

Clinton-Glen Gardner School District

3-5 Dance Curriculum



*** For adoption by all regular education programs as specified and for adoption or adaptation by all Special Education Programs in accordance with Board of Education Policy #2200**

Board Approved: November 18, 2020

CLINTON-GLEN GARDNER SCHOOL DISTRICT

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INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce ... Those countries that produce the most important new products and services can capture a premium in world market ... (2007, National Center on Education and the Economy)

Experience with and knowledge of the arts are essential components of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.

Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century. Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts:

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the 1994 [National Standards for Arts Education](#) and [National Coalition for Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for final publication in 2014. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

Define and solve artistic problems with insight, reason, and technical proficiency.

Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives. Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods. Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

2014 Visual and Performing Arts Standards

In view of the pending publication of the [National Coalition of Core Arts Standards \(NCCAS\) National Arts Standards](#), anticipated for fall 2014, no revisions were made to the 2009 Visual & Performing Arts Standards.

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points. This difference will be reconciled in future iterations of New Jersey's Core Curriculum Content standards in Visual and Performing Arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Currently, Media Arts is a component of New Jersey state theatre and visual arts standards. However, the new NCCAS National Arts Standards have expanded the definition, content and approach to media arts to be more comprehensive, and have presented it as a new stand-alone art form. While every state will examine the licensing/certification issues related to Media Arts standards, we recognize the media arts are being taught by a variety of authorized personnel, and standards serve to improve instruction and clarify student outcomes.

Organization of the Standards

The organization of the visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 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.*

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

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts- specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

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

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*.

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the visual and performing arts standards correspond to federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

Preschool: All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that progress toward [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy:

The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEPs response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.

A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

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Unit Design

Each curriculum unit of study is designed within the Understanding by Design (UbD) framework. Each unit cites the New Jersey Core Curriculum Content Standards for Visual and Performing Arts, New Jersey Student Learning Standards for Technology, and New Jersey Student Learning Standards for 21st Century Life and Career. In addition, Enduring Understandings, Essential Questions, Topics and Objectives are specifically outlined. These clearly indicate what students need to understand, what they will keep considering, what they will know and what they will be able to do.

These items provide the framework that teachers must follow in order to ensure that the New Jersey Core Curriculum Content Standards and curriculum objectives are met.

In the assessment column, students will show what that they have achieved the goals of the unit. This section outlines specific assessment and performance tasks that students will engage in to display their level of understanding of unit content. Assessments and performance tasks are written specific to the content taught in each unit. These assessments are varied, including but not limited to, **formative assessments, summative assessments, alternative assessments and benchmark assessments.**

In the 'Activities' column, with key learning events and instruction are outlined. This is considered to be the 'how' of the curriculum. In this section, **exemplary learning activities, integrated accommodations, integrated modifications, interdisciplinary connections, technology integration, 21st century life and career integration** activities are suggested. Depending on the individual needs of the students in each classroom, teachers are expected to differentiate these components as needed. Differentiation of content, process and/or product will be necessary depending upon the strengths and needs of the students in the classroom.

Meeting the Needs of Diverse Learners through Differentiation

Classrooms are dynamic centers that include students of all backgrounds, ability levels, and interests. In order to meet the specific needs and capitalize on the specific strengths of individual students, differentiation is key. Effective instruction must include a teacher's commitment to a high level of differentiation. Modifications are designed to change the learning goal and/or objective. Accommodations change the way a student receives information or is tested without changing the learning goal. Integrated modifications, accommodations and differentiation strategies have been built into each unit at every grade level throughout this curriculum. These are specific to the content studied in each unit and target the following student populations:

1. **Special Education Students**
2. **English Language Learners**
3. **Students At Risk of School Failure**
4. **Gifted and Talented Students**
5. **Students with 504 Plans**

In order to fully meet the needs of students, the implementation of **Response to Intervention** is also necessary. In 2016, the New Jersey Department of Education (NJDOE), in collaboration with educators, higher education representatives and parents, has developed a set of resources for districts to facilitate implementation of RTI known as "New Jersey Tiered System of Supports (NJTSS)". NJTSS includes the three-tiered approach to instruction, assessment and intervention found in many models of response to intervention, along with three foundational components: effective district and school leadership, positive school culture and climate, and family and community engagement. Together, these components create an efficient and effective mechanism for schools to improve achievement for all students. NJTSS builds on effective practices and initiatives already in place in schools, and maximizes the efficient use of resources to improve support for all classroom teachers and target interventions to students based on their needs. An RTI program consistent with section 100.2(ii) of the Regulations of the Commissioner must include the following minimum components:

- **Appropriate instruction** delivered to all students in the general education class by qualified personnel. Appropriate instruction in reading means scientific research-based reading programs that include explicit and systematic instruction in phonemic awareness, phonics, vocabulary development, reading fluency (including oral reading skills) and reading comprehension strategies.
- **Screenings** applied to all students in the class to identify those students who are not making academic progress at expected rates.
- **Instruction matched to student need with increasingly intensive levels of targeted intervention** and instruction for students who do not make satisfactory progress in their levels of performance and/or in their rate of learning to meet age or grade level standards.
- **Repeated assessments** of student achievement which should include curriculum based measures to determine if interventions are resulting in student progress toward age or grade level standards.
- The **application of information** about the student's response to intervention **to make educational decisions** about changes in goals, instruction and/or services and the decision to make a referral for special education programs and/or services.
- **Written notification to the parents** when the student requires an intervention beyond that provided to all students in the general education classroom that provides information about the:
 - amount and nature of student performance data that will be collected and the general education services that will be provided
 - strategies for increasing the student's rate of learning
 - parents' right to request an evaluation for special education programs and/or services.

It may include the RtI process as part of a district's school-wide approach. The school district must **select and define the specific structure and components of its RtI program**, including, but not limited to:

- a. criteria for determining the levels of intervention to be provided to students
 - b. types of interventions
 - c. amount and nature of student performance data to be collected
 - d. manner and frequency of progress monitoring
2. Requires each school district implementing a RtI program to take appropriate steps to ensure that staff have the **knowledge and skills** necessary to implement a RtI program and that such program is implemented in a way that is consistent with the specific structure and components of the model.

****See Appendix A for comprehensive accommodations and modifications for the above student populations and the Response to Intervention Framework.**

21st Century Life and Career

One of the goals of Clinton Public School is to prepare our students for success as contributing citizens in the 21st Century. New Jersey Student Learning Standards for 21st Century Life and Career are integrated in each unit of study within the grade level bands. In addition, suggested learning activities are outlined to meet the standards selected for the unit.

Interdisciplinary Connections

Many areas of the overall curriculum are taught and reinforced through the performing arts. The study of performing arts reinforces the basic concepts taught in all other subject areas. All teachers have the ability and opportunity to meet with colleagues to discuss and design the ways in which the performing arts can be incorporated throughout the school day. Likewise, performing arts teachers are consistently incorporating content from the other core curriculum content areas. Teachers will meet to plan interdisciplinary lessons, activities, and projects that help students make connections and develop meaningful understandings. The opportunity to meet and plan have to be promoted and assisted by the district administration.

Technology Integration

Technology plays an integral part in the teaching and learning process. Performing Arts classes and integration should, when possible, make use of technology for a variety of reasons:

- a) The technology available through numerous software programs is a media in itself.
- b) The application of technology to creative production is a technique that has come into its own during the twenty first century.
- c) The performing arts have become a technology-driven discipline.
- d) The Performing Arts are greatly enhanced by technology.

Students utilize technology to access the curriculum, learn new content and apply their knowledge in a variety of ways. New Jersey Student Learning Standards for Technology are integrated in each unit of study, at every grade level. In addition, suggested learning activities are outlined to meet the standards selected for the unit. CPS has a wide range of media and technology available for staff and student use.

_ Staff and Program Development

Staff development is an essential element of curriculum design that helps to ensure the implementation of the current curriculum. To keep staff abreast of new developments that may affect future curriculum revisions and adaptations, and to encourage professional growth and spirit. Region-Wide staff meetings are used to discuss the topics and importance of the arts to staff and students. In addition, teachers are encouraged to expand their knowledge within the subject by attending professional development sessions throughout the state. Teachers are also asked to embrace curriculum development as an on-going process. They are to research and present new findings in terms of how students learn.

New ideas emerge in terms of how programs should be organized and what is important for students to study and learn. Materials for teaching continue to evolve. For these reasons it is important that school districts examine new directions and consider ways to modify, adjust and expand current programs. In order to meet the NJSL, it is necessary for all teachers to embrace the performing arts and continue to incorporate the performing arts in various subject areas.

Curriculum Pacing Guide

Grade Three - Grade Four - Grade Five	
12 weeks September- December	Unit 1: Elements of Dance and Kinesthetic Movement
12 weeks January-March	Unit 2: History of the Arts and Culture
12 weeks April-June	Unit 3: Choreography and Performance

Units of Study

Dance Grades 3-5

Unit 1: Elements of Dance and Kinesthetic Movement

Overview: Combining dance with other curriculum areas is an instructional approach that supports kinesthetic learners to understand and deepen their learning through experiential opportunities. Through dance, learners can experience music and art from different cultures, periods, and techniques. Dance can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, dance can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

Time Frame: Approximately 12 weeks

Enduring Understandings:

- Basic choreographed structures employ the elements of dance.
- Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.
- Musical and non-musical forms of sound can affect meaning in choreography and improvisation.
- Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).
- Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
- Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
- Music can be used as a choice and personal and group spatial relationships should be explored.

Essential Questions: *Students will keep considering...*

- Why did we make these movement and spatial choices?
- How do dancers make movement and spatial choices?
- What are the impacts of movement quality and speed?
- How can the elements of dance be used to express content, emotions, and personal expression?
- How can improvisation of movement communicate content emotions and personal expression?
- How is dance different from other forms of movement?
- How can criticism of aesthetic expression improve an individual's ability to communicate through the arts?

Standards	Topics and Objectives	Activities	Resources	Assessments
<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.</p> <p>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.</p> <p>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.</p> <p>1.3.5.A.4 Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Exhibit control in balance. • Dance with weight shift, transition and flow. • Distinguish symmetrical and asymmetrical shapes. • Understand conditioning principles (balance, strength, flexibility, endurance, alignment). • Understand the relationship of bodily skills to time, space and energy. • Understand not only positive and negative space, but also range, shape, levels, directions, symmetry/asymmetry, moving in place and through space, pathways and mapping. 	<ul style="list-style-type: none"> • Practice exercises and combinations that build strength, awareness, coordination and control. • Explore structures such as Follow the Changing Leader, Echoing, Pass the Movement. • Have the students create a warm up using balance, strength, endurance and flexibility. • Listen to signals and respond to movement directions. • Choreograph a short dance based on one body part. Include shapes, pathways, axial and locomotor steps. • Teach a locomotor pattern that includes four of the basic locomotor steps. Have the students vary the pattern • Create a web of small and large movements in dance, and the parts of the body they engage. 	<ul style="list-style-type: none"> • https://www.elementsofdance.org/ • Elements of Dance Video: https://www.youtube.com/watch?v=UGuD9Geeb2k • Dancemaker App: https://itunes.apple.com/us/app/dancemaker/id1180809091?mt=8 • List of dance styles and descriptive words: http://www.dancesteps.com.au/styles/index.php • Contemporary Dance Vocabulary: https://www.contemporarydance.org/dance-terms.html • Glossary of Terms <p>Core Instructional/supplemental materials:</p> <ul style="list-style-type: none"> • Teaching Dance: https://www.thepespecialist.com/dance2/ 	<ul style="list-style-type: none"> • A final benchmark assessment will be given that can be used to measure success with this unit. • Formative and Summative: Assessments will be used for each activity outlined for each lesson. • Homework, classwork and exit materials will all be used as data to assess student learning. • Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with

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.4 Define technical proficiency, using the elements of the arts and principles of design.

- Have the students create an 8-count movement phrase that accents two of the beats. When completed, have them manipulate the phrase by varying the space, levels and directions.
 - Play a variety of songs and try to match the quality of the music to the quality of the movement.
- <http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ>
 - Shake it Senora: <http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ>
 - The Funky Chipmunk Dance: http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ
 - The Snowflake Dance: <http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ>
 - Blueprint Dance: Teaching Dance to Diverse Learners (PreK-12): <http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>
 - <https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder>
- others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them and comparing one's work to the criteria on a rubric or checklist.
- Sharing feelings, dreams, and wishes about dance and dancing

- <https://www.louisianabelieves.com/resources/library/k-12-arts-resources>
 - <https://achieve.lausd.net/Page/6769>
- Planning and documenting choreographic process (sketching or collecting ideas for a dance)
 - Personal responses to performances
 - Peer Critique/ Assessment: When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as:
 - “I noticed ...”
 - “I like the way ... because ...”

- “Have you thought of ...?”

- “I would like to suggest ...”

- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process

- I understand _____, and can explain it (e.g., thumbs up).

- I do not yet understand _____ (e.g., thumbs down).

- I’m not completely sure about _____ (e.g., wave hand).

Performance Rubrics

[Dance Rubric 1](#)

[Dance Rubric 2](#)

Assessment
Resources:

Arts Achieve

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

Arts Assessment for Learning

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

Alternative Assessment:

- Written or Drawn Work (using technology when appropriate)
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

[Sample Rubric 1](#)
[Sample Rubric 2](#)

Integration of 21st Century Standards NJSLS 9:

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

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

Accommodations and Modifications:

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

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

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

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

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

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

English Language Learners	Special Education	At-Risk	Gifted and Talented
<p>When providing direct instruction on dance concepts, utilize:</p> <ul style="list-style-type: none">• Vocalization• Modeling• Gestures	<ul style="list-style-type: none">• 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.• Provide alternative movement choices to kinesthetic movement tasks.	<ul style="list-style-type: none">• Incorporate student choice in activities.• Use a graphic organizer to categorize elements of dance.• Repeat directions as needed.	<ul style="list-style-type: none">• Create and lead the class in a warm up using balance, strength and flexibility.• Compare and contrast small and large body movements and the parts of the body they engage.• Develop an 8-count or longer routine focusing on one body part. Teach routine to peers.

Interdisciplinary Connections:

ELA - NJSL/ELA:

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

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

Social Studies:

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

NJLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

NJLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

Integration of Technology Standards NJSL 8:

8.1.5.E.1: Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

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

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Unit 2: History of the Arts and Culture

Overview: Combining dance with other curriculum areas is an instructional approach that supports kinesthetic learners to understand and deepen their learning through experiential opportunities. Through dance, learners can experience music and art from different cultures, periods, and techniques. Dance can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, dance can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

Time Frame: Approximately 12 weeks

Enduring Understandings:

- Basic choreographed structures employ the elements of dance.
- Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.
- Musical and non-musical forms of sound can affect meaning in choreography and improvisation.
- Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).
- Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
- Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
- Music can be used as a choice and personal and group spatial relationships should be explored.

Essential Questions: *Students will keep considering...*

- How can the elements of dance be used to express content, emotions, and personal expression?
- How can improvisation of movement communicate content emotions and personal expression?
- How is dance different from other forms of movement?
- How can criticism of aesthetic expression improve an individual's ability to communicate through the arts?
- How has the role of dancing been an outlet for expressing feelings of joy in spite of harsh circumstances, and for giving a shared form of sadness?
- What are the origins and meanings of different dances throughout history?
- What are the cultural influences of certain dances?
- What are the similarities and differences among various dances throughout history in relation to the ideas and perspectives of the people from which the dances originate?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p>1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</p> <p>1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p> <p>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.</p> <p>1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p> <p>1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> Describe who dances a dance, and where, when and why it is danced. Examine the cultural origins of a variety of dance forms from around the world. Identify clues about history and culture in dance movements, costuming and musical accompaniment. Identify and research the significant contributions of a cultural social dance and its impact on today's social dances. Explore themes, values, and beliefs that are reflected in a dance. Observe commonalities and differences in group, circle and chain dances in content in relation to societal beliefs and values. Create and share a group, circle or chain 	<ul style="list-style-type: none"> Maintain a dance journal that includes responses to performances, vocabulary lists, drawings and notation. Learn a dance from one's heritage and teach it to the class, explaining when and by whom the dance is performed, and its cultural significance. Learn elements of a dance style (e.g., Tap, Modern Dance) and examine its roots. Research the originator of a technique. Research a specific dancer/choreographer with a guided group using appropriate websites, in addition to creating a summary. Watch a live performance or video of ritual or ceremonial dance. Learn and perform an 	<ul style="list-style-type: none"> Dance Texts: https://www.readworks.org/find-content#!q:Dance/g:t:0/f:0/pt:/features/ Dance Artifacts: https://digitalcollections.nyu.org/collections/dance-in-photographs-and-prints#/?tab=navigation The Evolution of Dance: https://www.ted.com/talks/the_lxd_in_the_internet_age_dance_evolves/up-next#t-408223 Article: What is Hip Hop? https://www.educationworld.com/a_lesson/what-is-hip-hop.shtml PBS Resources: https://nj.pbslearningmedia.org/search/?q=Dance&selected_facets= TED Talk: Why Do We Dance? Navajo Bow and Arrow 	<ul style="list-style-type: none"> Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics. Evaluate written reflections on dance principles, including reports and journal responses, using a student-created rubric. Analyze primary source documents on the history of certain dances and the cultures of origin. Conduct short research projects on the cultural origins of dance to support analysis, reflection, and research. Use technology to create a presentation on the impact of dance on specific groups of people and historical events.

(e.g., personal, social, political, historical context).

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

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

dance influenced by the social practices of a specific culture demonstrating clear content and form.

- Perform group, circle, or chain dances from various world cultures.

authentic ceremonial or ritual dance (e.g. Ve David from Israel, Troika from Russia or Hasapikos from Greece).

- Create a simple ritual or ceremonial dance by studying a particular culture. Use the elements based on that culture to create the movement for the dance.

Dance

- [Dancing on the Freedom Trail](#)
- [Telling a Story Through Dance](#)
- [Glossary of Terms](#)

Core Instructional/supplemental materials:

- Teaching Dance: <https://www.thepespecialist.com/dance2/>
- Locomotor Skills with Locomotion Dance: <http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ>
- Shake it Senora: <http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ>
- The Funky Chipmunk Dance: http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ
- The Snowflake Dance:

- Formative and Summative: Assessments will be used for each activity outlined for each lesson.
- Homework, classwork and exit materials will all be used as data to assess student learning.
- Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility

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

- <https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder>
- <https://www.louisianabelieves.com/resources/library/k-12-arts-resources>
- <https://achieve.lausd.net/Page/6769>

of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them and comparing one's work to the criteria on a rubric or checklist.

- Sharing feelings, dreams, and wishes about dance and dancing
- Planning and documenting choreographic process (sketching or collecting ideas for a dance)
- Personal responses to performances

- Peer Critique/ Assessment: When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as:
 - “I noticed ...”
 - “I like the way ... because ...”
 - “Have you thought of ...?”
 - “I would like to suggest ...”
 - Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process
 - I understand _____, and can explain it (e.g., thumbs up).

- I do not yet understand _____ (e.g., thumbs down).
- I'm not completely sure about _____ (e.g., wave hand).

Performance Rubrics

[Dance Rubric 1](#)

[Dance Rubric 2](#)

Assessment
Resources:

Arts Achieve

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

Arts Assessment for Learning

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

Alternative
Assessment:

- Written or Drawn Work (using technology when appropriate)

Integration of 21st Century Standards NJSLS 9:

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

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

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

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

Accommodations and Modifications:

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

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

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

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

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

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

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Use sentence/paragraph frames to assist with writing reports. • Create a word wall with cultural dance names/vocabulary. • Work with a partner to develop written reports and journal entries. • Provide extended time for written responses and reports. 	<ul style="list-style-type: none"> • Use sentence/paragraph frames to assist with writing reports. • Create a word wall with cultural dance names/vocabulary. • Utilize graphic responses in journals. • Provide extended time for written responses and reports. 	<ul style="list-style-type: none"> • Invite parents/guardians to participate in sharing cultural themes and dances. • Provide an outline for journal entries and study guides. • Provide extended time for written responses and reports. 	<ul style="list-style-type: none"> • Create an original dance based on the cultural themes and dance elements of a particular style. • Incorporate multiple types of resources, including text, video, interviews, etc., into a report on a dancer or choreographer from specific time period or culture. • Write detailed reflections to live and/or video performances

Interdisciplinary Connections:

ELA - NJSL/ELA:

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

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

NJLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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

NJLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

NJLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task.

Social Studies:

6.1.4.A.14 Describe how the world is divided into many nations that have their own governments, languages, customs, and laws.

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

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Technology Standards:

8.1.5.E.1: Use digital tools to research and evaluate the accuracy of, relevance to, and appropriateness of using print and non-print electronic information sources to complete a variety of tasks.

8.1.5.A.1 - Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

8.1.5.A.2 - Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.

Unit 3: Choreography and Performance

Overview: Combining dance with other curriculum areas is an instructional approach that supports kinesthetic learners to understand and deepen their learning through experiential opportunities. Through dance, learners can experience music and art from different cultures, periods, and techniques. Dance can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, dance can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

Time Frame: Approximately 12 weeks

Enduring Understandings:

- Basic choreographed structures employ the elements of dance.
- Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.
- Musical and non-musical forms of sound can affect meaning in choreography and improvisation.
- Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).
- Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
- Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
- Music can be used as a choice and personal and group spatial relationships should be explored.

Essential Questions: *Students will keep considering...*

- How can the elements of dance be used to express content, emotions, and personal expression?
- How can improvisation of movement communicate content emotions and personal expression?
- How is dance different from other forms of movement?
- How can criticism of aesthetic expression improve an individual's ability to communicate through the arts?
- How has the role of dancing been an outlet for expressing feelings of joy in spite of harsh circumstances, and for giving a shared form of sadness?
- What are the origins and meanings of different dances throughout history?
- What are the cultural influences of certain dances?
- What are the similarities and differences among various dances throughout history in relation to the ideas and perspectives of the people from which the dances originate?
- How are aspects of culture expressed through dance?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p>1.1.5.A.2 Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.</p> <p>1.1.5.A.3 Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.</p> <p>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.</p> <p>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.</p> <p>1.3.5.A.5 Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper</p>	<p>Students will:</p> <ul style="list-style-type: none"> Select themes, discuss and plan, and develop movement in collaboration with peers, in partners and in small groups Create a short dance with peers incorporating several movement phrases with a beginning, middle and end Understand choreographic devices (repetition) and structures (theme and variation) 	<ul style="list-style-type: none"> Improvise collaboratively on a theme. Create a dance with peers, using group formations, a variety of locomotor and non-locomotor movements, expressive dynamics and changing spatial paths. Dance with responsiveness to rhythm, tempo and mood of music. Work in silence or in relation to text. Create a set of agreed-upon criteria for evaluating dance with teacher and peers. Improvise non-metric and breath rhythms alone, with a partner and with a group. Add voice, sound, percussion or music. Compare and contrast works by choreographers Improvise movements of the joints in the body. Then create a dance with a partner that is focused on joint 	<ul style="list-style-type: none"> Teaching Rhythm in Dance: Ideas and Exercises: https://www.tututix.com/teaching-rhythm-dance/ Dancemaker App: https://itunes.apple.com/us/app/dancemaker/id1180809091?mt=8 Heartbeat Dances: https://www.youtube.com/watch?v=x5oq4ErAmW0 The Skeleton Dance: https://www.youtube.com/watch?v=Jpvuqj5nv6U Contemporary Dancing for Beginners: https://www.youtube.com/watch?v=KstgOWbM6vk Hip Hop Dance Moves for Kids: https://www.howcast.com/guides/994-hip-hop-dance-moves-for-kids/ Indian Folk Dance: http://www.youtube.com/watch?v=-knKCPnRpR0 	<ul style="list-style-type: none"> Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics. <p>Sample Rubric 1 Sample Rubric 2</p> <ul style="list-style-type: none"> A final benchmark assessment will be given that can be used to measure success with this unit. Formative and Summative: Assessments will be used for each activity outlined for each lesson.

alignment, balance, initiation of movement, and direction of focus.

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.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.

action. Perform and analyze the dance.

- Create an individual 8 count locomotor and axial movement phrase. Teach the phrase to a partner. Join with another group to combine four movement phrases to create a 32 count phrase. Perform and reflect.

- Latin Folk Dance: <http://www.youtube.com/watch?v=qihYdSsLhXo>
- Russian Folk Dance: <http://www.youtube.com/watch?v=niY0GZpQQSI>
- [Glossary of Terms](#)

- Homework, classwork and exit materials will all be used as data to assess student learning.

- Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying

competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking one's progress toward them and comparing one's work to the criteria on a rubric or checklist.

- Sharing feelings, dreams, and wishes about dance and dancing
- Planning and documenting choreographic process (sketching or collecting ideas

for a dance)

- Personal responses to performances

- Peer Critique/ Assessment:
When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should use protocols for constructive peer-to-peer feedback, such as:

- “I noticed ...”
- “I like the way ... because ...”
- “Have you thought of ...?”
- “I would like to suggest ...”

- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process
 - I understand _____, and can explain it (e.g., thumbs up).
 - I do not yet understand _____ (e.g., thumbs down).
 - I'm not completely sure about _____ (e.g., wave hand).

Performance Rubrics

[Dance Rubric 1](#)

[Dance Rubric 2](#)

Assessment Resources:

Arts Achieve

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

Arts Assessment for Learning

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

Alternative Assessment:

- Written or Drawn Work (using technology when appropriate)

Integration of 21st Century Standards NJSL 9:

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

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

Accommodations and Modifications:

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

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

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

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

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

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

<p>English Language Learners</p> <ul style="list-style-type: none"> • Display labeled images of dance movements. • Use body movement to respond to theme / emotion in sound • Restate dance steps aloud before performance. 	<p>Special Education</p> <ul style="list-style-type: none"> • Choose rhythm, tempo, or theme to focus on when dancing to a particular piece. • Create a 4-count movement phrase to share with peers. • Add a simple vocal or percussion phrase to music. • Work with a peer to develop a short choreography routine. 	<p>At-Risk</p> <ul style="list-style-type: none"> • Invite parents/ guardians to view and /or participate in a dance performance. • Break choreography into smaller pieces. • Conference with teacher during the dance planning process. 	<p>Gifted and Talented</p> <ul style="list-style-type: none"> • Compare and contrast choreography from two or more dance styles and present findings to peers. • Develop longer movement phrases individually and in collaboration with peers. • Create a movement pattern to respond to a spoken text with emphasis on symbolism and theme.
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Interdisciplinary Connections:

ELA - NJSL/ELA:

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

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

Social Studies:

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

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

Integration of Technology Standards NJSL 8:

8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP12. Work productively in teams while using cultural global competence.

APPENDIX D: Glossary of Terms

K-5 Glossary of Terms Dance Curriculum

- Accent: Emphasis that results in a beat being louder or longer than another in a measure.
- Agility: The ability to change direction
- Asymmetry: Uneven, irregular design
- Axial movement: Movement that revolves around the axis and is performed in place. (flexibility, strength, stability, improvise)
- Body Bases: Body parts that support the rest of the body
- Breath Rhythm: An internal rhythm established by the movement in relation to breath
- Call & Response: A choreographic form in which one soloist or group performs, with the second soloist or group entering in response to the first.
- Direction: forward, backwards, sideward, up, down
- Duration: length of movement (long/short).
- Dynamics: The degree of energy, intensity, or power in the execution of movements.
- Folk Dance: Traditional dances of a country which reflect the social customs and norms
- Energy: Defines how one moves.
- Improvise: Create and perform spontaneously or without preparation.
- Levels: low/medium/high
- Locomotor: Steps that travel through space
- Meter: Measure or unit of a metrical verse.
- Metric Rhythm: Grouping of beats in a recurring pattern.
- Negative Space: The space surrounding objects and things (positive space)
- Note Value: The relative duration of a musical note
- Pathways: Patterns or designs created on the floor or in the air
- Qualities of motion: Characteristics of movement.
- Relationships: The body's position relative to something or someone
- Ritual/ceremonial dance: A dance that is performed as part of a ceremony or religious event/ritual
- Shape: form of the body
- Size: continuum from small to large
- Space: Defines where one moves.
- Tempo: Speed of movement (fast /slow).
- Time: Defines when one moves.
- Warm-up: As series of exercises/movements to ready the mind and body parts

APPENDICES

Appendix A: Integrated Accommodations and Modifications

In addition to the integrated accommodations and modifications that are outlined in each unit of study, this appendix provides resources and information for teachers to consider as they design specific instruction to target the varying needs of the students in their classroom. The classroom teacher has access to student Individual Education Plans and Section 504 Plans. In addition, a teacher may be asked to coordinate a Response to Intervention action plan through Intervention and Referral Services programming. The purpose of integrating accommodations and modifications within each unit of study ensures that the differentiation occurs within the scope and content of the unit of study. Accommodations change the way a student receives information or is tested without changing the learning goal. Modifications change the learning goal or objective. This is important to keep in mind as instruction is designed and differentiated throughout the course of the curriculum.

Special Education Integrated Modifications and Accommodations

Presentation accommodations allow a student to: Listen to audio recordings instead of reading text, Learn content from audiobooks, movies, videos and digital media instead of reading print versions, Work with fewer items per page or line and/or materials in a larger print size, Have a designated reader, Hear instructions orally, Record a lesson, instead of taking notes, Have another student share class notes with him, Be given an outline of a lesson, Use visual presentations of verbal material, such as word webs and visual organizers, Be given a written list of instructions

Response accommodations allow a student to: Give responses in a form (oral or written) that's easier for him, Dictate answers to a scribe, Capture responses on an audio recorder, Use a spelling dictionary or electronic spell-checker, Use a word processor to type notes or give responses in class, Use a calculator or table of "math facts"

Setting accommodations allow a student to: Work or take a test in a different setting, such as a quiet room with few distractions, Sit where he learns best (for example, near the teacher), Use special lighting or acoustics, Take a test in small group setting, Use sensory tools such as an exercise band that can be looped around a chair's legs (so fidgety kids can kick it and quietly get their energy out)

Timing accommodations allow a student to: Take more time to complete a task or a test, Have extra time to process oral information and directions, Take frequent breaks, such as after completing a task

Scheduling accommodations allow a student to: Take more time to complete a project, Take a test in several timed sessions or over several days, Take sections of a test in a different order, Take a test at a specific time of day

Organization skills accommodations allow a student to: Use an alarm to help with time management, Mark texts with a highlighter, Have help coordinating assignments in a book or planner, Receive study skills instruction

Assignment modifications allow a student to: Complete fewer or different homework problems than peers, Write shorter papers, Answer fewer or different test questions, Create alternate projects or assignments

504 Student Integrated Accommodations and Modifications

Examples of General Accommodations

- Organizational Strategies
- Behavioral Strategies
- Presentation Strategies
- Evaluation Methods

Environmental Strategies • Provide a structured learning environment • Make separate "space" for different types of tasks • Possible adapting of non-academic times such as lunch, recess, and physical education • Change student seating • Utilize a study carrel • Alter location or personal or classroom supplies for easier access or to minimize distraction • Provide sensory breaks • Provide a written or picture schedule

Organizational Strategies • Model and reinforce organizational systems (i.e. color-coding) • Write out homework assignments, check student's recording of assignments • Tailor homework assignments toward student strengths • Set time expectations for assignments • Provide clues such as clock faces indicating beginning and ending times • Teach study/organizational skills • Schedule before or after school tutoring/homework assistance

Behavioral Strategies • Use behavioral management techniques consistently within a classroom and across classes • Implement behavioral/academic contracts • Utilize positive verbal and/or nonverbal reinforcements • Utilize logical consequences • Confer with the student's parents (and student as appropriate) • Establish a home/school communication system for behavior monitoring • Post rules and consequences for classroom behavior • Put student on daily/weekly progress report/contract • Reinforce self-monitoring and self-recording of behaviors

Presentation Strategies • Tape lessons so the student can listen to them again; allow students to tape lessons • Use computer-aided instruction and other audiovisual equipment • Select alternative textbooks, workbooks, or provide books on tape • Highlight main ideas and supporting details in the book • Provide copied material for extra practice (i.e. outlines, study guides) • Prioritize drill and practice activities for relevance • Vary the method of lesson presentation using multi-sensory techniques: a) lecture plus overhead/board demonstration support b) small groups required to produce a written product c) large groups required to demonstrate a process d) computer-assisted instruction e) peer tutors or cross-age tutors f) demonstrations, simulations g) experiments h) games • Ask student to repeat/paraphrase context to check understanding • Arrange for a mentor to work with student in his or her interest area or area of greatest strength • Provide peer tutoring • Simplify and repeat instructions about in-class and homework assignments • Vary instructional pace • Reinforce the use of compensatory strategies, i.e. pencil grip, mnemonic devices, "spell check" • Vary kind of instructional materials used • Assess whether student has the necessary prerequisite skills. Determine whether materials are appropriate to the student's current functioning levels • Reinforce study skill strategies (survey, read, recite, review) • Introduce definition of new terms/vocabulary and review to check for understanding • Be aware of student's preferred learning style and provide matching instruction materials • Pre-teach and/or re-teach important concepts • Prepare advanced organizers/study guides for new material Assignments • Modify the amount of homework • Use written directions to supplement oral directions • Reduce paper and pencil tasks • Allow for assignments to be word processed • Lower reading level of assignments • Break assignments into a series of smaller assignments • Use highlighted texts

Evaluation Methods • Limit amount of material presented on a single page • Provide a sample or practice test • Provide for oral testing • Provide tests in segments so that student hands in one segment before receiving the next part • Provide personal copy of test tools and allow for color-coding/highlighting • Adjust time for completion • Modify weights of tests when grading

www.warmlinefrc.org/uploads/5/9/5/8/5958794/section_504_accomodations.pdf

<https://www.understandingspecialeducation.com/section-504.html> <https://www.psycom.net/classroom-help-anxious-child-at-school>

The features of RTI focus on “accountability for results.” The features of such as plan include:

- High-quality, culturally-responsive classroom instruction
- Research-based
- Universal screening
- Dyslexia screening
- Continuous progress monitoring
- Early implementation of research-based interventions
- Progress monitoring during intervention
- Program Fidelity

-Kemp & Eaton, 2008, p. 11, from RTI: *The Classroom Connection for Literacy: Reading Intervention and Measurement*

“RTI is best depicted as a model that incorporates the use of a tiered system, which focuses on accountability and academic supports” (Kemp & Eaton, p. 13). (A specific model with interventions for a particular school district is included later in this document.)

Introduction

In 2010, the Response to Intervention (RtI) Committee comprised of administrators from the Office of Curriculum and Instruction, Office of Special Education, general education teachers, special education teachers, and English as a Second Language teachers embarked on a journey to learn about RtI and to collectively develop a plan for student interventions and processes.

In 2016, the New Jersey Department of Education (NJDOE), in collaboration with educators, higher education representatives and parents, has developed a set of resources for districts to facilitate implementation of RtI known as “New Jersey Tiered System of Supports (NJTSS)”. NJTSS includes the three-tiered approach to instruction, assessment and intervention found in many models of response to intervention, along with three foundational components: effective district and school leadership, positive school culture and climate, and family and community engagement. Together, these components create an efficient and effective mechanism for schools to improve achievement for all students. NJTSS builds on effective practices and initiatives already in place in schools, and maximizes the efficient use of resources to improve support for all classroom teachers and target interventions to students based on their needs.

According to Jim Wright “The greatest strength of any RTI Team is the diversity of experience, skills, and knowledge that its combined membership can draw upon to develop the best intervention plan for a student.” We feel that we have created a team that fulfills this description.

Throughout the process, we examined our current state of interventions and our capacity to implement them with efficacy and fidelity and envisioned our desired state of interventions. These examinations have led to the recommendations for curriculum, instruction, assessment, and professional development. The RtI Team will meet annually to review the plan and its recommendations for subsequent years looking into the validity and reliability of our interventions and their subsequent success or lack thereof.

- a. types of interventions
- b. amount and nature of student performance data to be collected
- c. manner and frequency of progress monitoring

1. Requires each school district implementing a RtI program to take appropriate steps to ensure that staff have the **knowledge and skills** necessary to implement a RtI program and that such program is implemented in a way that is consistent with the specific structure and components of the model.

Creating an Instructional Frame for Literacy

RTI IS	RTI IS NOT
One size fits few	One size fits all
School focused	Teacher focused
General education initiative	Special education initiative
Multi-tiered	Single support options
Problem-solving approach	Directive approach
Understanding learners' needs	Labeling learners
Emphasis on solutions	Emphasis on problems
Early intervention perspective	Wait-to-fail perspective
Ongoing assessment	One-shot assessment
High-quality instruction	Hit-and-miss instruction
Program coordination	Program isolation
Broad instructional alternatives	Narrow instructional alternatives
Acceleration	Remediation
Data informed	Data driven

Proactive	Reactive
Framework	Program
Academic intervention	Behavioral intervention

There are many ideas about what constitutes an effective RTI. Here we have provided a table which lists the key characteristics of a successful RTI and contrasts these with what RTI is not.

Source: Howard, 2011.

*** A core instructional program (Tier 1) should minimally include:**

- Core curriculum aligned to the Common Core State Standards (CCSS) and New Jersey Student Learning Standards (NJSLS)

- Student assessment data are used to address the needs of all students regardless of performance level
 - Appropriate instruction and research-based instructional interventions that meets the needs of at least **80% – 90% of all learners**. Appropriate instruction in reading includes explicit and systematic instruction in the BIG 5: phonemic awareness, phonics, vocabulary development, reading fluency and reading comprehension strategies
 - Universal screening administered to all students in the general education classroom three times per year.
 - Weekly progress monitoring of students initially identified as at-risk for two to six weeks
-
- Differentiated instruction based on the abilities and needs of all students in the core program
 - A daily, uninterrupted 80 minute blocks of instruction in literacy and mathematics.

Suggested RtI Procedures

STEP #	Action
1	Classroom teacher administers a Universal Screening: <ul style="list-style-type: none"> ● Running Records ● DIBELS ● Dyslexia Screening ● Beginning of Year Assessments – MAP/STAR360 ● Tri-Annual Benchmark Assessments (MAP/STAR360 Assessment)
2	<p>Using Screening Data</p> <p>If a student is initially identified as at-risk based on results from an initial screening in the fall, <i>he/she continues to be progress monitored in the general education setting by the classroom teacher three times during a six week period to confirm or disprove initial risk status.</i></p> <p>Instruction should be differentiated (small-group or individual) for these initially identified at-risk students during core instruction while additional progress-monitoring data are obtained.</p>
3	<p>Referring teachers will meet with the I&RS Team once they identify students who are not responding to the general education classroom interventions administered by the classroom teacher. The purpose of these meetings will be to identify which students are not responding to the interventions provided by the classroom teacher. Classroom teachers will be asked to bring evidence that “shows” what they have tried within the classroom setting. Students will be referred to the building’s I&RS Team.</p>
4	<p>A Case Manager will be assigned to work with the classroom teacher. The Case Manager is the primary (I&RS) colleague and support throughout the process.</p>

4	<p>Following the initial I&RS Team meeting, recommendations from the Team will be made to keep the student in Tier 1 (Core Instructional Program) with interventions and differentiated instruction to continue to be provided by the classroom teacher with progress monitoring. In this scenario, the Case Manager will follow-up with the referring teacher two weeks after the initial meeting and thereafter for as long as the student continues to receive his/her interventions in the general education setting for up to six weeks. During the meeting, a form to record the minutes will be used to ensure everyone present has a common understanding of student outcomes.</p> <p style="text-align: center;"><i>OR</i></p> <p>It is determined that the student has failed to respond to the interventions provided in the general education setting and is referred for Tier 2. In addition to Tier 1, struggling students who don't meet grade level criteria receive small group supplemental instruction (3-5 students) for 20-30 minutes 3-5 days per cycle. The appropriate intervention specialist who will provide the intervention will send a letter home to inform the parents that the student will receive additional help in a small group of 1:5.</p>
6	<p>Within six to nine weeks of instruction, the I&RS Team convenes to evaluate the progress of students in Tier 2 to determine whether the achievement gap is shortening or widening. At this point, a recommendation will be made for students to remain in Tier 2, move back to Tier 1, or move to Tier 3. Parents will be notified as they were in Step #5.</p> <p>Tier 3: (1-5%) Designed for those students who demonstrate insufficient progress (defined by the parameters of the intervention being used) in Tier 2. Reading Specialist will provide the interventions and will send a letter home to inform parents that the student will receive intensive reading interventions in a group of no more than 1:2.</p>
7	<p>Within three to six months, the I&RS Team convenes to evaluate the progress of students in Tier 3 to determine whether they need to move to Tier 2, remain in Tier 3 or be referred for consideration by the Child Study Team</p>
8	<p>Child Study Team convenes. Student is either (a) evaluated for Special Education and Related Services or (b) remains in the multi-tiered approach.</p>

Tiers are flexible and so based on data review, students can and should be fluidly moving between the tiers.

NOTE: In addition to the RTI meetings, the building administration will regularly schedule data meetings with all teachers to review the progress students are making via results compiled in through our Universal Screening Tools. These meetings should take place in November, March, and May, and as needed.

Samples of Common Types of Assessment Data

We must ensure that we are balancing varied forms of assessment to include the data recommended for RtI and the assessments that will offer a rich bank of information about students. This requires day-to-day assessment that is embedded in the learning process as an instructional informant. Effective instruction IS assessment as each instructional experience is an opportunity to assess the success of learning and each assessment experience embeds good instruction. Throughout this process, we continuously ask questions that will help us to make new and more informed choices:
What evidence is there that learning is/is not taking place?

What does the existing evidence tell us about this student? What patterns are emerging to support a broader view?

How can we interpret the data to support our instructional goals? How can we apply what we know about this student on a daily basis? What new evidence can we collect to demonstrate success?

(Howard, 2009)

The following assessments are examples of the evidence that classroom teachers and intervention specialists can bring to the RtI Team meetings:

Running Record	Peer-assessment	Self-questioning
Miscue analysis	Listening to reading	Interest survey
Anecdotal record	Questioning	Strategy reflection
Portfolio	Kid watching	Retelling
Authentic samples	Feedback in context	Literature response
Spelling analysis	Student think-aloud	Sketch/illustration
Word identification	Discussion	Readers' notebook
Response log	Rubric	Writing Prompt
Conference notes	Checklist	Questionnaire
Post-its	Interview	Reading survey
Self-assessment	Informal inventory	

Report Card Grades: including teacher comments and previous years' achievement.

Test/Screening Data: Test records from a student's cumulative folder illustrate academic strengths and weaknesses. Results from classroom Benchmark Assessments would also provide a useful comparison to grade-level peer performance.

Student Interview: This can be an informal interview you have with the student to assess their perceived academic strengths or behavioral strengths or weakness, preferred methods of learning, and interests.

Class and Homework Grades: Grades from the current year provide a comparison of student's performance to average class performance.

Attendance/Tardiness Records: This data can be obtained via Infinite Campus. It will be important to look for patterns of absences and tardy arrivals.

Disciplinary Referrals: These referrals will help the I&RS Team to track patterns of misbehavior over history.

Completed Work Products: A collection of work students completed independently.

Anecdotal Records: Records from the classroom teacher about any aspect of the student's academic or behavioral performance.

APPENDIX B: Assessments for Performing Arts - Dance and Theatre

Assessment evidence is found in the right column in each unit of study. These suggested assessments directly link to Stage One of the unit plan (Enduring Understandings, Essential Questions, Topics and Objectives).

Benchmark Assessments

Benchmark assessments are present in each unit of study. Teachers implement this form of assessment in the middle and end of each unit of study. Teachers use this benchmark data to inform instruction throughout the year and gain a deeper understanding of each student's progress to meeting the student learning standards outlined in each unit of study. The data yielded by these assessments directly relates to the performing arts curriculum as teachers prepare lessons. Throughout the year, learning patterns will be determined and the need for additional resources and /or services will be targeted and addressed throughout the curriculum. Data will be maintained in the Realtime Data Management System and transferred to the school report card at the close of the marking period.

Summative Assessments

The Performing Arts curriculum includes a varied repertoire of summative assessments, including, but not limited to, rubrics, oral and written performances, performance tests/quizzes, student performance during class and/or concert, and student participation and effort. These summative assessments allow students to meet personal learning styles and needs and provide a wealth of knowledge to the teacher. Many summative assessments are integrated in nature addressing higher level thinking skills. Standards based report cards or standards referenced report cards may be in place. All scores are entered into Realtime via Gradebook noting progress made toward Student Learning Standard attainment.

Formative Assessments

Formative assessments are embedded within each instructional unit and at the conclusion of each instructional lesson. End of lesson/unit questions reflect all aspects of Bloom's Taxonomy. Teachers utilize formative assessment data to inform instruction, ensuring the success of all students.

Alternative Assessments

Alternative assessments are embedded within each instructional unit. Teachers are able to design a variety of alternative assessments to ensure that all students have access to an assessment that fairly and equitably displays their level of learning and mastery of the New Jersey Student Learning Standards.

APPENDIX C: Core Instructional and Supplemental Materials

Grade 3	Teaching Dance https://www.thepecialist.com/dance2/
Grade 4	Locomotor Skills with Locomotion Dance
Grade 5	http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ Shake it Senora http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ The Funky Chipmunk Dance http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ The Snowflake Dance http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ Blueprint Dance: Teaching Dance to Diverse Learners(PreK-12) http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder https://www.louisianabelieves.com/resources/library/k-12-arts-resources Dance Texts: https://www.readworks.org/find-content#!q:Dance/g:/t:0/f:0/pt:/features:/ Dance Artifacts: https://digitalcollections.nypl.org/collections/dance-in-photographs-and-prints#/?tab=navigation The Evolution of Dance: https://www.ted.com/talks/the_lxd_in_the_internet_age_dance_evolves/up-next#t-408223 Article: What is Hip Hop? https://www.educationworld.com/a_lesson/what-is-hip-hop.shtml PBS Resources: https://nj.pbslearningmedia.org/search/?q=Dance&selected_facets= TED Talk: Why Do We Dance? Teaching Rhythm in Dance: Ideas and Exercises: https://www.tututix.com/teaching-rhythm-dance/ Dancemaker App: https://itunes.apple.com/us/app/dancemaker/id1180809091?mt=8 Heartbeat Dances: https://www.youtube.com/watch?v=x5oq4ErAmW0 The Skeleton Dance: https://www.youtube.com/watch?v=Jpvuqj5nv6U Contemporary Dancing for Beginners: https://www.youtube.com/watch?v=KstgOWbM6vk Hip Hop Dance Moves for Kids: https://www.howcast.com/guides/994-hip-hop-dance-moves-for-kids/ Indian Folk Dance: http://www.youtube.com/watch?v=-knKCPnRpR0 Latin Folk Dance: http://www.youtube.com/watch?v=qihYdSsLhXo Russian Folk Dance: http://www.youtube.com/watch?v=niY0GZpQQSI

Core Instructional and supplemental resources are indicated within each unit of study across all grade levels. Each individual school, within the region, has varied core instructional and supplemental materials that fit the needs of the students and staff within the district. Included in this appendix is a list of possible core programs and materials that can be found throughout the schools.