

LESSON PLAN 1

Date: October 27 th , 2020		Subject: Advanced Dance		Grade: 11 th -12 th	
Lesson Topic: Social Justice and Choreography				Class/Group Size: 14	
Instructional Location: Bayonne High School/Remote Learning					
I. Learning Objectives					
Central Focus of Lesson: How can I deepen my understanding of social justice and intersectionality through choreography and performance?					
Lesson Objective(s):			Standards Addressed:		
Content Objectives: 1. Students will create a 20-30 second solo that embodies one choreographic structure and movement language as an impetus for choreography using the lens of a social justice cause.			NCAS- DA:Cr2.1.HSIII a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent. NJSLS- 1.1.12adv.Cr1 a. Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice, and communicate artistic intent.		
Language Objectives: 2. Students will analyze their perspective of a current social justice cause through a free write, the selection of a main theme, and 3 focus words to inspire artistic intent for choreography.					
Key Vocabulary: Social Justice, Choreographic Structures (unison, cannon, accumulation, ABA, rondo, narrative, and call and response)					
II. Lesson Consideration					
Prior Academic Learning and Prerequisite Skills		Prior to this lesson, students will need to be familiar with choreographic structures, including unison, cannon, accumulation, ABA, rondo, narrative, and call and response. Additionally, students will utilize the concepts discussed during “Topics”, or the student-led current events discussions held at the start of prior classes. Students will also utilize the educational tool of “Free Writes”, or a written stream of consciousness that pertains to a designated topic. Students continue writing for the entire allotted time and writing can repeat or explore related topics. Students will utilize the concept of artistic intent, or the intentions set by the dancer or choreographer as they begin choreographing. Students will utilize their prerequisite skill of self-regulation/time management and the ability to choreograph independently via the online classroom. Students will also need to recall the class’s guidelines for feedback, focusing on specificity and clarity.			
Misconceptions		The following misconceptions will be addressed during the class period: <ul style="list-style-type: none"> - Stimuli should or can only be translated into movement literally. - Movement should “look cool” rather than be directly connected to the topic of a dance. 			
III. Lesson Plan Details					
Lesson Introduction – “Before” (25 minutes)					
1. Welcome and Recall of Choreographic Structures/“Topics” Discussion Concepts: “Good Morning dancers! Please grab a piece of paper and a pen. Today we will start a new project that will combine the concepts we’ve worked with this year, choreographic structures and our “Topics” discussions. Let’s quickly review both.” <i>The instructor prompts students to respond, listing choreographic structures such as unison, cannon, accumulation, ABA, rondo, narrative, and call and response. The instructor then prompts students to list the current events/social justice issues discussed during “Topics” discussions. Expected answers include; Black Lives Matter, Police Brutality, Racial Injustice, Climate Change, Feminism, LGBTQ+ Rights, and the Presidential Election. The instructor guides students to demonstrate recall of prior knowledge.</i>					
2. Project Explanation and Rubric Co-Creation: “For the next 3 days, we are utilizing both of these concepts to create solos and duets to perform on the last day. Let’s read a brief summary of the requirements for the project. After, we will begin to work together to create our rubric for the project. While you listen, <u>develop</u> a list of what you think are the most important aspects of your project/creative process/showing to be graded on.” Project Description/Requirements: <ul style="list-style-type: none"> - “Students will use their knowledge of social justice and choreographic structures to inspire movement and develop 40-60 seconds of choreography. Students will begin by creating a 20-30 second solo based on their perspective of a social justice topic of their choosing. The solo should also incorporate one of the choreographic structures used during the year thus far. Students will then use their analysis of their topic and the movement they created for their solo to collaborate with a peer, co-choreographing a 20-30 second duet through the lens of Intersectionality. Students will incorporate one choreographic structure into their duet that contributes to their collaborative artistic intent. Each pair will present their choreography during a showing on the last day. Students will explain how they embodied their concepts developed from their independent and peer choreographic process and how their selected choreographic structure contributed to the expression of their artistic intent.” <i>Students will take 5-7 minutes to respond to the questions on the Google Form. Having been introduced to the requirements for the project, the instructor asks the students to develop three categories they should be assessed on and how a student would demonstrate the highest level of this category. By contributing to the co-creation process for the project’s rubric, students are able to have a better understanding of what is required of their process.</i> 					

3. Free Write Topic Selection: “We will begin our project by selecting a social justice cause that you have a connection to or are interested in exploring through dance, such as, but not limited to Climate Change, Racial Injustice, or Feminism. Send your topic in the chat when you’ve chosen it. I’ll share a link to a Google Doc where we will be documenting the process.”

Students will select a social justice issue that they are interested in exploring through dance. The instructor will share Google Documents where each individual student can document the creative process/development of their solo, using the creative tools of a free write and movement language. The following steps (6-7) are outlined on the Google Doc through a graphic organizer, acting as a visual support for the students.

4. Free Write: “Now that you have all selected a social justice cause, you will start to **analyze** your topic using a 5 minute free write. We’ve done free writes before, but who can remind the class of some of the rules for a free write?”

The instructor will guide students to list the rules for a free write: pertain to designated topic, write for the entire allotted time, writing can repeat or explore related topics, stream of consciousness.

“Now that we’ve reviewed how to do our free write, are there any questions before we begin?”

After checking for student comprehension of the learning task, students will begin their free write.

5. Highlight the Major Theme of Free Write & 3 Words: “Now that you’ve finished your free write, look back through your writing for an overarching theme or big idea. Consider the question, what did my writing center around? For example, if I did my free write about climate change, I might notice a theme surrounding politics or policy. I might also notice a theme about the pollution of natural resources. Once you’ve selected your big idea or theme, give me a thumbs-up and we will share our big ideas out loud.”

Students will look for the main theme in their writing that will act as their focus for choreography/creative process. Students will share their big idea/theme out loud with the class in order for the instructor to check for variety in themes and specificity of theme.

“Now, we’ll take 3 minutes to look through our writing again and choose 3 words that connect to or represent our big idea/theme. These words can be nouns, adjectives, or verbs and will be used to inspire movement for our next activity. Give me a thumbs up when you’ve found your 3 words and write them on your Google Doc.”

6. Develop Movement Language: “Now that you have your big idea/theme and your 3 words that connect to your topic, we’re going to explore how we might embody them or develop them into choreography. We’ll call these words, movement language, or language that can be translated into movement clearly and/or has movement ideas associated with them, such as contracting, stretching, or safe. Let’s look at the example outline in the shared Google Slides to get a better understanding of movement language.”

The instructor will use teacher modeling to guide students through the first two examples, offering verbal explanation of how she distilled her concept words to movement language. The verbal explanation is supported by the visual outline on the Google Slide.

“Let’s look at the last example word here, Community. What words might we use to convert the word Community into movement language?”

The instructor will utilize student modeling and practice to generate movement language examples. This allows the instructor to address any misunderstandings of how to develop movement language before students work independently. The instructor will also check each student’s Google Doc as they work for clear movement translations and address any common misunderstandings verbally or by writing on their Google Doc directly.

Learning Activities - “During”: (25 min)

7. Create Solo: “Using your big idea/theme, your 3 words, and your movement translations as inspiration, you will **create** a 20-30 second piece of choreography. You’ll have to incorporate one of the choreographic structures that we’ve worked with before such as cannon, accumulation, ABA, rondo, narrative, and call and response. Use the choreographic structure that is the most supportive of your social justice cause and/or your creative process. We will have a solo showing before the end of the period.”

Students will be given 20 minutes to create a short piece of choreography that is inspired by their social justice cause analysis (select, highlight, choose, convert, choreograph/create). They are given permission to turn their camera off as long as they stay on the call. The instructor will leave her camera on in order to assist with any questions.

8. Solo Showing: “Please turn your cameras back on dancers! We’ll have a half & half showing of your solos. Half of you will dance at a time and the other half will watch, then we’ll switch. While you’re watching your peers, evaluate their choreography by giving feedback about what you noticed during their movement. You’ll send your feedback in the chat for each group to review.”

Half the students will show their 20-30 second phrase while the other half watches. The viewing half will send feedback to their performing half in the chat response box. The groups will then switch, following the same performance/feedback roles. The instructor will demonstrate teacher modeling by sending feedback in the chat response box that reflects the class’s feedback criteria, specificity and clarity.

Closure - “After”: (10 min)

9. Form 2 Journal Response: “We’ll close out class with a short journal response on your Google Doc. You’ll each respond to the following questions: (reflecting, describing, clarifying, highlighting, expanding on)

1. What choreographic choices did you make?
2. How did these choices connect or intensify your artistic intent for the choreography?
3. At what point in your phrase do you feel your artistic intent or connection to your big idea/focus was the most clear? Explain why.
4. Did you have any revelations while you were working today, either about yourself, your movement, or your big idea/focus?”

10. Assign Homework: “For Homework, please watch this 7-minute clip from Kimberlé Williams Crenshaw’s TED Talk on Intersectionality in preparation for class tomorrow. You’ll find the link in the Google Slides Presentation for the project. Please let me know if you have any questions. Once your journal response is completed, we are finished for the day. Thank you for your work in class and have a great afternoon. See you tomorrow!”

Students will respond on their individual Google Doc to the above questions in an open-ended format. Once they have completed the form, class will be dismissed.

Extension: If time remains, students will share their post-choreography journal responses out loud. The students will compare their choreographic processes to their peers, gaining a new perspective of how to engage with the choreographic process and artistic intent.

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1: Form 1 and Showing (Formal/Formative Assessment): Students will complete the given graphic organizer (Google Docs) used to organize and facilitate solo choreography that aligns with the given prompt of a social justice cause. Students fill out the given prompts of Free Write Topic, Theme/Big Idea, Three Words, Movement Language, and Choreographic Structure. Form 1 is used as impetus for choreography and supports the students' creative efforts as they begin choreographing independently. The Showing at the end of class demonstrates the students' completion of the given assessment and provides the student with teacher and peer feedback.

Alignment with Objectives: Students will **create** a 20-30 second solo that embodies one choreographic structure and movement language as an impetus for choreography using the lens of a social justice cause.

- Form 1, which outlines and develops the required components of the solo, acts as support for the students as they **create** their choreography addressing a social justice cause. Students will perform their choreography for their peers and the instructor to demonstrate completion of assessment and to receive feedback from their peers and instructor, a vital step in the **creation** process.

Evidence of Student Understanding: Students will outline the tools required for their choreographic process on Form 1, a Google Doc accessible by both the student and the instructor. The instructor will look for students to complete each section of the Form, including their big idea, their 3 words, and their choreographic structure. The instructor will also be looking for students to select language that directly connects to their chosen topic and that utilizes the concept of movement language, or language that can clearly be embodied by the dancer (ex. nouns, adjectives, verbs). During the showing, the instructor will look for students to show 20-30 seconds of choreography that demonstrates their choreographic structure and movement language. Following the showing, the instructor will be able to cross reference between Form 1 and the students' performance.

Student Feedback: The students will evaluate each other's choreography by providing specific and clear written feedback during the showing, using the chat function in Zoom. The instructor will provide each student with written feedback on Form 1, addressing their performance and Form 1.

Assessment Strategy #2

Description of Assessment Strategy #2: Form 2 Journal Response (Formal/Formative Assessment): Students will complete the given exit slip (Google Doc), answering the following four questions.

1. What choreographic choices did you make?
2. How did these choices connect or intensify your artistic intent for the choreography?
3. At what point in your phrase do you feel your artistic intent or connection to your big idea/focus was the most clear? Explain why.
4. Did you have any revelations while you were working today, either about yourself, your movement, or your big idea/focus?

The exit slip requires students to reflect on their process while describing, clarifying, highlighting, and expanding on their choreographic process.

Alignment with Objectives: This assessment aligns with the objective: Students will **analyze** their perspective of a current social justice cause through a free write, the selection of a main theme, and 3 focus words to inspire artistic intent for choreography.

- Exit Slip Form 2 facilitates student reflection of their solo choreographic process and asks students to describe their choices, clarify how their choices express their artistic intent, highlight which point in their solo they most clearly expressed their artistic intent, and expand on any new ideas or revelations about their topic.

Evidence of Student Understanding: Students will complete Exit Slip Form 2 on a Google Doc accessible by both the student and the instructor. The instructor will look for students to complete each question of the Exit Slip based on their solo choreography created that day. Student analysis is demonstrated through reflection, description, clarification, highlighting, and expansion on their choreographic process. The instructor will look for students to utilize these thinking skills in order to further analyze their choreographic process and to prepare for the next lesson.

Student Feedback: Exit Slip Form 2 acts as a form of self-feedback for students to use to analyze their solo choreographic process. By facilitating reflection, description, clarification, highlighting, and expansion on the solo choreographic process, students can apply their self-feedback to the choreographic process during Lesson 2. The instructor will provide written feedback to students who need further support in the analysis process based on their written response. Additionally, the instructor will acknowledge important realizations or questions during the following lesson.

V. Knowledge of Students

Building on Personal/Cultural/Community Assets: In Lesson 1, students will use their prior knowledge of choreography, choreographic structures, and social justice topics. The Advanced Dance students are passionate and interested in both choreography and social justice, using this lesson's solo choreography assignment to cultivate a connection between the two topics. Students build on personal and cultural assets as they chose their social justice cause to use as artistic stimuli through their choreographic process. The nature of selecting a topic to use as artistic stimuli directly links the assignment to each student's unique background and their

individuality. The showing portion of this lesson plays on community assets as students evaluate their peers' choreography, providing clear and specific feedback.

Grouping Strategies: Lesson 1 prioritizes independent analysis and choreography. This type of activity encourages students to analyze their individual personal connection to their social justice cause as well as develop 20-30 seconds of choreography that is drawn from this connection.

Planned Supports: Throughout Lesson 1, students are supported through scaffolding to promote student success. The **scaffolded outline** of the social justice cause analysis is designed to provide students with clear concepts and self-curated guidelines to work from when choreographing their solo. **Teacher modeling** is used while guiding students through the outline process to provide visual and auditory supports, establishing clear examples and addressing misunderstandings. The use of **student examples** during the development of movement language allows the instructor to address gaps in understanding as students bridge from language to movement. Frequent **check-ins** throughout the outline process are designed to assess student comprehension of instructions and the outline process.

VI. Supporting Literacy Development through Language

Main Language Function: The main language function for the learning segment is for students to **analyze** their perspective of a current social justice cause using the scaffolded outline to support the connection between language and choreography. Student analysis is demonstrated through a topic selection, free write, theme selection, focus word selection, and the use of movement language.

Key Learning Task(s): While using the scaffolded outline, students will **analyze** their perspective of a current social justice cause prior to beginning the choreographic process. Students prioritize what elements connect or represent their selected theme in order to develop clear self-curated concepts. Students will use these concepts as artistic stimuli, clarifying and encouraging successful portrayal of their artistic intent.

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes the student's selected social justice topic, their 3 words, and their choreographic device. Students utilize syntax during the introduction of the vocabulary term, movement language, as they make suggestions to translate the word "community" into moveable language. Students engage in discourse during the social justice cause analysis process, specifically when selecting their 3 words and developing the movement language that corresponds. Through practice, students become familiar with the concept in an exploratory environment, cultivating vulnerability that promotes risk taking in learning.

Language Supports: Student language use is supported through the use of personal/cultural assets, a scaffolded outline within the analysis process, teacher modeling of new vocabulary (*movement language*) and concepts (*use of a social justice cause as artistic stimuli*). Additionally, visual aids via Google Slides for each step of the project, student practice and examples of using new vocabulary and concepts, frequent verbal check-ins, and individual written feedback on the students' Google Docs will support the students' choreographic work.

LESSON PLAN 2

Date: October 28 th , 2020		Subject: Advanced Dance	Grade: 11 th and 12 th
Lesson Topic: Social Justice and Choreography		Class/Group Size: 14	
Instructional Location: Bayonne High School/Remote Learning			
I. Learning Objectives			
Central Focus of Lesson: How can I deepen my understanding of social justice and intersectionality through choreography and performance?			
Lesson Objective(s):		Standards Addressed:	
Content Objectives: 1. Students will create a 20-30 second duet that establishes a relationship with their partner by connecting two social justice issues through intersectionality and a choreographic structure that communicates artistic intent.		NJSLS- 1.1.12adv.Pr4 a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. <u>Establish and break relationships with other dancers and audience as appropriate to the dance.</u>	
Language Objectives: 2. Students will compare two social justice topics to use as choreographic impetus through partner discussion and the creation of a graphic organizer.		NCAS- DA:Cr2.1.HSIII a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.	
Key Vocabulary: Social Justice, Intersectionality (intersections, crossroads), Choreographic Structures (unison, cannon, accumulation, ABA, rondo, narrative, and call and response)			
II. Lesson Consideration			
Prior Academic Learning and Prerequisite Skills-	Prior to this lesson, students will need to be familiar with choreographic structures, including unison, cannon, accumulation, ABA, rondo, narrative, and call and response. Additionally, students will need to recall the solo movement created during the previous lesson as well as their written analysis of their selected social justice cause. Students will utilize the concept of artistic intent, or the intentions set by the dancer or choreographer as they begin co-choreographing a duet. Students will utilize their prerequisite skill of self-regulation/time management, applied to the new task of working with a partner to choreograph. Students will also need to recall the class's guidelines for feedback, focusing on specificity and clarity.		
Misconceptions	The following misconceptions will be address during the class period: - It's not important for me to work with my partner throughout the whole process because I can work more quickly on my own. - The appearance of a movement is the only aspect I should focus on.		
III. Lesson Plan Details			
Lesson Introduction – “Before” (15 minutes)			
1. Welcome and Rubric Review: “Good morning students! Today we will continue to the next step of our Social Justice Choreography Project. Before we begin choreographing, let’s look at the rubric we will use for our duet assessment tomorrow. This rubric was created using your suggestions from the Google Form we completed yesterday. May I have a volunteer <u>read</u> the ‘Strong’ column? You will co-choreograph with your partner using these qualities.” <i>The instructor will share her screen, displaying the rubric for all students to view. A student will be selected on a volunteer basis to read the ‘Strong’ column out loud.</i> “For our final showings, you will be assessed on your duet that you’ll create with your partner. Before we move on, does anyone notice something unique in the ‘Proficient’ and ‘Still Working’ sections?” <i>The instructor will wait for the students to look over these sections and notice the underlined “Now, I’m working on” sections that offer students <u>goals</u> or <u>methods of improvement</u> for future choreographic projects. The instructor will offer the students an explanation of these sections once noted.</i>			
2. Padlet Questions and Intersectionality: “Yesterday we <u>analyzed</u> our individual perspective of a social justice cause using solo choreography. Today, we will begin by answering 3 questions about your big idea/theme from yesterday’s free write about your social justice topic. Please answer the following questions about your topic on a “sticky-note” in the Padlet.” (<u>analyzing</u>)			
<ol style="list-style-type: none"> 1. Who makes decisions and who is left out? 2. Who benefits and who suffers? 3. Why is a given practice fair or unfair? 4. Give an example of how you can establish and break relationships with another dancer/the audience during a virtual duet.” <i>The instructor will share a link to a collaborative Padlet for students to respond to the above 3 questions. Students will consider the questions through the lens of their selected social justice topic. The four questions <u>scaffold/facilitate/prepare</u> students for their work with the concept of intersectionality. In the next activity, students will be able to make <u>direct comparisons</u> between their responses as they begin <u>collaborating</u> through <u>choreography</u> with a partner. Additionally, students are prompted to begin considering how they can establish a relationship during a virtual duet and as all students post their responses to the Padlet, the students create a relationship resource that can be referenced during their duet choreography.</i>			

3. Intersectionality Recap/Discussion: “Once you’ve finished responding to the four Padlet questions, we’ll start to use the concept of intersectionality, from the excerpt of Kimberlé Williams Crenshaw’s TED Talk you watched last night, and the Padlet collaborative to find connections between our responses. Before we look for connections, can someone define intersectionality for us?” (*retell*)

On a voluntary basis, a student will be selected to define Intersectionality for the class, providing the opportunity for the instructor to address any misunderstandings, gaps in knowledge, or questions.

“We have our overview of intersectionality, let’s look more deeply into Kimberlé Williams Crenshaw’s TED Talk with a quick recap: “Intersectionality was developed by lawyer, civil rights advocate, philosopher, and critical race scholar Kimberlé Williams Crenshaw. She used this word to speak about and further understand the connection to her identity as a Black woman. Intersectionality examines the crossroads between two different aspects of Crenshaw’s identity, her race and her gender. Within our social hierarchy, consider how Crenshaw’s experience would vary from that of a white woman’s and black men’s, each of whom have a degree of privilege based in part on their identity within our society’s makeup. Through the lens of intersectionality, we want to consider, how do different identities, forms of power, and ultimately for our project, social justice causes overlap? How can we look at these intersections or crossroads as inspiration for choreography?”

“What questions or ideas do we have about intersectionality?”

This information will be displayed in a PowerPoint as a visual support to assist in student comprehension of Intersectionality. The instructor can address any new questions or misunderstandings at this time.

4. Drawing Connections on Padlet: “Ok students! Now that we’ve discussed intersectionality, we’ll start to use it to create our duets. Similarly to yesterday’s solo choreography process, we’ll begin by analyzing the topic of our duet. Please open your Padlet again. We’re going to use our Padlet answers to help us understand intersectionality and how we can use it as artistic stimuli.”

The instructor will guide students through a tutorial on how to draw visual connections using the Padlet website. This aspect of the website allows the students to draw arrows from their own posted “sticky-note” to multiple other posts. Students can make direct comparisons between their answers to the four initial Padlet questions and their peers’, facilitating and visually representing the concept of intersectionality which they will use the following activities as artistic stimuli for their duet.

“Ok students! Now that we’ve drawn our connections between our posts, we’ll go around and share the connections we’ve made.”

The instructor will call on volunteer students first to describe where they found connections between their different topics. The instructor may need to guide students to draw connections between different social justice topics rather than a topic that is the same or similar to their own. If this is the case, more time may be needed. The instructor will prompt the students to discuss the topic of intersectionality and their solo comparison using their prior knowledge of “Topics” discussions utilized in previous classes. The discussion is student-led and allows the student the opportunity to have a conversation-style talk with and learn from their peers. During this discussion, the instructor will have a more active role, encouraging students to ask questions and posing questions to evoke further analysis. This conversation is facilitated in order to demonstrate which groups of people hold power within our society and how multiple social issues, that may seem disconnected, are united by similar hierarchies of power.

Learning Activities - “During”: (30 minutes)

5. Intersectionality Comparison w/ Partner: “We will use intersectionality as artistic stimuli for our duets. I’ve given you each a partner and in a few minutes I’ll send you to a breakout room to work together to analyze the intersections of your topics using the responses to the first 3 questions we completed in the Padlet.”

The instructor will assign partners to help guide the students through the set up for the comparison process. At this time, the instructor will display the Breakout Room Checklist students will use in their breakout rooms to compare their topics. This process is facilitated through a Venn Diagram and the development of movement language, similar to the process during Lesson 1. Each pair of students will be given a link to a Google Doc that they can work on/edit and the instructor can access.

“Now that everyone has their shared Google Doc open, you’ll see a Venn Diagram. You and your partner will use this Venn Diagram to examine the intersections or overlaps between your topics. Student A will write in the yellow column (left), Student B will write in the blue column (right), and you will work together to compare your topics in the green column (center). As a team, you’ll directly compare your answers to the first three questions from our initial Padlet post. Begin by copying and pasting your responses into your side of the chart. Now that you have your Venn Diagram prepared, you and your partner will work together and discuss where your topics overlap or intersect. For example, if a group is focusing on voter rights and economic inequality, they may find connections between their answers to Question 1, pertaining to who makes decisions. You can use the three answers as a starting point, if more ideas come up you can add them to your shared green column. Consider having one student act as scribe as you work and discuss. As a pair, you should compile a list of intersections and then select 2 intersections from your center column to use as movement inspiration. Once you’ve selected them, you’ll translate your intersections into movement language or nouns, adjectives, and verbs that can be embodied for your choreography, as we did with for our solos yesterday.”

The instructor will share her screen, providing students with visual support during explanation of the Intersectionality Comparison. The instructor will ask students if they have questions prior to being sent out to their breakout rooms. While students are in their breakout rooms, the instructor will check in on each group’s Google Document and enter each breakout room at least once to address any questions from the group. The instructor will also provide guiding questions to groups to help further their analysis of their topics’ intersections.

6. Duet Choreography: “After you’ve developed your movement language, each pairing will work together to create a 20-30 second duet. You’re welcome to use material from both of your solos to help begin creating movement. Your duet should incorporate your movement language and one choreographic structure. Consider which choreographic structure connects to your artistic intent for the duet. If there are no questions, I will send you all into your breakout rooms now. If you have any questions, you can first reference the

Breakout Room Checklist. I will also be moving around to different groups to check in on your progress. You can also send me a message in the chat function, and I will come to your breakout room if needed. Ok dancers, Let's create!"

The instructor will cycle through the breakout room after 5 minutes to check in on the students' progress with the development of their intersections. The instructor will ask the students to give an explanation of what they plan to use as their movement inspiration and any initial ideas they have to begin working. This allows the instructor to address any misunderstandings or the need for more guidance. During the work time, the instructor will cycle through the breakout rooms again to offer any feedback or prompts to help students as they begin their choreographic process.

7. **Showing:** "Welcome back dancers. We'll now have a showing of the duets. Similarly to our first class, half will dance at a time and the other half will watch, then we'll switch. Watch the group you're not in to see how others approached the duet process. When you're watching, send feedback for the performing group in the chat. Remember, our feedback should be clear and specific."

The instructor will determine the time needed during the next lesson to continue working/review based on the performances.

Closure - "After": (10 minutes)

8. **Journal Response:** "We'll end class with a short journal response on your shared Google Doc with your partner. You should see a set of questions below your chart. Please answer the questions through the lens of your duet process with your partner: (*reflecting, describing, clarifying, highlighting, expanding on*)

1. What choices did you and your partner use to establish a relationship between you?
2. How did these choices connect or intensify your artistic intent for the choreography?
3. At what point in your duet do you feel your artistic intent or connection to your big idea/focus was the most clear?
4. How did working with your partner change your choreographic process compared to working independently on your solo?

Once the forms are completed, we are finished with class. Thank you for your work in class today and have a great afternoon!"

Students respond on a Google Doc to the questions in an open-ended format. Class will then be dismissed.

Extension: If time permits, the instructor will choose several feedback comments to follow up on. This will provide the students the time to share their observations with their peers and respond to any questions or feedback they may receive.

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1:

Intersectionality Venn Diagram

(Formal/Formative Assessment):

Students will complete the given graphic organizer (Google Docs) to facilitate the comparison of two social justice causes between a set of partners. Students will use their Padlet Questions to make direct comparisons between their social justice causes and to cultivate further comparisons. Students will be asked to select two of the comparisons made with their partner to use as choreographic impetus for their duet. Students will develop movement language that clearly represents their selected intersection, as practiced during Lesson 1.

Alignment with Objectives: This assessment aligns with the objective: Students will **compare** two social justice topics to use as choreographic impetus through partner discussion and the creation of a graphic organizer.

- Students will be placed in breakout rooms to compare their two social justice topics, using the concept of intersectionality. Students will use their Padlet questions to make clear and direct comparisons between their topics. These questions will also act as starting points to cultivate further comparisons.

Evidence of Student Understanding: Students will compare their social justice causes by outlining the intersections of their topics in the center column of their Intersectionality Venn Diagram, a Google Doc accessible by both the student and the instructor. The instructor will look for students to outline more than two intersections in their center column that make clear comparisons between their two social justice causes and acknowledge how they intersect. The instructor will look for students to choose two of their developed comparisons/intersections to use as impetus for choreography. The instructor will look for students to develop movement language that clearly connects their intersections to movement, preparing them for co-choreography.

Student Feedback: Students will receive verbal feedback and guiding questions from the instructor during the breakout room co-choreography period. As students are working with their partner, they are able to provide peer feedback to the partner, working together to develop their intersections.

Assessment Strategy #2

Description of Assessment Strategy #2:

Duet Showing & Journal Response

(Formal/Formative Assessment):

The Duet Showing takes place at the end of the solo showings in Lesson 1. Half the students perform their duet while the other half provide written feedback. Students will complete the given Journal Response (Google Doc), answering the following four questions.

1. What choices did you and your partner use to establish a relationship between you?
2. How did these choices connect or intensify your artistic intent for the choreography?

Alignment with Objectives: This assessment aligns with objective: Students will **create** a 20-30 second duet that establishes a relationship with their partner by connecting two social justice issues through intersectionality and a choreographic structure that communicates artistic intent.

- The Duet Showing allows students to perform **created** choreography for their peers and instructor, to receive written feedback from the instructor and students, and to demonstrate completion of the creative task. The Journal Response encourages students to outline and clarify the choreographic choices made in their intersectionality duet, guiding their work for the following lesson.

Evidence of Student Understanding: During the Duet Showing, the instructor will look for partners to show 20-30 seconds of choreography that demonstrates their choreographic structure and their intersectionality movement language. Following the showing, the instructor will cross reference the recorded performances with the

<p>3. At what point in your duet do you feel your artistic intent or connection to your big idea/focus was the most clear?</p> <p>4. How did working with your partner change your choreographic process compared to working independently on your solo?</p> <p>The Journal Response requires students to reflect on their process while describing, clarifying, highlighting, and expanding on their choreographic process.</p>	<p>students' Journal Responses. The instructor will look for students to complete each question based on their duet choreography created during the lesson. Student analysis is demonstrated through reflection, description, clarification, highlighting, and expansion on their co-choreography process.</p> <p>Student Feedback: During the Duet Showing, students will evaluate the duet choreography of their peers, providing/receiving written feedback through the chat function in Zoom. The instructor will provide written feedback to partnerships who need further support in the analysis process based on their Journal Response. Additionally, the instructor will acknowledge important realizations or questions during the following lesson. Students will have time during Lesson 3 to read and apply the given feedback.</p>
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V. Knowledge of Students

Building on Personal/Cultural/Community Assets: In Lesson 2, students will use their prior knowledge of choreography, choreographic structures, social justice topics, and intersectionality to create a duet with a partner. Students build on personal and cultural assets as they work with a partner to develop the intersections of their social justice topics developed during Lesson 1. The community cultivated in the Advanced Dance class promotes risk-taking and cohesive collaborative partner work. The Duet Showing relies on community assets as students evaluate the choreography of their peers, providing clear and specific feedback.

Grouping Strategies: During Lesson 1, students selected and analyzed a social justice topic to inspire a solo. In Lesson 2, students are paired through two lenses. In order to effectively compare their topics and analyze intersectionality, students are paired with a partner with a different topic than their own. Additionally, students are paired based on different levels of understanding of prior knowledge concepts such as choreography, choreographic structures, and social justice. High and mid-level performing students are paired with low level performing students to provide support through the duet choreographic process.

Planned Supports: Throughout Lesson 2, students are supported through the use of a **graphic organizer** (Intersectionality Venn Diagram (IVD)) to promote effective and thorough comparison of their social justice topics and analysis of intersectionality. Students are supported through **scaffolding** as the process of developing clear ideas, then movement language, then choreography mirrors the scaffolded outline from Lesson 1. The comparison of two social justice topics is supported through the use of **guiding questions** on the Padlet discussion board. Students respond to the given questions in order to make direct comparisons between their responses in the IVD. The **Padlet discussion board** allows students to draw arrows between their responses to the guiding questions, visually representing the intersections of their topics. The **group discussion** of intersectionality is designed to cultivate community and allow students to learn from their peers as each student shares their unique perspective. **Teacher modeling** is used as students are introduced to the graphic organizer, providing visual and auditory supports that establish expectations for the assignment and address misunderstandings. Each pairing will receive a **check-in** from the instructor during their choreography period in order to assess student comprehension of the choreographic task, to address misunderstandings with guiding questions/ideas, and to cultivate creative choreography. Lastly, students will receive **feedback** from their peers and instructor, providing clear and specific concepts to implement in their duet during Lesson 3.

VI. Supporting Literacy Development through Language

Main Language Function: The main language function for the learning segment is for students to **compare** two social justice topics to use as choreographic impetus through partner discussion and the creation of a graphic organizer, supporting the connection between language and choreography. Student comparison is demonstrated through a Padlet discussion board and the Intersectionality Venn Diagram.

Key Learning Task(s): While using the Intersectionality Venn Diagram, students will **compare** two social justice topics to use as choreographic impetus for their duet. Students will discuss the intersections of their topic with their partner to develop clear co-created concepts to guide the creation of their duet.

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key **vocabulary** includes the student's selected social justice topic, intersectionality, their developed movement language, and their choreographic device. Students utilize **syntax** when initially drawing connections between their Padlet responses and their peers to represent points of intersection. Students engage in **discourse** when using the Intersectionality Venn Diagram, comparing their social justice topic with their partner's.

Language Supports: Student language use is supported through the use of personal/cultural assets, written and verbal instruction, the Padlet discussion board guiding questions and visual comparisons, the student led Intersectionality group discussion, the Intersectionality Venn Diagram, teacher modeling of supported comparison, check-ins during work time, and evaluation of duets using feedback.

LESSON PLAN 3

Date: October 29 th , 2020	Subject: Advanced Dance	Grade: 11 th & 12 th
Lesson Topic: Social Justice and Choreography		Class/Group Size: 14
Instructional Location: Bayonne High School/Remote Learning		
I. Learning Objectives		
Central Focus of Lesson: How can I deepen my understanding of social justice and intersectionality through choreography and performance?		
Lesson Objective(s):		Standards Addressed:
Content Objectives: 1. Students will be able to perform a choreographed duet that represents the intersections of two social justice topics, demonstrates one choreographic structure, and establishes a relationship between the performers. Language Objectives: 2. Students will be able to explain their choreographic choices in their duet by supporting their performance with an explanation of their social justice topic, the intersections of their topics, their movement language, and their selected choreographic structure as well as throughout a post-performance feedback discussion and exit slip.		NJSIS- 1.1.12adv.Cn10 b. Investigate and present ways in which dance can be used to communicate new perspectives and/or realizations about global issues, including global warming. NCAS- DA:Cn10.1.HSIII a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one’s personal growth.
Key Vocabulary: Social Justice, Intersectionality (intersections, crossroads), Choreographic Structures (unison, canon, accumulation, ABA, rondo, narrative, and call and response)		
II. Lesson Consideration		
Prior Academic Learning and Prerequisite Skills	Prior to this lesson, students will need to be familiar with the intersections of their social justice topics as well as the co-created choreography developed with their partner. This requires students to be familiar with choreographic structures and methods of establishing a relationship with their duet partner. Additionally, students must be familiar with the co-created criteria developed for the Duet Showing Rubric. Lastly, students will also need to recall the class’s guidelines for feedback, focusing on specificity and clarity.	
Misconceptions	The following misconceptions will be addressed during the class period: <ul style="list-style-type: none"> - My choreographic process is done after my performance. - When I give feedback to my peers, I should only tell them what I liked and what I didn’t like. - Dance cannot be used to address and analyze serious topics. 	
III. Lesson Plan Details		
Lesson Introduction – “Before” (20 minutes)		
1. Welcome and Showing Process Outline: “Good morning students! We’ll begin today with some more time in your breakout rooms to review your duet choreography, make any adjustments, and prepare for our showing. Before you go into breakout rooms, we will discuss how our showing will work today.” <i>The instructor will then display the ‘Showing Process’ slide from the Google Slides presentation as a supporting visual aid.</i> “Our showing will follow a 3-step process for each group. The performing group will begin by providing an explanation of their choreographic process by sharing their social justice topics, the two intersections they are focusing on with the corresponding movement translations, and their choreographic structure. After their explanation, the audience will turn their cameras off and the group will perform their duet. The audience will pay close attention in order to provide specific and clear feedback that uses the criteria from our co-created rubric, such as the group’s use of their movement translations, choreographic structure, and the relationship established between the dancers. We can also offer feedback on what we noticed or what stood out about the group’s performance. This tells the group members what elements of the performance were evident to the audience and whether or not it was intentional or connected to their artistic intent for the duet. After we give feedback, we will move on to the next group. Does anyone have any questions about our showing process? Give me a thumbs-up if the showing process feels clear at this time.” <i>The instructor will pause, <u>checking-in</u> with the class for questions about the showing process and respond to any inquiries.</i> “Ok students! You will have 15 minutes to work with your partner on your duet and prepare for our showing. Give me a thumbs-up if this is enough time for you and your partner to finalize your duet. If you have any questions, send me a message through the chat function. Ok dancers, see you in 15 minutes!” <i>The instructor will then open the breakout rooms for the students to review and prepare for the showing.</i>		
Learning Activities - “During”: (30 minutes)		
2. Duet Showing/Performance: “Welcome back dancers! Let’s begin our showings!” <i>The showings will follow the process outlined in Learning Activity one and on the Google Slides ‘Showing Process’ slide (<u>explain, perform, feedback</u>). The instructor will begin with volunteer performers and select groups when needed. The students will explain their topics, intersections, movement translations, and choreographic structure. They will then perform their duet for the class. Lastly, the audience will offer the performers <u>feedback</u> using the <u>co-created rubric</u> as a guide. The instructor will provide students with the following <u>prompt questions</u> to promote feedback that aligns with the co-created rubric.</i> <ol style="list-style-type: none"> 1. “What did you notice/What stood out to you?” 2. How did the performers demonstrate their choreographic structure and movement translations?” 3. How did the dancers establish a relationship?” 		

Closure - “After”: (10-15 minutes)

3. **Google Form Journal Response:** “Ok dancers! We will complete our Social Justice Choreography Project by responding to a few questions in a Google Form. I will send the link in the chat function now. These are the questions you will be responding to:

The instructor will share the Google Form Journal Response link with students through the Zoom chat function. The students can also access the Google Form link and Journal Response Questions through the Google Slides presentation.

1. How did your choreographic choices (movement translations, choreographic structure, ways to establish a relationship) in your duet communicate your perspective of your selected social justice intersections?
2. What was your big take away from your creative process during this project?
3. Given more time to work on this project, what would your next step for your duet be? Consider how you would extend your piece, manipulate it, or stage it.
4. How can dance be a tool to deepen our understanding of a social justice topic and intersectionality?”

Extension: The students will share their responses to Question 3, “Given more time to work on this project, what would your next step for your duet be? Consider how you would extend your piece, manipulate it, or stage it.” As a result, students are able to expand their choreographic tool belt by hearing the different methods their peers would use to further their duet. Additionally, this activity addresses the common misconception that the choreographic process ends after performance. Students are encouraged to continue thinking about how their choreography can and should always be evolving.

IV. Assessment

Assessment Strategy #1

Description of Assessment Strategy #1:

Duet Showing (Formal/Summative Assessment): Students will follow the three-step Duet Showing process as outlined verbally and on the Google Slides presentation. Students begin by explaining the intersections of their social justice topics and corresponding movement language as well as their choreographic structure and methods of establishing a visual relationship in the virtual performance space. Students will then perform their duet, aligning with their previous explanation. Lastly, students will receive clear and specific feedback from their peers and instructor using the following prompt questions:

1. “What did you notice/What stood out to you?”
2. How did the performers demonstrate their choreographic structure and movement translations?
3. How did the dancers establish a relationship?”

Alignment with Objectives: Students will be able to **perform** a choreographed duet that represents the intersections of two social justice topics, demonstrates one choreographic structure, and establishes a relationship between the performers.

- Students will use the Duet Showing process to explain the intersections of their topics, their movement language, their choreographic structure, and how they established a relationship between each other.

Evidence of Student Understanding: Students will demonstrate understanding of the duet prompt by aligning their choreographed and performed duet to their explanation prior to their performance. Students will have knowledge of and use the co-created rubric criteria of “Use of Choreographic Structure”, “Use of Movement Translation”, “Establish a Relationship with my Duet Partner”, and “Preparation” to base their duet on.

Student Feedback: Students will receive clear and specific verbal feedback from their peers and instructor, utilizing the supportive prompt questions listed in the Assessment Description. Following this lesson, students will receive a completed rubric, outlining their scores for each criterion (“Strong”, “Proficient”, or “Still Working”) and providing feedback and goals (“Now, I’m working on...”) to apply to future creative projects.

Assessment Strategy #2

Description of Assessment Strategy #2:

Google Form Journal Response (Formal/Summative Assessment): Students will provide a final explanation of their duet choreographic process and its connection to their perspective of their social justice issue. Additionally, students will expand on their duet by proposing a plan for how they would extend, manipulate, or stage their duet with more time. Students are prompted with the following questions:

1. How did your choreographic choices (movement translations, choreographic structure, ways to establish a relationship) in your duet communicate your perspective of your selected social justice intersections?
2. What was your big take away from your creative process during this project?
3. Given more time to work on this project, what would your next step for your duet be? Consider how you would extend your piece, manipulate it, or stage it.
4. How can dance be a tool to deepen our understanding of a social justice topic and intersectionality?”

Alignment with Objectives: Students will be able to **explain** their choreographic choices in their duet by supporting their performance with an explanation of their social justice topic, the intersections of their topics, their movement language, and their selected choreographic structure as well as throughout a post-performance feedback discussion and exit slip.

- Students will respond to the Google Form Journal Response questions in order to self-assess their duet by justifying their choreographic choices to communicate their artistic intent, noting the big ideas they are taking from the three lessons, proposing ideas to continue working on their duet, and exploring dance as a tool for social commentary and exploration, as put forward by the **central focus**.

Evidence of Student Understanding: Students will complete the Journal Response on a Google Form submitted to the instructor. Students will thoroughly respond to each prompt, providing clear details about their duet choreographic process, their proposed plan for continued work with their duet, and answering the central focus question of the learning segment by applying what they’ve learned through their choreographic processes.

Student Feedback: Students will receive written instructor feedback following the learning segment with their co-created rubric feedback.

V. Knowledge of Students

Building on Personal/Cultural/Community Assets: In Lesson 3, students culminate their choreographic process and build upon their practice of explanation, performance, and evaluation through feedback to explore choreographic intent and social justice. This lesson utilizes the scaffolding from the two prior lessons, supporting students' acquisition of new skills. Students utilize higher order thinking as they evaluate, analyze, and theorize on their duet choreography developed throughout the learning segment. Students have practiced both performing and evaluating through feedback prior to this lesson. Students' personal assets are highlighted as students share their intersecting views of social justice topics and their personal aesthetic and artistic values. Each student will use their unique cultural assets as a tool for interpretation as they evaluate performances through verbal feedback. Community assets are utilized as students cultivate a performance space and feedback that is supportive, constructive, and respectful.

Grouping Strategies: Throughout the lesson, the students remain in their pairings from the previous lesson. During the formal showings of the students' duets, whole group instruction is utilized in order to offer multiple feedback perspectives.

Planned Supports: Students are supported in their comprehension of the showing process through verbal explanation and a visual aid **PowerPoint** outlining the three-step process. Student preparation for the Duet Showing is supported through **Prep Time** in breakout rooms where students can use their time to their discretion, reviewing choreography or making choreographic adjustments. The **Co-Created Rubric** introduced during Lesson 2 is utilized during Lesson 3 as a support implemented to ensure all students have an equitable understanding of the assessment criteria. Student feedback is supported by the **class feedback system** of specificity and clarity as well as through the **feedback prompts** to guide students to address the assessment criteria in their verbal feedback.

VI. Supporting Literacy Development through Language

Main Language Function: The main language function for the learning segment is for students to **explain** their choreographic choices in their duet by supporting their performance with an explanation of their social justice topic, the intersections of their topics, their movement language, and their selected choreographic structure as well as throughout a post-performance feedback discussion and exit slip. Student explanation is demonstrated through clear description of their choreographic intent and expansion on the concepts utilized in their choreography.

Key Learning Task(s): Students will provide an **explanation** of the choreographic process prior to their performance. Students will expand on their explanation during the Google Form Journal Response as they reflect on the communicative success of their artistic intent, theorize how they'll continue work on their duet, and address how dance can be a tool for social commentary.

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary utilized during the lesson include intersectionality, choreographic structures, and movement language/translations. Students apply this vocabulary through syntax during their showing explanation and through discourse in the Google Form Journal Response. Students will also engage in discourse during peer feedback following each group's duet performance.

Language Supports: The Showing Process outline and the Co-Created Rubric are designed to clearly inform students of the expectations for their language use and performance. The Feedback Prompts support students to provide feedback that addresses the criteria of the assessment and that is clear and specific.