

Mullica Township School District



Dance Curriculum PK - 8

Board Approved: 11/28/2018

Pacing Guide for Dance Instruction

Unit Title	Targeted Grade(s)	Time Frame	Notes
Creative Movement	PK	8-10 weeks	
Folk Dancing	K-5	8 - 10 weeks per grade level	
Dance 1: Intro to Dance, Jazz, & Ballet	6-8	1 trimester (12 weeks)	Student choice
Dance 2: Modern Dance and World Dance	6-8	1 trimester (12 weeks)	Student choice
Dance 3: Line & Social, Tap	6-8	1 trimester (12 weeks)	Student choice

Content Area: Visual and Performing Arts	
Target Grade Level: Pre- K	
Unit Title: Creative Movement	Time Frame: 8-10 Weeks
Unit Summary: This unit is designed to present students with the understanding that dance is a means of self-expression.	

<p>Content Standards: This unit will assimilate the following 2014 NJCCCS:</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>	
1.3.P.A.1	Move the body in a variety of ways, with and without music.
1.3.P.A.2	Respond to changes in tempo and a variety of musical rhythms through body movement.
1.3.P.A.3	Participate in simple sequences of movements.
1.3.P.A.4	Define and maintain personal space, concentration, and focus during creative movement/dance performances.
1.3.P.A.5	Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.
1.3.P.A.6	Use movement/dance to convey meaning around a theme or to show feelings.
1.4.P.A.1	Describe feelings and reactions in

	response to a creative movement/dance performance.
1.4.P.A.2	Describe feelings and reactions in response to diverse musical genres and styles.
1.4.P.A.3	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
1.4.P.A.4	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
1.4.P.A.5	Begin to demonstrate appropriate audience skills during creative movement and dance performances.

<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • How does a good audience member act? • How do I feel when I watch and participate in dance performances? • How can I use movement to show feelings? • How can I match my movements to the rhythm and tempo of the music? 	<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> • Good audience members act appropriately. • Different performances will make us feel and react differently. • Our bodies can communicate emotions. • We can move along with music.
<p>Unit Objectives:</p> <p><i>Students will know...</i></p> <ul style="list-style-type: none"> • How to use manners while watching a performance • How to recognize what a performance causes them to feel or think • How to show a variety of emotions through movement • How to move their bodies along 	<p>Unit Objectives:</p> <p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> • Use appropriate manners while watching a performance • Describe their feelings and reactions to various performances • Move their bodies to communicate different emotions • Match body movements to different

with the rhythm and tempo of music	rhythms and tempos
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Assessments:	Formative: observations, discussions free movement Summative: videotaped dance performances Alternative: charades (ex: show a happy movement, sad movement, etc.), oral description of feelings and reactions to movement Benchmark: pre/post audience skills checklist
Instructional Materials:	https://www.youtube.com/watch?v=2UcZWXvgMZE https://www.youtube.com/watch?v=oOT29Urisp4 https://www.youtube.com/watch?v=TSdelhmv6v0 Teacher created charade cards / posters Props
Modifications:	IEP: teacher modeling, verbal/nonverbal cues, peer buddy, alternative assessment, modified movements At-risk: teacher modeling, verbal/nonverbal cues, peer buddy 504: teacher modeling, verbal/nonverbal cues, peer buddy, modified movements ELL: teacher modeling, nonverbal cues, alternative assessment Enrichment: choice of activity, creation of props, longer sequence of movements
21st Century Life & Careers CRP:	9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes. CRP6. Demonstrate creativity and innovation.
Technology:	8.1.P.A.4 Use basic technology terms in

	the proper context in conversation with peers and teachers (e.g., camera, tablet, Internet, mouse, keyboard, and printer).
Cross - curricular Standards:	0.3.P.A.1 Recognize and describe a wide range of feelings, including sadness, anger, fear, and happiness. 0.1.P.A.1 Express individuality by making independent decisions about which materials to use. 0.1.P.A.3 Actively engage in activities and interactions with teachers and peers. 0.5.P.A.2 Engage in pretend play. 9.2.3 Use multiple means of communication to creatively express thoughts, ideas, and feelings (e.g., sing a song and act out the story of the life cycle of a butterfly).

Content Area: Visual and Performing Arts	
Target Grade Level: K-5	
Unit Title: Folk Dancing	Time Frame: 8-10 weeks per grade level
<p>Unit Summary: This unit is designed to present students with an overview, understanding, and ability to perform traditional square, circle, and contradance activities. Dances will be progressively introduced from kindergarten through 5th grade. Steps and movements within these activities include, but are not limited to, large and small space movement, partner activities, dance sets, sashay, casting off, reels, peel the banana, place specific jobs, one and two hand turns, and progressing up and down a set. 3rd – 5th grade will also include multicultural folk dancing from countries such as Mexico, Belgium, Ireland, etc.</p>	

<p>Content Standards: This unit will assimilate the following 2014 NJCCCS:</p> <p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.</p>

1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.
1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
1.1.5.A.3	Determine how accompaniment (such as

	sound, spoken text, or silence) can affect choreography and improvisation.
1.1.5.A.4	Differentiate contrasting and complementary shapes, shared weight centers, body parts, body patterning, balance, and range of motion in compositions and performances.
1.3.2.A.1	Create and perform planned and improvised movement sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of themes.
1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.
1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.
1.3.2.A.4	Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.
1.3.5.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.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and

	visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.

<p>Unit Essential Questions</p> <ul style="list-style-type: none"> • What is a dance set? • What are different types of folk dancing? • Where did Square dancing originate? • What is my role as a head partner? • What are different types of Square dances? • What are some steps in Square dancing? • What places have influenced the different types of Square dancing? • Where are Square dances traditionally performed? • Who is responsible for specific parts of the dance? • How can choreography play a role in Square dancing? 	<p>Unit Enduring Understandings Students will understand that...</p> <ul style="list-style-type: none"> • Folk dancing is an important part of American social history • Folk dancing requires respect from both partners and positive listening skills. • Everyone is responsible for making the dance successful by working together • They are responsible for making sure they perform their part • Square dancing originated England and other countries in Europe. • Square dancing is popular all over the world, however, the most popular square dance is known in Western America. • There are many types of Square dances, however, in the US, 3 different
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	<p>dances are known: New England Square Dance, Appalachian Square Dance, and Modern Western Square Dance.</p> <ul style="list-style-type: none"> • Square dances are performed in western-style dance halls, community dances, and dance schools. • Each dancer has specific jobs throughout the dance.
<p>Unit Objectives Students will know...</p> <ul style="list-style-type: none"> • What square dancing is and how it is structured • Where square dancing originated, and where it is performed • Where square dancing is popular • How to form a dance set • Basic dance steps (turns, sashays, casting off, etc.) • Who is responsible for specific parts in the dance • How to choreograph a square dance 	<p>Unit Objectives Students will be able to...</p> <ul style="list-style-type: none"> • form a dance set • perform a selected dance in a dance set/line • perform moves with a partner (one hand turn/two hand turn/star) • perform peel the banana • list different types of square dances • perform a place specific jobs in a dance set • perform a folk dance respectfully with a partner • perform the role of head couple in a dance set

<p>Assessments:</p>	<p>Formative: observations, questioning, discussion, practice performances, self-reflections Summative: folk dancing group performance Alternative: creation of a folk dance Benchmark: rubric (assess various dance steps at each grade level)</p>
<p>Instructional Materials:</p>	<p>Leveled readings @ readworks.org: Dances and Dancers (1st) Dances Around the World (3rd) Dance Fever (5th) http://www.dancefacts.net/dance-list/folk-dance/ New England Dance Masters (Chimes of</p>

	<p>Dunkirk, Sashay the Donut) Examples of various folk dances available on Youtube Traditional music</p>
<p>Modifications:</p>	<p>IEP: teacher modeling, verbal/nonverbal cues, peer buddy, alternative assessment, modified movements At-risk: teacher modeling, verbal/nonverbal cues, peer buddy 504: teacher modeling, verbal/nonverbal cues, peer buddy, modified movements ELL: teacher modeling, nonverbal cues, alternative assessment Enrichment: chance to choreograph original piece; research, report on & perform more obscure dances from various cultures</p>
<p>21st Century Life & Careers CRP:</p>	<p>9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes. CRP6. Demonstrate creativity and innovation.</p>
<p>Technology:</p>	<p>8.1.2.B.1. Illustrate and communicate original ideas and stories using multiple digital tools and resources. 8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems. (video-tape dance performances)</p>
<p>Cross - curricular Standards:</p>	<p>6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people. 2.5.4.A.1 Explain and perform essential elements of movement skills in both isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities). 2.5.4.A.2 Use body management skills and demonstrate control when moving in</p>

	<p>relation to others, objects, and boundaries in personal and general space.</p> <p>2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.</p> <p>2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.</p>
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Content Area: Visual and Performing Arts	
Target Grade Level: 6-8	
Unit Title: Dance 1 - Intro to Dance, Jazz, and Ballet	Time Frame: 12 Weeks
Unit Summary: This unit is designed to develop body awareness through the study of dance elements and improvisation. Students will demonstrate core principles and understand vocabulary related to Jazz and ballet. They will discuss the history and context of both.	

<p>Content Standards - This unit will assimilate the following 2014 NJCCCS:</p> <p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p>	
1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.
1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).

1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
1.3.8.A.4	Use media arts and technology in the

	creation and performance of short, original choreographic compositions.
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<p>Unit Essential Questions</p> <ul style="list-style-type: none"> • What is locomotor and non-locomotor movement? • What are the elements of dance? • How do we apply improvisational dance techniques? • What are the routines and procedures of the dance classroom? • What are the core principles of Jazz dance? • Who are the Jazz dance legends? • What is the history of Jazz dance? • What are the core principles of ballet? • Who are the influential figures in ballet? • What is the history of ballet? 	<p>Unit Enduring Understandings Students will understand that...</p> <ul style="list-style-type: none"> • There are different types of movements • Dance has many elements • Dance may be choreographed or improvisational • Each style of dance has its own history, principles, vocabulary, and influential figures
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<p>Unit Objectives Students will know...</p> <ul style="list-style-type: none"> • The difference between locomotor and non-locomotor movements • How to use space when moving alone or with groups • How to respond in movement to various rhythms and beats • How to use their bodies to create shape • How to show varying force in movement • How to show bound and free-flowing movement • How to improvise • How to identify, discuss, and perform Jazz dance and ballet 	<p>Unit Objectives Students will be able to...</p> <ul style="list-style-type: none"> • recognize and demonstrate locomotor and non-locomotor movements • develop controlled use of space when moving alone or in groups • respond in movement to even and uneven rhythms and distinguish and respond to the downbeat in 3/4 and 4/4 meter • use their body to create round, straight, angular, twisted, and three-dimensional shapes • contrast strong and light force in movement phrases • contrast bound and free-flowing
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<p>movements</p> <ul style="list-style-type: none"> • The core principles of Jazz dance and ballet • People who influenced the genres of Jazz dance and ballet • Vocabulary related to Jazz dance and ballet 	<p>movement</p> <ul style="list-style-type: none"> • display appropriate physical response to improvisation games and guided improvisation exercises • identify and apply dance classroom procedures • identify and perform basic Jazz movements • name, recognize and discuss Jazz legends • perform Jazz choreography • identify core principles of Jazz dance • identify and perform basic ballet movements and vocabulary • name, recognize and discuss ballet pioneers • perform ballet choreography sequences • identify core principles of ballet
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<p>Assessments:</p>	<p>Formative: observations, exit tickets, discussions, responses to readings, practice performances Summative: Blog post - Where do you see dance? Using a rubric, assess students' ability to perform basic jazz and ballet movements Alternative: critique of jazz or ballet performance, report on historical figure Benchmark: creation of short, choreographed piece</p>
<p>Instructional Materials:</p>	<p>Leveled reading @ newsela.com "New Orleans and the History of Jazz" "With Great Beauty Comes Great Pain: Ballet Looks Good but can Hurt a Lot" Video resources: https://www.youtube.com/watch?v=zpeUnWrteQM https://www.youtube.com/watch?v=TkCijr</p>

	<p>MgeM8 Textbook: Learning About Dance: Dance as an Artform & Entertainment by Nora Ambrosio Web resources: http://www.danceconnectionrochester.com/dance/jazz-dance https://www.atlantaballet.com/resources/brief-history-of-ballet Music</p>
<p>Modifications:</p>	<p>IEP: teacher modeling, verbal/nonverbal cues, peer buddy, alternative assessment, modified movements At-risk: teacher modeling, verbal/nonverbal cues, peer buddy 504: teacher modeling, verbal/nonverbal cues, peer buddy, modified movements ELL: teacher modeling, nonverbal cues, alternative assessment Gifted: choice of activities, creation of props and/ or rubric, use of more difficult selections and/or advanced movements</p>
<p>21st Century Life & Careers CRP:</p>	<p>9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes. 9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career. CRP4. Communicate clearly and effectively and with reason CRP6. Demonstrate creativity and innovation. CRP11. Use technology to enhance productivity.</p>
<p>Technology:</p>	<p>8.1.8.B.1 Synthesize and publish information about a local or global issue or event (ex. telecollaborative project, blog, school web).</p>
<p>Cross - curricular Standards:</p>	<p>RI.8.2. Determine a central idea of a text</p>

and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

2.5.8.A.1 Explain and demonstrate the transition of movement skills from isolated settings (i.e., skill practice) into applied settings (i.e., games, sports, dance, and recreational activities).

2.5.8.A.2 Apply the concepts of force and motion (weight transfer, power, speed, agility, range of motion) to impact performance.

2.5.8.A.3 Create, explain, and demonstrate, as a small group, a planned movement sequence that includes changes in rhythm, tempo, and musical style (creative, cultural, social, and fitness dance).

Content Area: Visual and Performing Arts	
Target Grade Level: 6-8	
Unit Title: Dance 2 - Modern Dance and World Dance	Time Frame: 12 Weeks
Unit Summary: Students will demonstrate core principles and vocabulary in modern dance and identify and discuss the history and context of modern. Students will connect world dances with the culture they represent through learning the basic movement vocabulary of a variety of world dances.	

<p>Content Standards - This unit will assimilate the following 2014 NJCCCS:</p> <p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theater, and visual art.</p>	
1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.
1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).

1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
1.3.8.A.4	Use media arts and technology in the

	creation and performance of short, original choreographic compositions.
1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
1.4.8.B.2	Differentiate among basic formal structures

	and technical proficiency of artists in works of dance, music, theatre, and visual art.
1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

<p>Unit Essential Questions</p> <ul style="list-style-type: none"> • What are the core principles of modern? • Who are some well-known modern dancers and choreographers? • What is the history of modern dance? • How can we apply the principles of modern and the elements of dance to the creation of choreography? • How do we critique modern dance? • What are some similarities and differences between two world dances? • What observations can we make about the world dance featured in the video? • What are the cultural influences and purposes related to the world dance? 	<p>Unit Enduring Understandings</p> <p>Students will understand that...</p> <ul style="list-style-type: none"> • The principles and history of modern dance influence its choreography • Influential choreographers of modern dance include Isadora Duncan, Rudolph Laban, Paul Taylor, José Limón, Merce Cunningham, Alvin Ailey, Alvin Ailey American Dance Theater, Trisha Brown, etc. • A dance critique includes the following elements: movement, choreography, space, performance, music, staging, personal response, and overall reaction. • Culture and purpose (ex: celebration, ritual, etc.) greatly influence dance • Dances from around the world are both similar and different
<p>Unit Objectives</p> <p>Students will know...</p> <ul style="list-style-type: none"> • Basic modern dance movements, principles, history, and vocabulary • Well-known modern dance choreographers • How to observe and write a critique of a modern dance performance 	<p>Unit Objectives</p> <p>Students will be able to...</p> <ul style="list-style-type: none"> • identify and perform basic modern movements and vocabulary • name, recognize and discuss well-known modern dancers and

<ul style="list-style-type: none"> • How to choreograph a short, modern dance piece • Basic dance steps from various world dances • Similarities and differences found in world dances • How culture and purpose impact world dances 	<p>choreographers</p> <ul style="list-style-type: none"> • perform modern choreography sequences • observe and critique footage of a modern dance piece • identify core principles of modern and apply them to student choreography • discuss the history and purpose of the selected world dances • demonstrate basic dance steps from the selected world dances • observe and discuss video footage of selected world dances • compare and contrast movement from the dances of at least two different cultures
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<p>Assessments:</p>	<p>Formative: observations, exit tickets, discussion, practice performances Summative: formal critique of modern dance performance, written compare/contrast of 2 world dances, rubric to assess movements Alternative: choreograph a piece for others to perform, then write a formal critique of the performance; choice of pieces Benchmark: pre/post test including vocabulary, movements, and history of the 2 genres</p>
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<p>Instructional Materials:</p>	<p>Web resources: http://libguides.dixie.edu/c.php?g=57906&p=371841 http://writing2.richmond.edu/writing/wweb/dance/danceguide.html Dance performance videos: https://www.youtube.com/watch?v=K6WuY6994zg</p>
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	<p>https://www.youtube.com/watch?v=epz7wYXCY6Y</p> <p>https://www.youtube.com/watch?v=Kq2GglMM060</p> <p>Textbook: Learning About Dance: Dance as an Artform & Entertainment by Nora Ambrosio</p> <p>Leveled readings @ readworks.org “Halau Hula” (9th), “Hawaii’s Traditional Hula Dance” (3rd), various other titles including Irish, Indian, and African dance at the 3rd grade level</p>
<p>Modifications:</p>	<p>IEP: teacher modeling, verbal/nonverbal cues, peer buddy, alternative assessment, modified movements, “fill in the blank” writings</p> <p>At-risk: teacher modeling, verbal/nonverbal cues, peer buddy, scaffolded writing</p> <p>504: teacher modeling, verbal/nonverbal cues, peer buddy, modified movements</p> <p>ELL: teacher modeling, nonverbal cues, alternative assessment, “fill in the blank” writings</p> <p>Gifted: choice of activities, choice of pieces to critique, more difficult and/or extended sequences of movements to perform</p>
<p>21st Century Life & Careers CRP:</p>	<p>9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.</p> <p>9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.</p> <p>CRP4. Communicate clearly and effectively and with reason</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP11. Use technology to enhance productivity.</p>

<p>Technology:</p>	<p>8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.</p>
<p>Cross - curricular Standards:</p>	<p>RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p> <p>W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.</p> <p>6.2.8.D.3.c Evaluate the importance and enduring legacy of the major achievements of Greece, Rome, India, and China over time.</p> <p>6.2.8.D.4.g Evaluate the importance and enduring legacy of the major achievements of the people living Asia, Africa (Islam), Europe and the Americas over time.</p> <p>2.5.8.A.1 Explain and demonstrate the transition of movement skills from isolated settings (i.e., skill practice) into applied settings (i.e., games, sports, dance, and recreational activities).</p> <p>2.5.8.A.3 Create, explain, and demonstrate, as a small group, a planned movement sequence that includes changes in rhythm, tempo, and musical style (creative, cultural, social, and fitness dance).</p>

Content Area: Visual and Performing Arts	
Target Grade Level: 6-8	
Unit Title: Dance 3 - Line/Social Dance & Tap	Time Frame: 12 Weeks
Unit Summary: Distinguish the similarities and differences between a variety of line and social dances and correctly perform the steps, patterns, and formations of each dance. Students will demonstrate core principles and vocabulary in a variety of styles of Tap dance and identify and discuss the history and context of Tap dance.	

<p>Content Standards - This unit will assimilate the following 2014 NJCCCS:</p> <p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.</p> <p>1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theater, and visual art.</p>	
1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.
1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).

1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
1.4.8.A.1	Generate observational and emotional

	responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

<p>Unit Essential Questions</p> <ul style="list-style-type: none"> • What are the cultural influences of line and social dances? • What are the similarities and differences between line dances and social dances? • How do we engage in line and social dances? • How are new line dances created? • What are the core principles of Tap dance? • Who are the historical figures in Tap dance? • What is the history of Tap dance? 	<p>Unit Enduring Understandings Students will understand that...</p> <ul style="list-style-type: none"> • Line and social dances have similarities and differences. • Line and social dances are developed within cultural contexts. • Line and social dances are performed by learning various steps (ex: grapevine, slide, cakewalk, pivot) and engaging in partner work (ec: mirroring, shadowing, weight sharing) • Line and social dances can be created by pairing steps with music. • Core principles of tap include syncopation, time step, heel tap, etc. • Famous historical figures of Tap dance include Bill “Bojangles” Robinson, Henry “Juba” Lane, Nicholas Brothers, Fred Astaire, Gene Kelly, Charles “Honi” Coles, Eleanor Powell, Jimmy “Slyde,” Gregory Hines, Savion Glover, Brenda Bufalino, etc. • Tap dance evolved from traditional dances around the world such as Irish clogging. It became popular in the US in the early 1900s and was greatly influenced by jazz and ragtime.
<p>Unit Objectives Students will know...</p> <ul style="list-style-type: none"> • That culture influenced line and social dances • Line and social dances have similarities and differences • How to perform steps in basic line and social dances 	<p>Unit Objectives Students will be able to...</p> <ul style="list-style-type: none"> • identify and discuss the cultural influences of specific line and social dances • analyze similarities and differences in line and social dances • perform steps of basic line and

<ul style="list-style-type: none"> • How to partner with others in line and social dances • How to create their own line dance • Basic Tap movements and vocabulary • Influential, historical figures in Tap dance • How to choreograph a basic tap routine • Core principles of Tap dance 	<p>social dances</p> <ul style="list-style-type: none"> • demonstrate proper partnering techniques influenced by line and social dance • create their own line dance using common elements of line dances • identify and perform basic Tap vocabulary and dance steps • name, recognize and discuss historical figures of Tap dance • perform Tap choreography • identify core principles of Tap dance
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<p>Assessments:</p>	<p>Formative: observations, exit tickets, discussion, practice performances Summative: compare/contrast a line and social dance, rubric to assess movements, project: How Can Dance Bridge Cultural Differences? Alternative: choreograph a piece for performance & publish it to the web; research report Benchmark: pre/post test including vocabulary, movements, and history of the 2 genres</p>
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<p>Instructional Materials:</p>	<p>Textbook: Learning About Dance: Dance as an Artform & Entertainment by Nora Ambrosio Web Resources: https://ideas.ted.com/a-brief-history-of-tap-dance-and-why-its-still-a-great-art-form/ https://www.britannica.com/art/social-dance Video resources: https://www.youtube.com/watch?v=Xft6s7R5rLA https://www.youtube.com/watch?v=5zUiy2CnVnE https://www.youtube.com/watch?v=xWryDF_yyH0 https://www.youtube.com/watch?v=x-3W</p>
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Modifications:	<p>IEP: teacher modeling, verbal/nonverbal cues, peer buddy, alternative assessment, modified movements, graphic organizers</p> <p>At-risk: teacher modeling, verbal/nonverbal cues, peer buddy, modified writing</p> <p>504: teacher modeling, verbal/nonverbal cues, peer buddy, modified movements</p> <p>ELL: teacher modeling, nonverbal cues, alternative assessment, modified writing</p> <p>Gifted: choice of activities, more difficult dance moves & longer choreographed pieces</p>
21st Century Life & Careers CRP:	<p>9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.</p> <p>9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.</p> <p>CRP4. Communicate clearly and effectively and with reason</p> <p>CRP6. Demonstrate creativity and innovation.</p>
Technology:	8.1.8.C.1 Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries. *see summative project
Cross - curricular Standards:	<p>L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>RI.8.2. Determine a central idea of a text and analyze its development over the</p>

course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

2.5.8.A.1 Explain and demonstrate the transition of movement skills from isolated settings (i.e., skill practice) into applied settings (i.e., games, sports, dance, and recreational activities).

2.5.8.A.3 Create, explain, and demonstrate, as a small group, a planned movement sequence that includes changes in rhythm, tempo, and musical style (creative, cultural, social, and fitness dance).

6.2.8.D.4.g Evaluate the importance and enduring legacy of the major achievements of the people living Asia, Africa (Islam), Europe and the Americas over time.

