
Standards: NJSL (1.4) Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, music, theatre, and visual art.		
Strand	A. Aesthetic Responses	
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
1. How is dance communicated? 2. How is dance analyzed and understood? 3. What is the relationship between dance and other art disciplines?	1. Dancing in a structured environment allows people the opportunity to develop physical, cognitive, social, and, artistic skills. 2. Awareness of and exposure to various cultural influences heavily shape one's ability to comprehend, appreciate, and	<i>To assist in meeting this standard, students may:</i> <ul style="list-style-type: none"> ● <i>Review choreographic structures and elements of dance.</i> ● <i>Attend professional performances of various genres of dance and interdisciplinary performances.</i> ● <i>Communicate in group discussions about artistry, production elements, and the aesthetic quality of dance works.</i> ● <i>Demonstrate ability to hypothesize a choreographer's artistic intent based on thematic elements, production selection, and movement choices</i>

<p>4. How can cultural and thematic implications be deciphered in dance?</p> <p>5. How can dances be classified in their cultural and historical contexts?</p> <p>6. How have dance styles, trends, movements, and historical responses to dance evolved over time?</p>	<p>interpret various dance forms.</p> <p>3. Contextual clues are essential to differentiating between unique and common properties of dance and cultural implications.</p> <p>4. Interdisciplinary learning activities shape the depth of response to art.</p> <p>5. Critical viewing and thinking skills learned through dance are essential to a successful, comprehensive educational experience.</p> <p>6. Research, observation, and participation in dance are essential to dance literacy.</p>	<ul style="list-style-type: none"> ● <i>Read varied literary selections about dance.</i> ● <i>Complete a variety of writing activities in response to dance performance, dance literature, and dance media.</i> ● <i>Present multi-media presentations on dance aesthetic</i>
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Content Statements		
<p>1.4.12.A.1 <i>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</i></p>		
<p>1.4.12.A.2 <i>Contextual clues within artwork often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</i></p>		
<p>1.4.12.A.3 <i>Artistic styles, trends, movements, and historical responses to various <u>genres</u> of art evolve over time.</i></p>		
<p>1.4.12.A.4 <i>Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, <u>discipline-specific arts terminology</u>.</i></p>		

Assessments	Teacher Resources
<p>Students will show evidence of meeting these skills through the completion of:</p> <ul style="list-style-type: none"> -Written tests and quizzes -Class discussions and verbal explanation -Checklists for performance observations -Journal responses to technique classes, reading assignments, and performances attended -Self and group assessment of composition activities - Reflection essays -Oral Presentations 	<p>Historical and theoretical texts accumulated over time that contributes to lesson plans will be used; as well as, current texts, videos, periodicals, journals, internet resources, observations from regular attendance of performances, and master classes.</p>
Equipment Needed	
<ul style="list-style-type: none"> -Recorded musical accompaniment -Television/ DVD/VCR player -Computers -Printers -Videos 	

Domain: <i>Intro to Dance</i>		
Cluster: <i>9-12</i>		
Standards: NJSLS (1.4) Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of dance, music, theatre, and visual art.		
Strand	B. Critique Methodologies	
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
1. How is dance communicated?	1. Cohesiveness in works of art is essential to its ability to convey thematic intent.	<p><i>To assist in meeting this standard, students may:</i></p> <ul style="list-style-type: none"> • <i>Review choreographic structures and elements of dance.</i>

<p>2. How is dance analyzed and understood?</p> <p>3. What is the relationship between dance and other art disciplines?</p> <p>4. How does the technical proficiency of an artist affect the presentation or creation of their work?</p> <p>5. How can cultural and social concepts be identified in dance?</p> <p>6. What is an appropriate criterion for evaluating and critiquing dance works?</p> <p>7. How has technology affected the portrayal of dance globally?</p>	<p>2. Awareness of and exposure to various cultural influences heavily shape one's ability to comprehend, appreciate, and interpret various dance forms.</p> <p>3. Contextual clues are essential to differentiating between unique and common properties of dance and cultural implications.</p> <p>4. Interdisciplinary learning activities shape the depth of response to art.</p> <p>5. Critical viewing and thinking skills learned through dance are essential to a successful, comprehensive educational experience.</p> <p>6. Research, observation, and participation in dance are essential to dance literacy.</p>	<ul style="list-style-type: none"> ● <i>Attend professional performances of various genres of dance and interdisciplinary performances.</i> ● <i>Communicate in group discussions about artistry, production elements, and the aesthetic quality of dance works.</i> ● <i>Demonstrate ability to hypothesize a choreographer's artistic intent based on thematic elements, production selection, and movement choices</i> ● <i>Read varied literary selections about dance.</i> ● <i>Complete a variety of writing activities in response to dance performance, dance literature, and dance media.</i>
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Content Statements		
1.4.12.B.1 <i>Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</i>		
1.4.12.B.2 <i>The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</i>		
1.4.12.B.3 <i>Art and art-making reflect and affect the role of technology in a global society.</i>		

Assessments	Teacher Resources
<p>Students will show evidence of meeting these skills through the completion of:</p> <ul style="list-style-type: none"> -Written tests and quizzes -Class discussions and verbal explanation -Checklists for performance observations 	<p>Historical and theoretical texts accumulated over time that contributes to lesson plans will be used; as well as, current texts, videos, periodicals, journals, internet resources, observations from regular attendance of performances, and master classes.</p>

<ul style="list-style-type: none">-Journal responses to technique classes, reading assignments, and performances attended-Self and group assessment of composition activities- Reflection essays-Oral Presentations	
Equipment Needed	
<ul style="list-style-type: none">-Recorded musical accompaniment-Television/ DVD/VCR player-Computers-Printers-Videos	

WESTFIELD PUBLIC SCHOOLS

Westfield, New Jersey

Office of Instruction

Course of Study

POWER, PRIVILEGE AND IMBALANCE IN AMERICAN SOCIETY -4678

Schools..... Westfield High School
Department.....Social Studies
Length of CourseSemester
Credit2.5
Grade Level..... 11 and 12
Date.....

I. RATIONALE, DESCRIPTION, AND PURPOSE

The American experience is the product of the melding of distinct ethnic, racial and religious cultures into a unique entity embodied in American history. Each component of the American culture has made its own special contribution to the whole, reflecting tenacity and resilience in the face of trouble, and grace and pride in times of triumph. The course is designed to examine historical and contemporary issues pertaining to ethnic minorities. The theme of perspective and inclusion provides an arc that impacts the aforementioned studies of race and ethnicity in the United States. The role of politics, social perceptions, economics and geographical themes will provide students with the opportunity to expand their reading, writing, and critical thinking skills in the context of each unit.

The purpose of this course is to understand the barriers encountered by people of ethnic minorities and how those barriers were created and have changed America. Students will utilize course materials to develop insights as to socio-economic status and the role this classification plays in everyday life in America. Throughout the semester, students examine and identify power structures in American society and determine methods to reduce inequalities within those power structures for the benefit of American society.

The minority experience is an integral part of the American legacy, and as such, must be studied in the expanded context of American history. Similarly, an enlightened and scholarly approach to American history is contingent on true integration of the minority experience in its content. By having a course that examines power structures and provides the intellectual and theoretical tools to deconstruct them students will ideally develop a broader understanding of the minority experience within the scope of American history and society.

II. OBJECTIVES

The following objectives align with the NJ Student Learning Standards for Social Studies. These objectives also align with New Jersey Student Learning Standards for English

Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects, New Jersey Student Learning Standards for Visual & Performing Arts, World Languages, Technology, and 21st Century Life & Careers.

Students:

- A. Analyze and evaluate how white supremacy has been established in American society and the ways it continues to impact the African American, Native American, Hispanic, and Asian communities today
NJ Student Learning Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for Visual & Performing Arts 1.2
- B. Identify the concept of race and differentiate between the terms racism, prejudice, de jure and de facto segregation, institutional racism, personal racism, tolerance, and intolerance
NJ Core Curriculum Content Standards for Social Studies 6.1, 6.2
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.4, RH.11-12.4
- C. Review the development of slavery within colonial and pre-Civil War American society in its economic, political and sociological contexts and differentiate the terms freemen, slave and indentured servant with emphasis on using the term “enslaved” versus “slave” when describing the historical experience of African-Americans
NJ Student Learning Standards for Social Studies 6.1, 6.3, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.1, RH.11-12.1
- D. Identify and explain the historical importance of individuals within the African American, Native American, Hispanic, and Asian community who have contributed to the history and culture of America from 1620 to the present
NJ Core Curriculum Content Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.2, RH.11-12.2, RH.9-10.3, RH.11-12.3
- E. Evaluate the role money, power, and wealth plays in the lives of Americans from different backgrounds within American society and identify the intersectionality between race and class in America
NJ Student Learning Standards for Social Studies 6.1, 6.2
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.10, RH.11-12.10
- F. Explain how American society has been structured to oppress African Americans, Native Americans, Hispanic Americans, and Asian Americans and explain how American society suffers from that oppression
NJ Student Learning Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.3, RH.11-12.3, RH.9-10.6, RH.11-12.6, WHST 9-10.9
- G. Analyze and evaluate the historical importance and impact of specific civil rights movements, legislative initiatives, and judicial decisions as well as modern movements and organizations that utilize social media, civic engagement, and activism to promote equality and justice in American society
NJ Student Learning Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies RH.9-10.7, RH.11-12.7, RH.9-10.8, RH.11-12.8
NJ Student Learning Standards for Technology 8.1

- H. Assess the legacy of African American, Native American, Hispanic American, and Asian American people and culture and analyze the impact these cultures have had on the development of American history and society
NJ Student Learning Standard for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies WHST 9-10.8, WHST 11-12.8
NJ Student Learning Standards for Visual & Performing Arts 1.2
- I. Identify challenges facing contemporary African American, Native American, Hispanic, and Asian communities and how these challenges might be met and successfully managed
NJ Student Learning Standard for Social Studies 6.1, 6.2, 6.3
- J. Evaluate solutions to racial and ethnic tensions in America
NJ Core Curriculum Content Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA SL.9-10.1, SL.11-12.1, SL.9-10.5, SL.11-12.5, SL.9-10.6, SL.11-12.6
NJ Student Learning Standards for 21st Century Life & Careers 9.1
- K. Promote a spirit of appreciation and understanding of diversity and dispel misleading notions and stereotypes which contribute to social inequities and injustices
NJ Student Learning Standards for Social Studies 6.3
NJ Student Learning Standards for ELA SL.9-10.2, SL.11-12.2, SL.9-10.3, SL.11-12.3, SL.9-10.4, SL.11-12.4
NJ Student Learning Standards 21st Century Life & Careers 9.1
- L. Extend and apply research skills
NJ Student Learning Standards for Social Studies 6.1, 6.2
NJ Student Learning Standards for ELA-Literacy in History/Social Studies, Science and Technical Subjects WHST.9-10.1, WHST.11-2.1, WHST.9-10.2, WHST.11-12.2, WHST.9-10.6, WHST.11-12.6, WHST.9-10.7, WHST.11-12.7, WHST.9-10.8, WHST.11-12.8
NJ Student Learning Standards for Technology 8.1
- M. Demonstrate listening, public speaking, technological, and writing skills
NJ Student Learning Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for Technology 8.1
- N. Display a knowledge, understanding, and practical use of the library/media center resources as they relate to the course content
NJ Core Curriculum Content Standards for Social Studies 6.1, 6.2, 6.3
NJ Student Learning Standards for ELA-Literacy in History/Social Studies, Science, and Technical Subjects WHST.9-10.9, WHST.11-12.9
NJ Student Learning Standards for Technology 8.1
- O. Work cooperatively in various activities relative to the course.
NJ Student Learning Standards for Social Studies 6.1, 6.3
NJ Student Learning Standards for English Language Arts SL.9-10.1, SL.11-12.1
NJ Student Learning Standards for 21st Life & Careers 9.1

III. CONTENT, SCOPE, AND SEQUENCE

This course is based on the theoretical framework of Critical Race Theory which is a legal approach that emerged out of the Civil Rights movement in order to identify and attack the inequalities faced by racial and ethnic minorities. When applied to education, it involves providing curricula that emphasize the role of race in every aspect of American society. Throughout the semester students examine the historical contexts that created the inequalities. Unit topics give voice to groups who have suffered from systemic oppression, and develop theoretical and practical ways for students to deconstruct the power structures

that create inequalities. Starting from an examination of white supremacy and its historical context. Critical Race Theory is used to examine the African American experience. Subsequently, case studies, including Native American Critical Race Theory, Hispanic American Critical Race Theory, and Asian American Critical Race Theory are explored to illuminate students' understanding of the minority experience within the scope of American history. Units I-II are required, Units III-V are incorporated based on student interest and time.

A. UNIT I – The Structures Created by White Supremacy (suggested time: 4 weeks)

Essential Question: How do we define privilege? How was white supremacy established in American society and in what ways does it continue today?

Guiding Content Questions:

How did the definition of race emerge? Which social class and ethnic groups benefited the least from the social, economic, cultural, and technological changes in America from colonial times to current day? How do the definitions of racism and prejudice differ? What is the difference between tolerance and intolerance? Explain factors that led to racial and ethnic tensions in America and abroad? How did historical elements such as the call for nativism lead to the rise of groups such as the KKK and, ultimately, to current examples of hate crimes? How did historical and current legislations impact race relations in America?

Content Outline:

1. Age of Exploration/Trans-Atlantic Slave Trade/Imperialism
2. Agrarian/Industrial Society
3. The creation of the concept of Race
4. Eugenics
5. The creation of whiteness
6. Immigration in the early 20th Century
7. Institutional Racism vs. Personal Racism
8. “The White Man’s Burden”
9. Media/Literature
 - a. Historic Portrayals
 - b. Contemporary Portrayal
 - c. Multiple Perspectives

B. UNIT II – African American Critical Race Theory (suggested time: 4 weeks)

Essential Questions: In what ways has American society been structured to oppress African Americans? Does American society suffer from that oppression? What is the legacy of the African people and their culture and how does it impact the development of American history and society?

Guiding Content Questions:

What were the unique factors and resulting experiences that defined the American experience for Africans brought to the English colonies after 1620? What social, political and economic circumstances allowed the nation to disregard the quest for civil rights and freedoms for African Americans, as outlined in our founding documents? What factors should be most considered in evaluating African American progress and citizenship in the late 20th and 21st centuries in the light of recent events?

Content Outline:

1. Critical Consciousness
2. W.E.B. Du Bois
3. Gloria Ladson-Billings
4. Civil Rights Movement - Legal
5. Civil Rights Movement - Cultural
6. “Colorblindness”
7. Multiculturalism/Diversity
8. Housing Discrimination/School Segregation/Mass Incarceration/Police Brutality
9. Black Lives Matter movement
10. Media/Literature
 - a. Historic Portrayals
 - b. Contemporary Portrayal
 - c. Multiple Perspectives

C. UNIT III – Native American Critical Race Theory (suggested time: 4 weeks)

Essential Questions: In what ways has American society been structured to oppress Native Americans? Does American society suffer from that oppression? What is the legacy of Native Americans and their culture and how does it impact the development of American history and society?

Guiding Content Questions:

What role has access to money, power and wealth play in the lives of Americans from different backgrounds within American society? What barriers have restricted marginalized groups/people? How was historical class structures organized? What is the definition of class consciousness? How has class consciousness resulted in change? Is it possible to move up in class in America? What factors should be most considered in evaluating Native American progress and citizenship in the late 20th and 21st centuries in the light of recent events?

Content Outline:

1. Age of Exploration
2. Colonial Period
3. “Trail of Tears”
4. Reservations
5. Relationship between Nations vs. State
6. Examples of Native American cultures
7. Mascots
8. Media/Literature
 - a. Historic Portrayals
 - b. Contemporary Portrayal
 - c. Multiple Perspectives

D. UNIT IV – Hispanic American Critical Race Theory (suggested time: 4 weeks)

Essential Questions: In what ways has American society been structured to oppress Hispanic Americans? Does American society suffer from that oppression? What is the legacy of Hispanic peoples and their culture and how does it impact the development of American history and society?

Guiding Content Questions:

What led to the rise of equal rights activism for Hispanic Americans? How did local, state, and federal legislation restrict equal rights for this group? What issues inspired activists to demand social change in America? What terms and cultural norms developed within the community to establish a common culture? Did the efforts of local, state, federal governments and rights activists lead to change or are institutions and agents encountering similar issues? What factors should be most considered in evaluating Hispanic progress and citizenship in the late 20th and 21st centuries in the light of recent events?

Content Outline:

1. Age of Exploration
2. Spanish/Portuguese/French colonialism
3. History of U.S./Mexican relations
4. Immigration from the rest of Latin America
5. Immigration
6. Illegal Immigration
7. Deferred Action of Childhood Arrivals (DACA)
8. Border Wall
9. North American Free Trade Agreement (NAFTA)

10. Media/Literature
 - a. Historic Portrayals
 - b. Contemporary Portrayal
 - c. Multiple Perspectives

E. UNIT V - Asian American Critical Race Theory – (suggested time: 4 weeks)

Essential Questions: In what ways has American society been structured to oppress Asian Americans? Does American society suffer from that oppression? What is the legacy of Asian peoples and their culture and how does it impact the development of American history and society?

Guiding Content Questions:

What led to the influx of immigration from East Asian countries throughout American history? What role does American foreign policy play in perceptions and treatment of Asian Americans? What are the origins of the stereotype of the “model minority” and what does it mean for Asian Americans? For all Americans? What role does globalization and economics play in perceptions and treatment of Asian Americans?

Content Outline:

1. European Imperialism in Asia
2. History of Asian Immigration
3. Chinese Exclusion Acts
4. Japanese Internment
5. Vietnam War
6. Iraq Wars/War on Terror
7. “Model Minority”
8. Anti-Islamic Sentiment
9. Current economic issues
10. Media/Literature
 - a. Historic Portrayals
 - b. Contemporary Portrayal
 - c. Multiple Perspectives

IV. INSTRUCTIONAL TECHNIQUES:

A variety of instructional techniques are utilized that encourage students to become active participants in the learning process and accommodate the readiness levels, interests and learning styles of all learners. Such techniques include:

- A. Lecture, Socratic questioning, teacher facilitated discussion
- B. Inquiry-oriented activities, cooperative learning in small and large groups, student-led discussions and/or presentations, independent and/or cooperative research

- C. Utilization of varied documentary and literary materials on the diverse influences in the area of racial and ethnic studies
- D. Student-centered activities such as small and large group discussions, and deliberative dialogue
- E. Problem-solving activities that require research, evaluation, discussion, and possible resolution of real-world problems
- F. Research-based activities that encourage students to draw their own conclusions based on information gathered from multiple sources
- G. Use of instructional technology
- H. Graphic organizers to scaffold and organizing content information
- I. For strategies to differentiate for special education students, English Language Learners, Students at Risk of School Failure, Gifted and Talented Students, and Students with 504 Plans, please consult the Accommodations and Modifications appendix in the appendices section of this document.

V. **EVALUATION**

A variety of assessments are used to evaluate student progress toward the stated goals. Evaluation methods reflect the curricular goals and philosophy of the social studies program. Such methods include:

- A. Baseline and benchmark assessments
- B. Formative assessments
- C. Student self-assessments
- D. Participation in small and large group discussions and activities
- E. Cooperative group assignments
- F. Problem-based projects
- G. Research-based projects
- H. Oral presentations
- I. Non-fiction and creative writing
- J. Tests and quizzes

VI. PROFESSIONAL DEVELOPMENT

The following recommended activities support this curriculum:

- A. Attend professional development courses/workshops to learn about instructional strategies and new resources that can enrich course content
- B. Collaboration with supervisors and colleagues to utilize essential questions and homework in the design of unit plans and assessments.
- C. Attendance at professional conferences and reading newspapers, magazines and books to enhance content knowledge and learn student-centered instructional techniques
- D. Departmental meetings to share lesson ideas and instructional strategies with colleagues
- E. Attend conferences/workshops relating to best practices in ethnic and racial studies, equity and diversity, civil discourse, deliberative dialogue and Critical Race Theory.

ADDENDUM COURSE RESOURCES

Theoretical Framework and Research- Selected research and scholarly writing by the following experts;

Meira Levinson, Professor, Harvard Graduate School of Education

Making Civics Count (Harvard Education Press, 2012)

No Citizen Left Behind (Harvard University Press, 2012)

What Can Schools Do To Promote Civil Dialogue? By M. Levinson

Gloria Ladson-Billings, Kellner Family Chair in Urban Education. University of Wisconsin School of Education

Boyz to men? Teaching to restore Black boys' childhood. *Race, Ethnicity and Education.* 14(1), 7-15.

Bryan McKinley Jones Brayboy, Assistant Professor, University of Utah

Toward a Tribal Critical Race Theory in Education, *The Urban Review,* Vol. 37, No. 5, December 2005 (2006) DOI: 10.1007/s11256-005-0018-y Published Online: March 14, 2006

Informational and Literary Works- Selected readings and excerpts;

White Privilege: Unpacking the Invisible Backpack by Peggy McIntosh

The Origins of "Privilege" by Joshua Rothman

The Vanishing Middle Class: Prejudice and Power in a Dual Economy by Peter Temin

When Grit Isn't Enough: A High School Principal Examines How Poverty and Inequality Thwart the College-for-All Promise (non-fiction) by Linda F. Nathan

The Fire This Time (anthology of essays) edited by Jesmyn Ward

The Fire Next Time by James Baldwin

The Men We Reaped (memoir) by Jesmyn Ward

Piecing Me Together (novel) by Renee Watson

www.t-t.site/piecingtogether (student discussion guide)

What Do We Do With A Difference? (poem) by James Berry

The Short and Tragic Life of Robert Peace: A Brilliant Young Man Who Left Newark for the Ivy League by Jeff Hobbs

White Rage by Carol Anderson

White Trash by Nancy Eisenberg

The New Jim Crow: Mass Incarceration in the Age of Colorblindness by Michelle Alexander

Just Mercy by Bryan Stevenson

Why Are all the Black Kids Sitting Together in the Cafeteria? (updated 2017 ed) by Beverly Tatum

Stolen Lives: The Indigenous Peoples of Canada and the Indian Residential Schools selected chapters, Chapter 2 'Race Theory' and Chapter 8 'White Paper, Red Paper' (available from Facing History and Ourselves)

Media- Selected films, documentaries, and series;

I am not your Negro (film)

Crash (film)

Gran Torino (film)

Loving (film)

Broken on All Sides (documentary) by Matthew Pillischer

Race and the Power of Illusion- The Difference Between Us (PBS series)

The Talk: Race in America (PBS series) by Sam Pollard

Beyond the Hate (documentary) by Bill Moyers

Foundations and Organizations

SEED (Seeking Educational Equity and Diversity)

Facing History and Ourselves

The Choices Program

Teaching Tolerance

Equal Justice Initiative

APPENDIX I

New Jersey Student Learning Standards for Social Studies

STANDARD 6.1: (U.S. History: America in the World) all students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. Such knowledge and skills enable students to make informed decisions that reflect fundamental rights and core democratic values as productive citizens in local, national, and global communities.

STANDARD 6.2: (World History/Global Studies) all students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

STANDARD 6.3: (Active Citizenship in the 21st-Century) all students will acquire the knowledge and skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address challenges that are inherent in living in an interconnected world.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX II

New Jersey Student Learning Standards for ELA-Literacy in History/Social Studies, Science, and Technical Subjects

READING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES

RH.9-10, 11-12.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

RH.9-10, 11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

RH.9-10, 11-12.3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

RH.9-10, 11-12.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

RH.9-10, 11-12.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

RH.9-10, 11-12.7 Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

RH.9-10, 11-12.8 Assess the extent to which the reasoning and evidence in a text support the author's claims.

RH.9-10, 11-12.10 By the end of grade 12, read and comprehend history/social studies texts in the grades 10-12 text complexity band independently and proficiently.

WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS

WHST.9-10, 11-12.1 Write arguments focused on *discipline-specific content*.

- a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.
- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from or supports the argument presented.

WHST.9-10, 11-12.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

- a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

WHST.9-10, 11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

WHST.9-10, 11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

WHST.9-10, 11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

WHST.9-10.9 Draw evidence from informational texts to support analysis, reflection, and research.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX III

New Jersey Student Learning Standards for English Language Arts

ENGLISH LANGUAGE ARTS STANDARDS FOR SPEAKING AND LISTENING

SL.9-10, 11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

SL.9-10, 11-12.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

SL.9-10, 11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

SL.9-10, 11-12.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9-10, 11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9-10, 11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX IV

New Jersey Student Learning Standards for Visual & Performing Arts

STANDARD 1.2: (History of the Arts and Culture) all students will understand the role, development, and influence of the arts throughout history and across cultures.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX V

New Jersey Student Learning Standards for Technology

STANDARD 8.1: (Educational Technology) All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively and to create and communicate knowledge.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX VI

New Jersey Core Curriculum Content Standards 21st Century Life & Careers

STANDARD 9.1: (21st-Century Life and Career Skills) all students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

The entire standards document may be viewed at <http://www.state.nj.us/education/cccs/>

APPENDIX ??

**Integrated Accommodations and Modifications for Special Education
Students, English Language Learners, Students at Risk of School
Failure, Gifted and Talented Students, and Students with 504 Plans
(N.J.A.C. 6A: 8)**

Special Education
ENVIRONMENT
Preferential Seating
Adjust time for completion of assignments when needed
Adjust length of assignments when needed
Allow additional oral response time
Break tasks (including long range assignments) into manageable steps
Provide copies of notes
Reduce the number of problems on a page
Provide assistance with organizing a notebook or folder
Repeat/ clarify directions when needed
Make frequent checks for work/assignment completion.
Modify homework and class work if needed

Extend time on tests/quizzes
Provide study guides for tests
Provide oral component when needed
Modify format when needed- (ex: limit choices, word bank, shortened written responses)
Allow a private workspace when needed (study carrel, separate desk, desk away from the group)
Allow opportunities for movement (e.g., help with supplies, change to different part of room to work, carry messages to office)
Assist the student to keep only the materials required for the lesson on the desktop
Provide a seat away from distractions (or noise)
MATERIAL/BOOKS/EQUIPMENT
Allow use of a calculator
Allow use of a number line
Allow use of counting chips
Modify worksheets
Provide visual aids (pictures, flash cards, etc.)
Provide auditory aids (cues, tapes, etc.)

Use manipulatives

Provide hands-on learning activities

INSTRUCTIONAL STRATEGIES

Check work in progress

Provide immediate feedback

Provide extra drill/practice

Provide review sessions

Provide models

Highlight key words

Provide pictures/charts

Use mnemonics

Support auditory presentations with visuals

Have student restate information

Provide lecture notes/outline

Give oral reminders

Give visual reminders

Review directions

Use graphic organizers

Assign partners

Repeat instructions

Display key vocabulary

Monitor assignments

Provide visual reinforcement

Provide concrete examples

Use vocabulary word bank

ORGANIZATION

Post assignments

Provide a desktop list of tasks

Give one paper at a time

Provide extra space for work

List sequential steps

Provide folders to hold work

Post routines

Use pencil box for tools

Reorganize poorly designed worksheets to create simple, easy-to-follow layouts and formats

Give advance warning when transition is going to take place

Provide structure for success

Provide a contract, timer, etc., for self-monitoring

Give the student a prompt when he/she is off task (e.g., move close to the student, speak to the student, etc.)

TEST/QUIZZES/TIME

Give prior notice of test

Provide oral testing

Provide extra time for written work

Provide modified tests

Rephrase test questions/directions

Preview test procedures

Provide shortened tasks

Provide extra time for tests

Read test to student

Provide test study guides

Limit multiple choice options

Provide extra time for projects

Pace long term projects

Simplify test wording

Provide hands-on projects

Allow extra response time

ENGLISH LANGUAGE LEARNERS

GRADING

Standard Grades vs. Pass/Fail

CONTINUUM OF ENGLISH LANGUAGE DEVELOPMENT

Pre K-K WIDA CAN DO Descriptors

Grades 1-2 WIDA CAN DO Descriptors

Grades 3-5 WIDA CAN DO Descriptors

Grades 6-8 WIDA CAN DO Descriptors

Grades 9-12 WIDA CAN DO Descriptors

SIOP COMPONENTS AND FEATURES

PREPARATION

Write content objectives clearly for students

Write language objectives clearly for students

Choose content concepts appropriate for age and educational background levels of students

Identify supplementary materials to use

Adapt content to all levels of students proficiency

Plan meaningful activities that integrate lesson concepts with language practices opportunities for reading, writing, listening, and/or speaking

BUILDING BACKGROUND

Explicitly link concepts to students' backgrounds and experiences

Explicitly link past learning and new concepts

Emphasize key vocabulary for students

COMPREHENSIBLE INPUT

Use speech appropriate for students' proficiency level

Explain academics tasks clearly

Use a variety of techniques to make content concepts clear (e.g. modeling, visuals, hands-on activities, demonstrations, gestures, body language)

STRATEGIES

Provide ample opportunities for students to use strategies (e.g. problem solving, predicting, organizing, summarizing, categorizing, evaluating, self-monitoring)

Use scaffolding techniques consistently throughout lesson

Use a variety of question types including those that promote higher-order thinking skills throughout the lesson

INTERACTION

Provide frequent opportunities for interaction and discussion between teacher/students and among students about lessons concepts, and encourage elaborated responses

Use group configurations that support language and content objectives of the lesson

Provide sufficient wait time for student responses consistently

Give ample opportunities for students to clarify key concepts in LI as needed with aide, peer, or LI text

PRACTICE/APPLICATION

Provide hands-on materials and/ manipulatives for students to practice using new content knowledge

Provide activities for students to apply content and language knowledge in the classroom

Provide activities that integrate all language skills

LESSON DELIVERY

Support content objectives clearly

Support language objectives clearly

Engage students approximately 90-100% of the period

Pace the lesson appropriately to the students' ability level

REVIEW/EVALUATION

Give a comprehensive review of key vocabulary

Give a comprehensive review of key content concepts

Provide feedback to students regularly on their output

Conduct assessments of students comprehension and learning throughout lesson and all lesson objectives

STUDENTS AT RISK OF SCHOOL FAILURE (I&RS RESOURCE MANUAL)

ACADEMICS

Provide necessary services (Lit Support, Math Support, OT, PT, speech, etc.)

Literacy Support Interventions (Appendix B of IS forms)

Prompt before directions/questions are verbalized with visual cue between teacher and student

Task list laminated and placed on desk for classroom routines and organization

Preferential seating

Provide structure and positive reinforcements

Sustained working time connected to reward (If/Then statement)

Frequently check for understanding

Graphic organizers

Tracker

Slant board

Access to accurate notes
Additional time to complete tasks/long-term projects with adjusted due dates
Limit number of items student is expected to learn at one time
Break down tasks into manageable units
Directions repeated, clarified, or reworded
Frequent breaks during class
Allow verbal rather than written responses
Modify curriculum content based on student's ability level
Reduce readability level of materials
Allow typed rather than handwritten responses
Use of calculator
Use of a math grid
Provide models/organizers to break down independent tasks
Access to electronic text (e.g. Downloaded books)
Provide books on tape, CD, or read aloud computer software
Provide opportunities for using a Chromebook as well as assistive technologies
Provide buddy system
Adjust activity, length of assignment, and/or number of problems, including homework

Provide assessments in a small group setting

Educate/train relevant staff with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance

Communication with parents

Gradual release of responsibility related to writing prompts (Proximity, Sentence Starter, Attempt independently)

Rubric-based checklist

Target specific number of details and focus on organization with post-its

Accept late work/homework without penalty

Previewing material (access to PowerPoint slides, novels, syllabus, study guides when available)

SOCIAL/EMOTIONAL

Children's books addressing presenting problem

Student jots down presenting problem and erase when it goes away

Meet with guidance counselor

Student jots down presenting problem and erase when it goes away

Attendance plan

Utilize nurse during episodes of presenting problem

Provide short breaks

Attendance plan

Communication with parents

Assign "jobs" to reduce symptoms

Counseling check-ins

Praise whenever possible

ATTENTION/FOCUS

Seat student near front of room

Preferential seating

Monitor on-task performance

Arrange private signal to cue student to off-task behavior

Establish and maintain eye contact when giving oral directions

Stand in proximity to student to focus attention

Provide short breaks when refocusing is needed

Use study carrel

Arrange physical layout to limit distractions

Frequently ask questions to engage student

Refocusing and redirection

Behavior/time management system

Group directions 1 step at a time

Assign "jobs" to reduce symptoms

Arrange physical layout to limit distractions

Frequently ask questions to engage student

Educate/train relevant staff with regards to the signs/symptoms, promote tolerance of needs, and/or providing assistance

Extended time on assignments/assessments

Provide assessments in a small group setting

Provide buddy system

Establish and maintain eye contact when giving oral directions

Permit the use of headphones while working

SCHOOL REFUSAL/ELEVATED ABSENTEEISM

Attendance plan

GIFTED AND TALENTED STUDENTS

CURRICULUM

Acceleration

Compacting

Telescoping

Advanced Placement Courses

INSTRUCTION

Grouping

Independent Study
Differentiated Conferencing
Project-Based Learning
Competitions
Cluster Grouping Model with Flexible Grouping
Differentiated Instruction
Summer Work
Parent Communication