

**Belvidere Cluster Wide
Dance Curriculum
Grades 3-5
Updated November, 2018**

All Belvidere Cluster curriculum and instruction areas are aligned to the New Jersey Student Learning Standards (NJSLs) in accordance with the NJ Department of Education's curriculum implementation requirements.

Interdisciplinary Connections

SEL

Utilize positive communication and social skills to interact effectively with others when working as a class, create or learn a short movement sequence. Students are required to work cooperatively to explore movements and sequencing possibilities.

Utilize positive communication and social skills to interact effectively with others when working cooperatively to create ritual or ceremonial dance study.

Self-Awareness – Recognize one's feelings and thoughts.

Self-Management – Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals.

Social Awareness – Demonstrate an understanding of the need for mutual respect when viewpoints differ.

Responsible Decision-Making – Identify the consequences associated with one's actions in order to make constructive choices.

Relationship Skills – Utilize positive communication and social skills to interact effectively with others.

Language Arts-

W3.3 Write narratives to develop real or imagined experiences or events using narrative technique, descriptive details, and clear event sequences when completing benchmark that requires students to write a paragraph(s) describing how you changed the original sequence.

SL3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace when creating ritual or ceremonial dance study with a partner or small group.

SL.5.1 Engage effectively in a range of collaborative discussions (one on one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

Math-

4.MD.C.5 Recognize angles as geometric shapes that are formed whenever two rays share a common endpoint, and understand concepts of angle measurements.

Technology Standards and Integration

iPads

Various websites

Interactive SmartBoard activities

NJSLA Technology

8.1.5.A.3 Use a graphic organizer to organize information about problem or issue when working on benchmark that requires students to change, or vary the sequence using elements of body, space, time and/or energy/force and then memorize both the original and the changed movement sequences, and perform both for your classmates.

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems. Students will utilize technology after choosing a simple movement idea around which you will build a short movement study.

8.1.5.D.1 Understand the need for and use of copyrights.

8.1.5.D.2 Analyze the resource citations in online materials for proper use.

8.2.5.C.4 Collaborate and brainstorm with peers to solve a problem evaluating all solutions to provide the best results with supporting sketches or models (choreography).

**CAREER EDUCATION
(NJDOE CTE Clusters)**

- Architecture & Construction
- Arts, A/V Technology & Communications
- Education & Training
- Hospitality & Tourism
- Information Technology
- Marketing
- Science, Technology, Engineering & Mathematics (STEM)

21st Century Skills/Standards

- Civic Literacy
- Creativity and Innovation
- Critical Thinking
- Problem Solving
- Communication
- Collaboration
- Information Literacy
- Media Literacy
- ICT (Information, Communication and Technology) Literacy

CRP 4 - Communicate clearly and effectively and with reason as student shares an object with the class, and talk about the kind of movement you imagine.

CRP6 Demonstrate creativity and innovation.

Integrated Accommodations and Modifications

Special Education

- Create a visual identifying the elements of dance.
- Create a picture dictionary of dance terminology.
- Provide alternative response choices to questions on the elements of dance.
- Utilize modifications and accommodations delineated in the student's IEP.
- Work with paraprofessional
- Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.
- Work with a partner
- Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement).
- Solidify and refine concepts through repetition.
- Change movement requirements to reduce activity time.

ELL

- Speak and display terminology and movement
- Teacher modeling
- Peer modeling
- Develop and post routines
- Label dance and classroom materials
- Word walls

At Risk

- Repeat directions as needed.
- Using visual demonstrations, illustrations, and models
- Give directions/instructions verbally and in simple written format.
- Peer Support
- Increase one on one time.
- Teachers may modify instructions by modeling what the student is expected to do.
- Instructions may be printed out in large print and hung up for the students to see during the time of the lesson.

- Review behavior expectations and make adjustments for personal space or other behaviors as needed.
- Oral prompts can be given
- Incorporate student choice in activities.
- Use a graphic organizer to categorize elements of dance.

Gifted and Talented

- Independent study
- Higher order thinking skills
- Adjusting the pace of lessons
- Interest based content
- Real world scenarios
- Curriculum compacting
- Inquiry-based instruction
- Allow students to use technology to express themselves through another medium.
- Allow students to create a multimedia presentation. Have students view great performances through online video.
- Use recording techniques to record and evaluate skills learned.

504

- Create a visual identifying the elements of dance.
- Create a picture dictionary of dance terminology.
- Provide alternative response choices to questions on the elements of dance.
- Utilize modifications and accommodations delineated in the student's 504.
- Work with paraprofessional
- Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.
- Work with a partner
- Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement).
- Solidify and refine concepts through repetition.
- Change movement requirements to reduce activity time.

Unit #1, Dancers make changes in their movements using elements of body, space time and energy/force, Grade 3

Content Area: **Dance**
Course(s): **Dance**
Length: **September - November**

Enduring Understanding

Dancers build on and develop their skills and knowledge.

Choreographers can change, or vary, movement using concepts of body, space, time and energy/force.

Force, or energy, is a tool of the dancer. Dancers can change the quality of their movement by varying the amount of force, or energy, used.

We can use the vocabulary of dance to describe the quality of movement.

Dancers must build their rhythmic capacity and musicality.

Dancers need to understand musical concepts of time in order to perform expressively.

Dances have a beginning, middle and end.

Dances consist of sequenced, or ordered, movements.

Choreographers create dances for others to perform.

We can choreograph and perform our own dances.

Dancers rehearse to memorize their movements for performance.

Essential Questions

Why is it important for dancers and choreographers to understand elements of dance?

New Jersey Student Learning Standards

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|-----------|--|
| 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. |
| 1.4.5.B.4 | Define technical proficiency, using the elements of the arts and principles of design. |

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Move through space on a specific pathway, or following a specific floor pattern
- Execute simple rhythmic locomotor combinations on defined pathways
- Move through space on a variety of air and floor pathways using changes of directions and level
- Design body shapes alone or with a partner utilizing the concept of positive and negative space
- Design symmetrical and asymmetrical body shapes alone or with a partner
- Explore and use a variety of body shapes in space, including still shapes, shapes that move in place (nonlocomotor) and shapes that travel through space (locomotor)
- Transition from one shape to another with confidence
- Use the spine to sculpt the body
- Execute a three-point turn

- Explore and improvise using concepts of body, space, time and energy/force (e.g., body shapes, level, direction, tempo, tension v. relaxation)
- Explore and improvise using spatial relationships
- Change, or vary, given movements or movement sequences using concepts of body, space, time and energy/force
- Demonstrate a basic kinesthetic understanding of the concept of abstraction by varying individual movements and gestures using concepts of body, space, time and energy/force
- Discuss the concept of energy/force as it relates to movement using an expanded dance vocabulary
- Describe the quality of a movement(s) using dance vocabulary
- Clearly demonstrate different movement qualities
- Change, or vary, movement qualities in an improvisation or set movement sequence
- Explore tensing and relaxing the muscles both suddenly and gradually; lying, sitting and standing; in place and through space
- Relate states of tension and relaxation to and explore the concept of flow in movement (bound and free flow; Laban vocabulary)
- Relate states of tension and relaxation to and explore “forceful” and “forceless” movements (Barbara Mettler vocabulary)
- Working with others, explore forceful and forceless movement as active and passive movers
- Use and contrast varying states of tension and relaxation in technique, movement sequences and improvised movements.
- Explore the Margaret H’Doublor’s six movement qualities individually and in varied sequences
- Move confidentially to metered and non-metered accompaniment
- Execute simple rhythmic movement sequences, both locomotor and nonlocomotor
- Execute tempo changes suddenly and gradually
- Identify and move to accent the downbeat in 3/4 and 4/4 meter
- Move with rhythmic accuracy in both duple and triple meter
- Demonstrate an understanding of the concept of duration
- Create and perform simple rhythmic movement patterns using movements of varying durations
- Relate concept of duration to concept of note value, e.g., whole, half and quarter notes (rhythm cards)
- Perform improvised movements or set movement sequences with a clear beginning and ending
- Create movement sequences with clear changes in movement quality timing or action
- Create, memorize and perform original movement sequences
- Learn, memorize and perform set movement sequences
- Articulate reasons for making particular choices in ordering a sequence of movements
- Work cooperatively with others
- Perform their own original movement as well as movement choreographed by others
- Demonstrate focus and concentration in the rehearsal process
- Perform for others with focus and concentration
- Demonstrate body control and awareness in performing movement
- Memorize movement for performance
- Perform set as well as improvised movement

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
 Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
 Q&A on the student performance (self-assessment)
 Part Check
 Exit slip
 Rating scale
 Google Forms
 Stations
 Peer assessment

Self assessment
Teacher Observation
Dress Rehearsals

Summative assessments

Student demonstration
Audition
Performance/mini-performance assessment
Rubric
Basic Knowledge tests
Student Growth Objectives
Final Performances

Benchmark assessments

As a class, create or learn a short movement sequence. Working in small groups, change, or vary the sequence using elements of body, space, time and/or energy/force. Memorize both the original and the changed movement sequences, and perform both for your classmates. Write a paragraph(s) describing how you changed the original sequence.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #2, Movement can be organized to create dances, Grade 3

Content Area: **Dance**
Course(s): **Dance**
Length: **December - February**

Enduring Understanding

Dances should have a clear beginning, middle, and end.
Choreographers create movement phrases around an idea.
Ideas for movement are inspired by many things.
Choreographers use the elements of dance (body, space, time and energy) to explore movement possibilities.
Movement exploration and improvisation are an important part of the choreographic process. Choreographers explore movement and improvise in order to generate movement ideas for their dances
Choreographers can work with others to create dances.
Dancers can perform together in groups, e.g., duets, trio or quartets.

Essential Questions

How do you decide the sequence of a dance phrase or study?
Why are the beginning and ending of a dance study so important?

New Jersey Student Learning Standards

1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and that manipulate time, space and energy and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
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.
1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.

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- Respond to and incorporate directions.
 - Use the body expressively.
 - Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
 - Demonstrate physical self-control in large and fine motor skills.
 - Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Explore various options for beginning a movement study and ending a movement study (still shapes; entrances; exits)
- Make thoughtful choices in choreographing the beginning and ending of a movement study
- Explore and improvise multiple possibilities to solve a given movement problem
- Make choices in sequencing movements (movement selection)
- Articulate the reasons for your movement choices
- Respond to and generate ideas which inspire movement
- Identify a simple idea on which to build a phrase
- Explore movement possibilities around an idea
- Select and sequence movements to create a movement phrase
- Create a movement phrase with a clear beginning and ending.
- Use the elements of dance to explore the possibilities of given movements, movement sequences and/or phrases
- Use the elements of dance to extend and develop given movements, movement sequences and/or phrases
- Improvise with a focus on the elements of dance
- Use exploration and improvisation as means of movement invention in the choreographic process
- Use exploration and improvisation to expand/develop movement possibilities
- Make movement choices for dance sequences/studies from movement ideas generated in movement explorations and/or improvisations
- Work cooperatively with a partner or in a small group to create dance sequences or short dance studies
- Perform dance sequences or short dance studies in different groupings, e.g., duet, trio, quartet.

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
Q&A on the student performance (self-assessment)
Part Check
Exit slip
Rating scale
Google Forms
Stations
Peer assessment
Self assessment
Teacher Observation
Dress Rehearsals

Summative assessments

Student demonstration
Audition
Performance/mini-performance assessment
Rubric
Basic Knowledge tests
Student Growth Objectives

Final Performances

Benchmark assessments

In a group of 2-3, choose a simple movement idea around which you will build a short movement study. Cooperatively explore movements and sequencing possibilities. Select and sequence movements. Select the most effective order making sure there is a clear beginning and ending. Perform for your classmates. Write at least one paragraph reflecting on your group's movement and sequencing choices, including your choices for beginning and ending the dance. Write a paragraph reflecting on your group's process of working and performing together.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #3, Dance is an important way to explore the world and its people, Grade 3

Content Area: **Dance**

Course(s): **Dance**

Length: **March - June**

Enduring Understanding

Folk, traditional and ceremonial dance may have set movement patterns and sequences.

Native American dances use simple but distinct rhythmic steps.

Ceremonial and ritual dances use repetition to create rhythm.

Performing requires group awareness.

Folk/traditional and ceremonial dances are often based on daily work activities.

There are commonalities among and differences between dances from various countries and cultures

Patterns and repetition are a part of folk and traditional dances

Folk/traditional and ceremonial dances teach us about the people or culture from which they come.

Costumes (and shoes) influence dance movement

Essential Questions

What do the dances of a people tell us about their beliefs and culture?

New Jersey Student Learning Standards

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| 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. |
| 1.2.5.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. |

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Recall and perform set patterns and sequences in folk, traditional and ceremonial dances from various countries
- Learn and/or create and memorize set patterns and sequences around the theme of work activities
- Recognize the use of pattern in ritual/ceremonial dance
- Execute simple Native American foot patterns, i.e., two-step, toe-heel
- Improvise/explore pathways using the basic Native American foot patterns
- Experience rhythm through repetition
- Work cooperatively with others to perform dances
- Work cooperatively with others to create
- Perform a group ceremonial dance with an awareness of each other
- Perform folk/traditional and/or ceremonial dances that are based on work activities
- Create dance sequences or patterns that are based on work activities
- Describe similarities and differences between dances from various cultures or countries
- Talk about what the dances learned tell us about the people or culture from which they
- Describe how costumes (including shoes) influence dance movement
- Describe how (or if) the costume/dress affect the dances learned
- Recognize that different dance styles use different types of shoes or no shoes at all

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
Q&A on the student performance (self-assessment)
Part Check
Exit slip
Rating scale
Google Forms
Stations
Peer assessment
Self assessment
Teacher Observation
Dress Rehearsals

Summative assessments

Student demonstration
Audition
Performance/mini-performance assessment
Rubric
Basic Knowledge tests
Student Growth Objectives
Final Performances

Benchmark assessments

After exploring the function of dance in Native American cultures, create your own ritual or ceremonial dance study with a partner or small group. Choose a simple idea around which to choreograph. Choose movements and gestures to convey that idea.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #1, In dance, the body is an instrument of expression, Grade 4

Content Area: **Dance**

Course(s): **Dance**

Length: **September - November**

Enduring Understanding

Understanding Laban's idea of Effort and his eight Effort Actions helps dancers to channel their energy into expressive movements and performances.

Dancers practice and take risks in order to develop their movement skills, or technique.

Dancers need to develop their kinesthetic sense in order to perform expressively.

Focus is of great importance in performing.

Dancers need to find their center in order to take risks and move off-center.

Dancers need to be able to shift their weight effortlessly in order to perform expressively and with proper flow.

Dance phrases are created around a thought or movement idea.

Transitions connect one movement phrase to another.

Choreographers develop movement phrases and sequences using the principles of variety, contrast and unity.

Musical phrasing gives expressive quality to movements.

When dancers build their movement skills/technique, they are better able to find interesting movement possibilities.

Dancers train their bodies to perform with focus and expression.

Dancers perform together.

Essential Questions

What makes movement expressive?

How can we move expressively? How does the body become an instrument of expression?

What are expressive tools of the dancer?

New Jersey Student Learning Standards

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|-----------|---|
| 1.1.5.A.3 | Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation. |
| 1.3.5.A.4 | Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination. |
| 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.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. |

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Use bound and free flow in executing dance movements and phrases
- Explore the eight Laban Effort Actions; use in creating expressive dance phrases
- Demonstrates muscular control of the body in modulating its output of energy, e.g., capable of bursts of power as well as quiet moments, etc.
- Explore single vs. multiple focus

- Change focus while moving in space
- Explore the aesthetic potential of focus and shape
- Identify and kinesthetically sense movement that is centered and off-center
- Demonstrate a kinesthetic sense of center
- Execute simple movement phrases contrasting centered and off-centered movements
- Articulate the concept of "kinesthetic sense" and its importance to dancers
- Execute more complex locomotor steps that involve weight shift, i.e., twostep, grapevine, step-ball-change, schottische, polka, pas de bouree
- Accurately reproduce movements in space with proper timing and dynamic modulation
- Demonstrate a sense of "body connections"; ie, move using both the upper and lower body; execute lateral as well as cross-lateral movements
- Execute quarter, half and whole turns (i.e., pivoting, jumping in place, in the air)
- Execute pivot turns
- Design shapes individually or with others focusing on the use of positive and negative space (ie, Shape-AddOn activity)
- Identify and develop a movement idea
- Create a phrase with meaning, based on a thought or movement idea
- Execute smooth transitions between individual movements or shapes, and between movement phrases
- Explore and apply the principles of variety, contrast and unity to movement sequences and phrases
- Use internal body rhythms to perform various gaits and non-metered motions. (kinetic phrasing)
- Understand and be able to replicate and create movement based on the concept of metric, or external rhythm (duration)
- Use both metric and kinetic phrasing in creating movement phrases
- Hear and respond with movement to phrasing in a piece of music (music visualization)
- Experience different lengths of phrases in a piece of music
- Hear and respond to different/contrasting tempo layers in a piece of music
- Move in unison: 1) to a beat or rhythm, or 2) by sensing the timing of the group
- Dancers are able to apply their movement skills in solving movement problems.
- Define expressive movement; perform and create expressive movement sequences and phrases
- Demonstrate focus and concentration/engagement while moving and while performing for others
- Demonstrate body control and awareness in performing movement
- Demonstrate a sense of the group when performing with others
- Cooperate with others in performance

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
 Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
 Q&A on the student performance (self-assessment)
 Part Check
 Exit slip
 Rating scale
 Google Forms
 Stations
 Peer assessment
 Self assessment
 Teacher Observation
 Dress Rehearsals

Summative assessments

Student demonstration
 Audition
 Performance/mini-performance assessment
 Rubric

Basic Knowledge tests
Student Growth Objectives
Final Performances

Benchmark assessments

Create two expressive dance phrases of different lengths based on a stimulus or idea chosen by the group. Use a smooth transition to join the two phrases creating a short expressive dance study. Decide as a class whether the phrases will be created using 1) external rhythm, 2) internal rhythm, or 3) a piece of music with clear phrasing changes. Classmates will practice assessing each other's dances using a rubric.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #2, Dance can happen in the moment, or can be developed, set and memorized, Grade 4

Content Area: **Dance**
Course(s): **Dance**
Length: **December-February**

Enduring Understanding

Improvisation is a tool in the choreographic process. Improvising is creating spontaneously - alone or with others. Choreographers work to recall movements from their explorations and improvisational work. These movements, or movement ideas, can then be developed as part of the choreographic process.

Choreographers use the principles of design to develop movement ideas into phrases, and then studies as part of the choreographic process.

Dancers memorize movement for performance. Memorization is an important skill for dancers.

Movement, or dance, phrases are created around a thought or movement idea.

Essential Questions

How does the choreographic process help us discover and refine movement material?

What is the relationship between choreographing and performing?

New Jersey Student Learning Standards

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|-----------|---|
| 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. |
| 1.4.5.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 individual's imagination and frame of reference (e.g., personal, social, political, historical context). |

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Describe, discuss and analyze the choreographic process
- Use the choreographic process to create a movement study
- Understand and explain the role of improvisation in the choreographic process
- Use improvisation in choreographing movement phrases and studies
- Improvise freely and with confidence, alone and with others
- Recall interesting movements or movement combinations from the processes of Exploration and improvisation
- Develop a movement idea gleaned from the process of exploration/improvisation
- Develop a simple movement idea into a phrase using basic principles of design
- Recall and choose movement ideas (from exploration and improvisation) to develop into a phrase
- Explore, improvise and compose movement phrases based on each of the principles of design
- Learn and perform simple movement phrases based on the principles of design
- Memorize movement sequences, phrases and studies and perform them with accuracy
- Develop strategies to memorize movement
- Create a phrase with meaning, i.e., based on a thought or movement idea
- Develop a movement phrase using the steps of the choreographic process (improvisation, movement recall, movement development)

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
Q&A on the student performance (self-assessment)
Part Check
Exit slip
Rating scale
Google Forms
Stations
Peer assessment
Self assessment
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Dress Rehearsals

Summative assessments

Student demonstration
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Basic Knowledge tests
Student Growth Objectives
Final Performances

Benchmark assessments

SWBAT use the choreographic process to develop a short dance study (2-3 phrases) around an idea. Describe your process, and compare it to the writing process. You may write out the description and comparison, use drawings, maps, etc.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #3, Dances reflect the time and place where they are created and performed, Grade 4

Content Area: **Dance**
Course(s): **Dance**
Length: **March-June**

Enduring Understanding

Folk/traditional dances use rhythmic locomotor step patterns.

Music relates to the dances it accompanies.

Folk/traditional and social dances are group dance forms, and require cooperation on the part of the participants.

In learning folk/traditional and social dances, participants memorize steps and step patterns.

There are many ways to arrange a group of dancers in space. Folk/traditional dances from around the world use certain characteristic arrangements, or formations, of dancers: partner, circle, square, parallel lines, single line, or scattered formations. A particular dance may use one formation only, or the formations may change throughout the dance.

Dances reflect the geography of the places in which they are created and performed.

Folk/traditional dances can be identified by their musical accompaniment

Essential Questions

How and why do traditional and social dances reflect the time and place where they are created?

What does this tell us about the place of dance in society?

New Jersey Student Learning Standards

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

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Move with rhythmic accuracy to the musical accompaniment
- Describe how music relates to the dances studied
- Perform rhythmic locomotor step patterns
- Work cooperatively with others while moving
- Move in unison with other dancers
- Demonstrate self-awareness while moving
- Demonstrate an awareness of others while moving
- Identify and perform dances with different formations

- Identify and perform dances from different geographical areas of the world
- Identify and perform dances from early New Jersey
- Identify and perform folk/traditional dances with different formations
- Use changing formations within their own compositions
- Explore/improvise using changing formations
- Learn, perform and view dances from various geographical regions of the World
- Describe how geography affects the movements and styling of dances learned and viewed
- Identify the musical accompaniment for folk/traditional dances learned
- Use phrasing in the music to guide performance of patterns/sequences
- Explain how the musical accompaniment relates to the dances they have studied

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
 Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance
 Q&A on the student performance (self-assessment)
 Part Check
 Exit slip
 Rating scale
 Google Forms
 Stations
 Peer assessment
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Summative assessments

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Benchmark assessments

In a small group, create and perform an original group work using folk/traditional dances learned as your influence and inspiration. Include formation changes. Review, revise and refine your dance. Give it a title.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #1, Dancers use a wide range of dynamic movements, gestures and shapes to communicate ideas and feelings, Grade 5

Content Area: **Dance**

Course(s): **Dance**

Length: **September - November**

Enduring Understanding

Movement becomes dynamic when a dancer varies his/her use of space, time and energy in performing movement. Dynamics refer to how the body is moving, and can be described in terms of such elements as size, use of musical phrasing, attack (sudden, gradual), energy or movement qualities, use of weight (e.g., strong or light), or flow (e.g., free, bound; tension, relaxation).

Dynamic movement is expressive, or “colorful”.

Dancers who have developed a strong and dynamic range of movement are better able to communicate ideas, thoughts and feelings through movement.

Good performers are aware of and use dynamics to elevate their performance.

Dancers practice to increase their dynamic range, or ability to move dynamically.

Dancers need to be able to shift their weight effortlessly in order to perform expressively and dynamically.

Essential Questions

What makes movement dynamic?

How do movements, gestures and shapes become tools for communicating ideas and feelings?

What can we communicate with dance?

When does movement become dance?

New Jersey Student Learning Standards

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|-----------|---|
| 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. |
| 1.3.5.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. |
| 1.4.5.B.3 | Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art. |

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Execute/perform a wide range of dynamic movement with intention and control
- Sequence Laban’s Effort Actions and/or Six Movement Qualities to create dynamic movement phrases
- Perform a wide range of movement opposites with clarity, intention and control, i.e., strong vs. light; free vs. bound; sudden vs. gradual
- Perform movement with a dynamic accent

- Move using sudden and gradual tempo changes
- Execute movement phrases with dynamic flow changes, i.e., free and bound
- Move with intention contrasting direct and indirect pathways
- Craft movement sequences and phrases to create dynamic change
- Perform dynamic movement combinations with clarity, intention and control
- Recognize and discuss dynamics as observed in professional dance performances.
- Incorporate dynamics as a choreographer and as a performer
- Use momentum from one movement to initiate another, i.e., twist and turn; swing and turn; turn-leap and roll
- Respond to gravity with weighted movements, i.e., swing, collapse
- Execute movements through space and in place that require shifting weight (spine and pelvis)
- Execute more complex locomotor steps that involve weight shift, i.e., two-step, grapevine, step-ball-change, schottische, polka, pas de bouree
- Execute movements from the core as well as the periphery (arm, legs)
- Demonstrate principles of opposing weight and counterbalance
- Maintain center and balance while moving
- Move off-center
- Integrate core and peripheral movements
- Use gestures and shape to convey a wide range of feeling and expression
- Sequence gestures/shapes to communicate meaning
- Manipulate gestures using the elements of body, space, time and force/energy to create gestural phrases
- Dancers are able to apply their movement skills in solving movement problems.
- Move using sudden and gradual tempo changes
- Use dynamic accent
- Perform movement which accelerates and decelerates
- Execute locomotor steps with distinct rhythms, i.e., schottische, polka, two-step
- Explore triple meter using weight and momentum (swing)
- Execute movement in meters other than duple and triple meter, in particular, 5/4 meter
- Create and perform dance phrases or studies with dynamic changes
- Explore and incorporate the principles of variety, contrast and unity in dance studies
- Demonstrate focus and engagement while moving
- Explore performing with internal and external focus
- Perform with intention and control
- Execute movement with the proper flow and phrasing
- Demonstrate body control and awareness of self and others while performing
- Perform with movement with appropriate dynamics

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod

Students should wear appropriate clothing and footwear

Assessment

Formative assessments

Direct feedback of student performance

Q&A on the student performance (self-assessment)

Part Check

Exit slip

Rating scale

Google Forms

Stations

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Self assessment

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Benchmark assessments

Develop a duet based on meeting and parting. Focus on changing dynamic qualities within the movement phrases to communicate a particular feeling or attitude. Students should utilize various shapes, shared weight centers, body parts, body patterning, balance, and range of motion in the performance. Each partner will complete a self-assessment as well as provide feedback for their partner on the performance and creation of the dance.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #2, Dance has a form and structure, Grade 5

Content Area: **Dance**
Course(s): **Dance**
Length: **December-February**

Enduring Understanding

Choreographers use the principles of design in crafting and developing their movement phrases and studies. Choreographers use dance forms to organize their overall works, and to organize sections of movement within their pieces. There are simple dance forms and more complicated structures. All dances have a basic structure of beginning, middle and end

Essential Questions

How do form and structure give our dances meaning?
What can we communicate with dance?

New Jersey Student Learning Standards

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

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Compose movement phrases and/or short studies which focus on the individual principles of design, i.e., contrast, variety, unity and repetition
- Learn and perform movement phrases which focus on the principles of design
- Observe and recognize the use of principles of design in professional works

- Use unison and non-unison movement within a composition to create contrast
- Choreograph using a variety of spatial groupings
- Understand and explain the difference between simple dance forms (AB, ABA, Theme and Variation, Narrative)
- Choreograph a short composition whose overall organization follows an AB form
- Choreograph a short composition whose overall organization follows an ABA form
- Choreograph a study using the narrative dance form
- Create a thematic movement phrase and at least two variations on that phrase
- Observe and recognize simple dance forms in professional works
- Explore the choreographic forms of canon and call and response
- Use canon and call and response in crafting dance studies/compositions
- Create dance studies or compositions with clear beginnings, middles and ends
- Use entrances and exits effectively within a composition as well as at the beginning or end of a composition

Texts and Resources

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Assessment

Formative assessments

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Benchmark assessments

SWBAT learn or create a movement phrase (based on a particular idea). Work individually or in pairs to develop the original movement phrase using principles of design and/or choreographic forms, ie, canon, call and response. Organize the entire study/composition in ABA form. Students will complete a rubric assessing each performance using discipline-specific terminology.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.

Unit #3, Throughout history, people in all cultures have used dance as a means of social interaction and expression, Grade 5

Content Area: **Dance**
Course(s): **Dance**
Length: **March-June**

Enduring Understanding

Most traditional/folk dances are comprised of step patterns, which are performed in set sequences.

Some folk/traditional dances and all social dances consist of step patterns, whose sequence is not set and can be improvised.

Memorizing the step patterns and/or sequences is essential to performing the folk/traditional and social dances well.

Folk/traditional dances use a variety of rhythmic locomotor step patterns.

Dancers need to recognize and respond to musical cues.

Folk/traditional and social dances allow us to interact with others in a group or as partners.

Dance develops important social skills.

Dance plays a significant role in society.

Dance is a means of social/political expression and social interaction.

Dance can promote social unity within a culture or community.

Essential Questions

How does dance build community?

How does dance become a means of social interaction and expression?

How does dance contribute to society and community?

New Jersey Student Learning Standards

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

Student Learning Objectives

- Contribute positively and responsibly to ensemble activities.
- Demonstrate sensitivity to the emotional and physical safety of self and others.
- Sustain concentration, focus and commitment in group activities with a shared performance goal.
- Respond to and incorporate directions.
- Use the body expressively.
- Use the body in a variety of movements that show an understanding of size, shape, weight and spatial relationships of high, middle and low.
- Demonstrate physical self-control in large and fine motor skills.
- Demonstrate an understanding of how physical environment and the elements impact behavior.

Instructional Activities

- Memorize and perform folk/traditional dances with set patterns or sequences
- Memorize and perform folk/traditional/social dance step patterns in an improvised sequence
- Identify dances which consist of set sequences (most folk/traditional dances) and dances whose sequences can be improvised (square dance, social dances)
- Learn and differentiate between step vocabularies from different areas of the world

- Use the phrasing in the musical accompaniment to cue the sequence of movements and movement pattern
- Identify and use strategies to memorize patterns and sequences (i.e., follow musical phrasing)
- Execute rhythmic locomotor step patterns alone and as part of a specific folk/traditional dance
- Hear and respond to phrasing changes in a piece of music
- Explain how dance helps us learn and develop social skills
- Describe social skills learned in dance
- Understand how dance can promote social unity/interaction within a culture or community (reinforce values, promote community spirit)
- Give example of dances which promote social unity, expression and interaction
- Experience popular social and folk/traditional dances which require interaction and promote a sense of community

Texts and Resources

Music & Audio player: CD, radio, Bluetooth speaker, iPod
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Assessment

Formative assessments

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Benchmark assessments

As a class, learn two social or traditional dances of the 18th and 19th (or 20th) centuries. Write at least one paragraph on each dance describing it in its historical and cultural context (who, what, where, when and why). Stage the dances for an audience. Participate in a discussion or "free write" of how your experience in learning and performing these dances changed when they were performed for an audience.

Alternative assessments

Illustrate different parts of your dance to create a class record of your movement experience.