UDL Curricular Plan

Class Profile # *3*
Additional Students: *Harper (Gifted), Kai (ID) & Skyler (LD)*

Grade Level: 9
Subjects: Français de base, Social Studies, Music

Year Plan

The year plan focuses on the curriculum's core competency of *communication*. This competency encompasses the knowledge, skills, processes and dispositions we associate with interactions with others. Students will acquire, develop and transform information in order to share their ideas, express their individuality, and further their learning. The units feature the interrelated sub-competencies, collaborating and communicating, plus the addition of connectivity to help students make connections with others.

Big Ideas

	Unit 1	**Unit 2**	**Unit 3**
Theme	***Collaborating***	***Connectivity***	***Communicating***
Français de base 9	We can share our experiences and perspectives through stories.	Francophone creative works are expressions of Francophone cultures; Acquiring French provides opportunities to explore our own cultural identity from a new perspective.	Listening and viewing with intent supports our acquisition and understanding of French; We can have meaningful conversations in French about things that are important to us.
Social Studies 9	Collective identity is constructed and can change over time; Disparities in power alter the balance of relationships between individuals and between societies.	Emerging ideas and ideologies profoundly influence societies and events.	The physical environment influences the nature of political, social, and economic change.
Music 9	Collaborative music experiences can build community and nurture relationships with others.	Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures; Identity is explored, expressed, and impacted through music experiences.	Music uses a unique sensory language for creating and communicating.

Unit Rationales

Looking through the different Big Ideas across the courses we chose, our group noticed that there were many similar key concepts and overlapping themes. We opted for some alliteration to make the units more memorable.

Unit 1 : Collaborating

Learning, while on the surface feels like a solo sport, is a practice largely improved by collaborating with others. Through group activities, projects, or even just studying with peers, school can become a lot more palatable and manageable. The process of collaboration is integral in every subject. In Core French, students improve every skill - listening, speaking, reading and writing - as they "share their experiences and perspectives" with each other. In Social Studies, as they learn how many important events in history were brought about by groups of people, students can also navigate today's society as they learn about their place within it. Consequently, they can develop their understanding that they are active participants and contribute to the construction and change of a collective identity, in school or out. In a similar vein, students can construct a community through "collaborative music experiences" in Music class.

Unit 2 : Connectivity

Juxtaposing the Collaboration unit, the theme of this unit encourages students to work on their individuality and question how they connect to others, the world, and vice versa. Students will also have the chance to focus on more original and creative ventures. French class will have them observe and analyze different creations of different Francophone cultures. We can look at original art, food, literature, or music made and enjoyed by different peoples. Parenthetically, Music class will sport a similar outlook, studying "perspectives and experiences of people from a variety of times, places, and cultures." In Social Studies, students will learn that progress is not achieved without creativity and innovation, and that "emerging ideas and ideologies profoundly influence societies and events". Through this unit, students will discover how everything and everyone is connected.

Unit 3 : Communicating

In Social Studies, students will learn how communication can have huge effects on the way societies are created and cultivated. The way people communicate with each other has always "stimulated significant cultural, social, political change," and life as we know it today is a direct result of "contacts and conflicts between peoples" within Canadian history. In the same way we will encourage and develop effective communication in Socials, then, we will develop it in French class, in practicing to "listen[ ] and view[ ] with intent" to "support[ ]... acquisition and understanding of French." As children deepen their understanding of the importance of communicating, Music class can provide them a way of doing so. Song and dance are great media through which one can convey information, ideas, and emotions. They can communicate stories. For instance, in Music 9, students will learn traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through song.

Unit Plan - Connectivity

We chose to develop Unit 2: Connectivity. The final PBL will be cross-curricular and inquiry based where students will be working on a worldbuilding problem in which they will create, invent, and design their own fantasy world. This implies that they also create the geography, the people, the history, the magical elements, the creatures, the cultures and traditions. In Français de base, students will be exposed to various extracts of fantasy tales, fairy tales, and fantasy novels from francophone authors (Catherine Dufour, Annie Bacon…) that are appropriate for their skill levels and for the grammatical/linguistic elements we want them to develop. In Social Studies 9, students will discuss historical issues that affect current society such as revolutions, colonialism, social exclusion etc. In addition, for Music 9 students will explore pieces from a variety of times, places, genres, and cultures and make connections on both a personal and social/cultural level. Using their knowledge from all three of these courses, students will be able to draw connections from their past and current realities to the invented realities of their fantasy world by giving social, historical, and cultural support for their choices.

The Big Ideas that we will explore :

Francais de base 9 - Francophone creative works are expressions of Francophone cultures; Acquiring French provides opportunities to explore our own cultural identity from a new perspective.

Social Studies 9 - Emerging ideas and ideologies profoundly influence societies and events.

Music 9 - Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures; Identity is explored, expressed, and impacted through music experiences.

Inquiry Questions

1. What connections can be made between societal events/issues studied in this course and your own lived experiences? Think about revolution, immigration, workforce issues etc.

2. After studying a variety of texts (French novels, musical scores, and historical articles), what connections can you make between these disciplines and your own lived experiences?

3. How can your own musical experiences connect to personal identity and societal viewpoints and ideologies?

4. What are key emerging ideas and ideologies in the 21st century and how are these represented in your personal story?

5. What cultural (Francophone) experiences/opportunities have you experienced that have influenced your own cultural identity and how do you see yourself from a new perspective?

Rubrics

GRADE 9 CORE FRENCH
https://curriculum.gov.bc.ca/curriculum/languages/9/core-french

Big Idea	Access Point	Emerging	Developing	Proficient	Extending
Francophone creative works are expressions of Francophone cultures	~~Describes how~~ Recognizes and identifies that a text could be interpreted in more than one way	Recognizes that Francophone cultures are expressed through creative works	Describes cultural practices and traditions in various Francophone regions, and their role in identity	Evaluates texts for worldviews and perspectives of the creators, infers how creative works are expressions of Francophone cultures	Creates innovative texts, including stories, that express a Francophone worldview and perspective, justifies choices of forms, elements, techniques and devices related to their intended message and audience
Acquiring French provides opportunities to explore our own cultural identity from a new perspective	Identifies personal preferences and reasons for them related to texts	Recognizes that language and text can explore one's cultural identity from many different perspectives	Describes similarities and differences between their own cultural practices and traditions and those of Francophone communities in various regions; Uses a range of strategies to support comprehension	Infers how French can be an opportunity to explore one's own cultural identity that helps construct connections between self, text, and world	Uses language and text to express creatively and critically their personal, social and cultural identity
Inquiry processes	Poses simple questions and gives insights to lived experiences	Poses questions, interprets information from a variety of sources including texts and multimedia	Poses questions in a variety of ways, interprets information, makes connections to self	Poses questions in a variety of ways, examines and interprets information, makes connections to self and world	Poses sophisticated questions, analyzes and evaluates information, presents information in innovative ways
	*IEP Based Assessment	C-: 50-59	C+: 67-72 C: 60-66	B: 73-85	A: 86-100

GRADE 9 SOCIAL STUDIES
https://curriculum.gov.bc.ca/curriculum/social-studies/9/core

Big Idea	Access Point	Emerging	Developing	Proficient	Extending
Emerging ideas and ideologies profoundly influenced societies and events	Identifies significant events related to industrialization and transportation, and describes their effects ~~on daily life~~ through lived experiences	Identifies important people, places, events, or developments which had a significant impact on history or a particular group.	Describes emerging ideas and ideologies that profoundly influenced societies and events	Evaluates the historical significance a person, place, event, or development had on a group.	Analyzes the significance of people, places, events, or developments, and compare varying perspectives on their historical significance at particular times and places, and from group to group and presents information in innovative ways
Inquiry processes	Poses simple questions and gives insights to lived experiences	Conducts inquiries, interprets information from a variety of sources including maps, charts, graphs and tables	Conducts inquiries, interprets information, evaluates sources for accuracy, relevance, and bias	Conducts inquiries, interprets information, evaluates sources for accuracy, relevance, and bias, and considers audiences when selecting response modalities	Poses sophisticated questions, analyzes and evaluates relevant sources and information, presents information in innovative ways
	*IEP Based Assessment	C-: 50-59	C+: 67-72 C: 60-66	B: 73-85	A: 86-100

GRADE 9 MUSIC
https://curriculum.gov.bc.ca/curriculum/arts-education/9/music

Big Idea	Access Point	Emerging	Developing	Proficient	Extending
Identity is explored, expressed, and impacted through music experiences	Expresses personal musical preferences orally and gives personal examples	Identifies how personal and social responsibility is associated with creating, performing, and responding to music	Develops appropriate musical vocabulary, skills, and technique to identify person and social responsibility in music	Evaluates how identify is explored, expressed, and impacted through music experiences; Takes musical risks to experience self-growth	Selects and combines musical elements and techniques to interpret an idea or define style, creating a particular mood or effect; Contributes to creative processes through collaborative and

					independent musical study
Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures	~~Identifies music from~~ Classifies music into a variety of genres	Recognizes that music gives insight into different perspectives and experiences	Identifies various perspective and experiences of people from a variety of times, places and cultures	Describes personal, social, cultural, historical, and environmental contexts through a variety of musical experiences	Analyses personal, social, cultural, historical, and environmental contexts through an increasingly sophisticated application and/or engagement of musical experiences
	Identifies Indigenous music making and storytelling through song	Recognizes traditional and contemporary Indigenous worldviews	Describes traditional and contemporary Indigenous worldviews and cross-cultural perspectives	Demonstrates how traditional and contemporary Aboriginal worldviews and cross-cultural perspectives can be communicated through song	Evaluates in depth how traditional and contemporary Aboriginal worldviews and cross-cultural perspectives can be communicated through song
Inquiry processes	Poses simple questions and gives insights to lived experiences	Poses questions, recognizes connections to personal learning and experiences	Poses questions, makes connections to personal learning and experiences	Poses questions, reflects on musical performance to make connections to personal learning and experiences	Poses sophisticated questions, analyzes and evaluates information, presents information in innovative ways
	*IEP Based Assessment	C-: 50-59	C+: 67-72 C: 60-66	B: 73-85	A: 86-100

We considered Kai's challenges with abstract, inferential, and critical thinking tasks, and so adjusted the access point expectations to be more concrete, scaffolded, and focused on personal lived experiences.

Because Harper is highly gifted and artistic, we adjusted the extending expectations to focus on creativity, innovation, and exceptional understanding.

We added in the inquiry processes aspect from the Social Science 9 rubric to the other rubrics in order to (1) challenge Harper to present her work in innovative/creative ways, (2) allow Kai to make personal connections to the material, and (3) give Skyler opportunities to apply their knowledge in obscure areas. Making inquiry a central focus of this unit will allow all of our case study individuals to be successful.

Instructional Activities

Cross-Curricular Problem Based Learning Activity (Summative Assessment)

Worldbuilding Inquiry : How can worldbuilding connect our personal lives to real-world and societal issues? How would you construct a fictional world that represents your lived experiences and societal/cultural values? What problems would arise? What do fantasy worlds tell us about our own realities

At the end of the unit, students will present a fictional world created in groups. They will also create characters within the world. Each group must invent theoretical problems that could arise in their worlds that are also connected to historical events and portray social issues covered in Social Studies 9. Students will then ask follow-up questions in French using vocabulary and language studied in Français de base 9. In addition, students will be asked to compile music for a soundtrack that will represent their character's journey. The music should accurately depict emotions and events, as well as incorporate elements of music studied in Music 9.

General Activities (Formative Assessment)

Interpersonal	Intrapersonal	Existential
1. Create a set of cards that feature what different characters' interests are, what they do for a living and how they contribute to their world. Based on these details, draw a web to show which characters may be connected, and what kind of relationships they have. 2. Open your borders and invite members of other groups for a tour in your world. How would you greet them? Where would you take them, and what kinds of activities might they enjoy doing in your world?	1. Once their world is close to being finished and fully fleshed out, each student from the group will choose one character they designed, and will come up with a short creative work in which they imagine themselves as if they were that person in their world. Who would they be? What would they be doing? What would they want to change in their world? 2. Students can practice posing questions in French about their world. The questions are not about the world itself, but the process of imagining a world : Where did they get inspiration? What parts of designing the world did they enjoy or dislike, and why? Did they include elements of their culture(s), or things they care about in their project? Which ones?	1. At the beginning of their project, students will come up with one or multiple important societal questions. The teacher gathers all the questions, and towards the end of their projects, allocates one question randomly to each group. The students need to find an answer to that question as if it was asked in the world they created. This will get them to elaborate more on certain worldbuilding elements. 2. As your own fictional character, imagine you are running a campaign to become a leader in your world. Explain your platform, detailing what you would change or improve. What do you envision for the future of your world and its people?
Musical Rhythmic	**Body Kinesthetic**	**Visual Spatial**
1. Using rhythmic concepts explored in class, create a theme song for your character. The song must be	1. Students create a very short scene/dialogue that would be played/narrated on stage based off of a past or present global	1. Students choose a location from the real world that they feel they have a connection with, and transpose it into their

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4 bars long and include lyrics, quarter/eighth note rhythms, and dynamics. Perform your song for the class. 2. Find a song from any genre studied in class that speaks to a past or present societal issue. Compose a 4 bar melody (with or without words) that could be an extension of that song and contribute to the underlying message/idea. Share it with the class (i.e., live performance or pre-recorded).	issue (could be used in coordination with the drama class). The students can choose to reenact one scene they think would be crucial in the history of their fantasy world, or just a scene that represents one or multiple cultures in their world under a positive light. 2. Students are asked to reenact (without speaking) a recent/current event that presents a societal issue. After presenting their scenario, the rest of the class will be asked to guess which event and issue was presented. Think of it as Current Events Charades.	worldbuilding project. They can use pictures/photos/media and recreate those elements and adapt them as if they were part of their project. 2. Based on the description of one of their main buildings/structures in their project, the students will design a physical representation of that location, with legends in French, and a short commentary about the importance of the location.
Naturalist	**Verbal Linguistic**	**Logical Mathematical**
1. Choose a location that you care about/are interested in/live in, that has indigenous roots and answer some questions using cultural vocabulary. Reuse one or two elements in your worldbuilding inquiry. 2. Establish a geographical region for your world and talk about the different natural occurrences you may see there. Think about the temperature, topography, climate, ecosystems. Based on these details, think about what kind of flora and fauna can be found there.	1. Invent a story with a beginning, middle, and end, set in your world. Include a problem and solution in the narrative. Each member must play a character and recite their own lines in a group performance. 2. Create a mini-encyclopedia featuring words you may have invented. These words can be for places, creatures, foods, everyday items, etc. In each entry, include the word, its definition, the part of speech it is, and an example of how to use it in a sentence. You can also include illustrations.	1. Based on real life census and its importance in the real world, the students create their own census form that will be used to give an estimate of the data in the world they designed. This activity can be focused towards the vocabulary of numbers, or towards the vocabulary of population/geography/various metrics. 2. Invent a currency for your world and assign prices for different products and services. Additionally, think about how much money different professions would earn.

Rationale for Activities

Problem Based Learning : We designed an activity that focuses on potential problems that could arise in the fantasy world that students create. This can be a challenge because students will imagine and create the problems within their stories. However, in order for them to be able to achieve the core competency of communication, students will *collaborate* with other students and *communicate* in a variety of ways. The entire project is creatively demanding and thus core competencies are achieved throughout the worldbuilding process. These obstacles during worldbuilding will also mirror some current events and historical issues. This way, students will achieve the learning objectives for Social Studies. Finally, students will also be incorporating music history and music theory and this activity also touches on our central question, what do fantasy worlds tell us about our own realities? This question in particular aims to allow students to see that fictional characters and plots often have real-life problems just like many of us. Students will be asked to also draw on experiences of their own as well. This project allows them to have a lot of freedom in what they want to develop, to easily bring knowledge from other subjects (social sciences and music are good examples), and for us, to adapt lessons and activities based on the curriculum and/or certain aspects of the language.

General Activities : The activities in the chart above are meant to scaffold the students' final Worldbuilding Inquiry PBL. The goal is for students to develop their own personal and cultural identity and discover ways to present this in a creative and innovative way. We also want students to create connections from themselves to the world around them (both real and fictional) and vice versa. Seeing as our students come from supportive communities/families & are multilingual/multicultural, we have planned activities that will allow students to reflect on their own, as well as others' beliefs, values, and perspectives and further connect them to various cultures and societies. We based these activities around our five central inquiry questions in order to develop students' communication skills and critical thinking.

In regards to our case study individuals, we have scaffolded abstract and inferential tasks and plan to provide additional support for Kai when critical thinking tasks are involved. The focus of the unit is on lived experiences and will help Kai to create meaningful connections to the material. Many of the activities have a focus on creativity and artistry that will also allow Harper to further develop her ideas in a meaningful way. Additionally, we have incorporated manipulatives, hands on activities, and brain breaks in order to help with Skyler and Kai's focus. Lastly, we have planned for a lot of group work in order to help Skyler thrive, and for Kai and Harper to further develop their collaboration skills. We would be mindful about how to create these groups and who to place together in order to best support all learners.

Room Layout
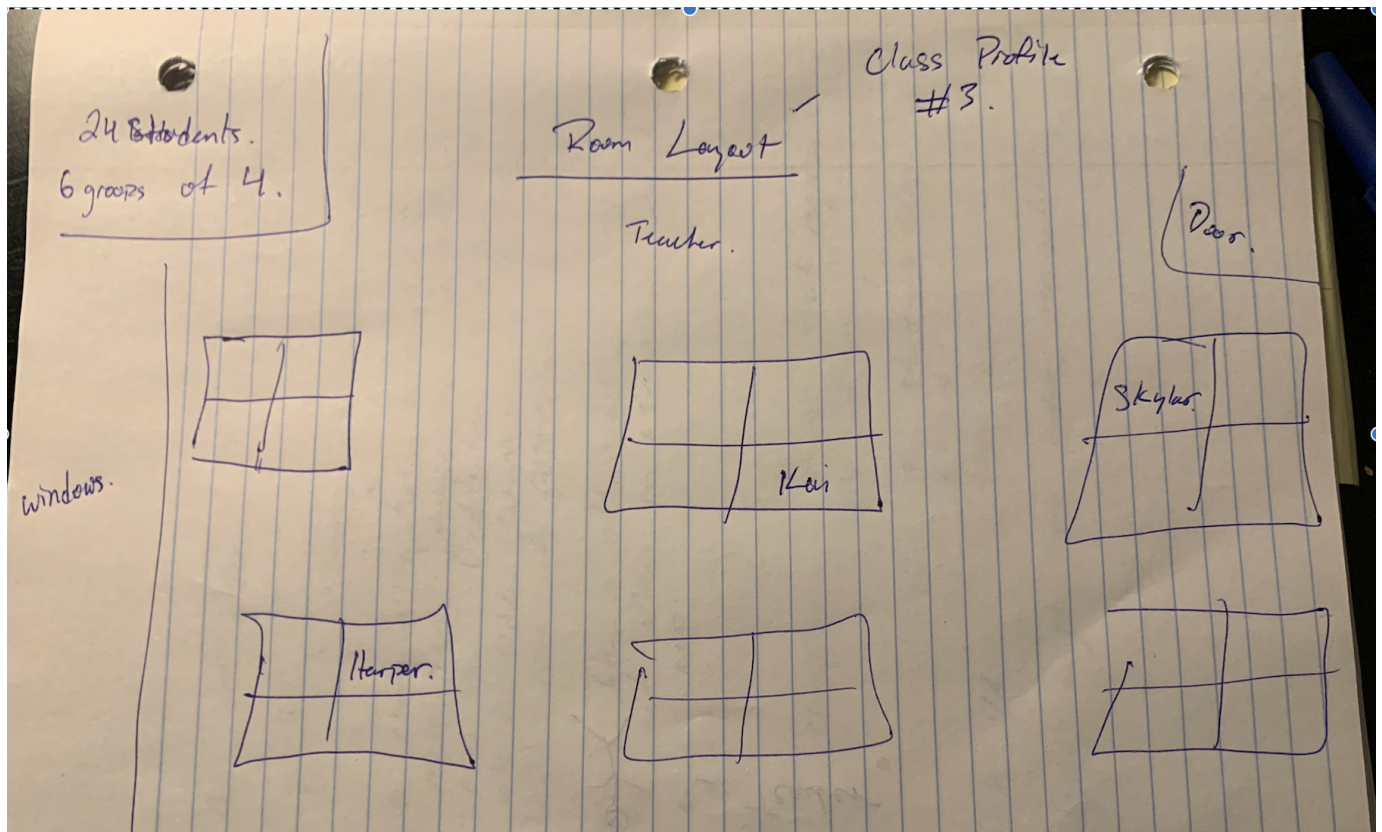
The layout of the room takes into account the class profile #3, as well as diverse learners such as Kai, Skyler, and Harper. The accommodations and strategies we found that would best promote an inclusive and healthy learning environment would be to initiate socialization within the classroom. In

order to do so, we have created strategic groups for students to both get to know others more and learn from each other.

The layout also allows for the educator to not just be the person at the front of the class. In fact, with this layout, the educator can circulate and check-in on each group during group activities or work-time. It allows for learning to be an interactive process and less individualistic.

In regards to our case study individuals, this layout will allow Kai, Skyler, and Harper to draw on the support of their peers during class time, whether it be during teaching concepts, lectures, presentations or even individual/group work.

We've decided to have Kai sit close to the teacher for multiple reasons. First of all, Kai will have access to ask questions and get extra support, if needed. The teacher can also be in close proximity to observe and monitor their emotional well-being. In regards to both Kai and Skyler, we decided to place them near the door, so that if they find themselves having trouble focusing in class or find themselves wandering, they are then able to take a step out of the classroom and for a bit of a break. This will be especially important for Kai, if//when they find themselves getting frustrated or overwhelmed. Allowing for these breaks will also help reduce the amount of incidents that Kai experiences, enable Kai and Skyler to better focus, and encourage SEL/mindfulness. Lastly, having the teacher close to the door will help to monitor Skyler and/or Kai's breaks and check in/follow up as needed.

Harper is in the back of the class because we feel that Harper may want some space away from the educator to work on their assignments. Harper tends to want to perfect their work but also feels overwhelmed and anxious when they are unable to be productive. Allowing Harper to be further away without constant check-ins from the educator and more-so allowing them to work with their group-members efficiently is a solution that we chose to implement in this classroom layout. With this layout, the educator can be mindful about when they want to approach Harper's group to check-in on their progress due to the high-mobility and interactiveness of this layout.

Summary of Assessments

How will you know how your students are doing?

In order to track student progress, we will incorporate frequent formative assessments to help students throughout the unit and during their worldbuilding inquiry. The focus of this is not so much the final product but the process of creating, compiling and understanding content from the curriculum, with their own lived experiences.

What kinds of assessments will you use? (e.g. self-assessments? Peer conferencing? Observations?)

This unit aims to get students to not only problem solve but also think through barriers and problems while making greater connections and working through their worldbuilding inquiry. Therefore, as this will be a large summative assessment, we will have multiple kinds of assessments :

- Formative assessments including:
  - Brainstorming sessions to focus on the following: character profiles, settings, themes etc.
  - Collaborative work & Peer-review (in order for Harper to communicate her learning to the best of her ability, we will balance, peer and individual assessments with teacher facilitated feedback so she does not feel that others are critical of her)
  - 1-on-1 check-ins about progress and to help direct students

- Summative assessment: the worldbuilding inquiry will be assessed based on the rubrics. Focus will be on both the final product but also the process in which students created their work.

Consider your case. If you have a student who struggles with written output but has strengths in another area, how might you differentiate assessment for the whole class in ways that allow that student to be successful alongside their peers?

We have purposefully left out the type of modality in the rubrics so that students will have opportunities to express their learning in ways that suit them best. The learning activities were also designed to incorporate a wide range and variety of modalities. Therefore in this scenario, one alternative for students who have difficulties with written output could be to explain their project orally either to the class, to the teacher, through a podcast, or vlog.