

# Clinton-Glen Gardner School District

## K-2 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**

### **ADMINISTRATION**

**Dr. Seth Cohen, Superintendent/Principal**  
**Mrs. Bernadette Wang, Business Administrator**  
**Mrs. Jacqueline Turner, Assistant Principal**  
**Dr. Jenine Kastner, Director of Special Services**

### **BOARD OF EDUCATION**

**Mr. Brendan McIsaac, President**  
**Mr. Craig Sowell, Vice President**  
**Mrs. Lorraine Linfante**  
**Mr. Carl Sabatino**  
**Dr. Ashutosh Tewari**

# 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.

### **References:**

- Amdur, S., & Associates (Ed.). (2000). *Learning and the arts: Crossing boundaries* (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: <http://www.giarts.org>
- Asbury, C., & Rich, B. (Eds.). (2008). *Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition*. New York: DANA Press.
- Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts*. Reston, VA: Music Educators National Conference. Online: <http://artsedge.kennedy-center.org/educators/standards.aspx>
- Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.

Deasy, R. J. (Ed.). (2005). *Third space: When learning matters*. Washington, DC: Arts Education Partnership.

Fisk, E. B. (Ed.) (1999). *Champions of change: The impact of the arts on learning*. Washington, DC: The Presidents Committee on the Arts and Humanities & Arts Education Partnership.

Kendall, J. S., & Marzano, R. J. (2000). *Content knowledge: A compendium of standards and benchmarks for K-12 education* (3rd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.

Literacy in the Arts Task Force. (1989). *Literacy in the arts: An imperative for New Jersey schools*. Trenton, NJ: Alliance for Arts Education.

National Center on Education and the Economy. (2007). *Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce*. San Francisco: John Wiley & Sons. Online [executive summary]:[http://www.skillscommission.org/?page\\_id=280](http://www.skillscommission.org/?page_id=280)

National Dance Education Organization. (2005). *Standards for learning and teaching dance in the arts: Ages 5-18*. Silver Spring, MD: Author. Online: [http://ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=55412](http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412)

New Jersey State Department of Education. (1996). *New Jersey Core Curriculum Content Standards*. Trenton, NJ: Author. New Jersey State Department of Education. (1999). *New Jersey visual & performing arts curriculum framework*. Trenton, NJ: Author.

New Jersey State Department of Education. (2004). *New Jersey visual & performing arts curriculum framework*. Trenton, NJ: Author.

New Jersey State Department of Education. (2008). *Standards clarification project*. Trenton, NJ: Author. Online: <http://www.nj.gov/education/aps/njscp/>

Presidents Committee on the Arts & Humanities & Arts Education Partnership. (1999). *Gaining the arts advantage: Lessons learned from school districts that value arts education*. Alexandria, VA, & Washington, DC: Authors.

Wiggins, G., & McTighe, J. (2005). *Understanding by design* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum and Development.

## 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

<b>DANCE</b>	
<b>Kindergarten - Grade One - Grade Two</b>	
20 Weeks September- January	Unit 1: The Creative Process, Performance, and Aesthetic Responses
20 Weeks February- June	Unit 2: History of the Arts and Culture, Performance, and Aesthetic Responses
<b>Grade Three - Grade Four - Grade Five</b>	
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
<b>Grade Six - Grade Seven - Grade Eight</b>	
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 K-2

## K-2

### Unit 1: The Creative Process, Performance, and Aesthetic Responses

**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 20 Weeks

**Enduring Understandings:** Engaging in safe, efficient and effective movement will develop and maintain a healthy, active lifestyle.

**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 are body movements isolated or aligned to create different patterns of dance?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p><b>1.1</b> 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><b>1.1.2.A.1</b> Identify the elements of dance in</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• Explore the joy of moving.</li> <li>• Listen to signals and respond to movement directions.</li> <li>• Listen to a story and dance the words and move to the rhythm of the words.</li> <li>• Engage in a collaborative discussion about improvised dances.</li> <li>• Explore stopping and going, tempos of fast and</li> </ul>	<p><b><u>Kindergarten Activities</u></b></p> <ul style="list-style-type: none"> <li>• Warm-up <a href="#">Brain Dance</a>*</li> <li>• Listen to signals and respond to movement directions. Explore locomotor steps (walk, run, gallop, and jump). <a href="#">Walking Hop Hop Hop Song</a></li> <li>• Perform basic axial movements of turn, stretch, reach, bend, and twist. <a href="#">Cosmic Kids</a> <a href="#">Moana</a> <a href="#">Yoga</a></li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Kindergarten Dance Activities</a></li> <li>• <a href="#">Alphabet movement cards</a></li> <li>• Creative Dance Integration Lesson Plans_ <a href="https://education.byu.edu/sites/default/files/ARTS/documents/educational_movement.pdf">https://education.byu.edu/sites/default/files/ARTS/documents/educational_movement.pdf</a></li> <li>• <a href="#">Glossary of Terms</a></li> <li>• Core Instructional/ supplemental materials:</li> </ul>	<ul style="list-style-type: none"> <li>• A final benchmark assessment will be given that can be used to measure success with this unit.</li> <li>• Formative and Summative Assessments will be used for each activity outlined for each lesson.</li> </ul>

planned and improvised dance sequences.

**1.1.2.A.2** Use improvisation to discover new movement to fulfill the intent of the choreography.

**1.1.2.A.3** Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.

**1.1.2.A.4** Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.

**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.

- slow, and simple rhythms.
- Improvise duration, tempos, rhythms of words, rhythms using various stimuli, and objects.
- Research and identify tempos of animals, people and machines.
- Move to the rhythm of words (syllables) and investigate rhythm of word phrases.
- Explore opposites in shapes, levels, sizes, and moving in and through space.
- Demonstrate how music can change the way they move.
- Develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance.
- Music can be used as a choice and personal and group spatial relationships should be explored.
- Demonstrate a variety of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and

- With a partner, improvise a dance using basic locomotor steps and axial movements.
- Move to slow and fast tempos. [Slow and Fast Song](#)
- Practice moving and stopping responding to a variety of stimuli (e.g. voice, music, sound, others). Improvise moving and stopping varying the duration.
- Practice fast and slow tempos inspired by research of animals, people, and machines. Next improvise a dance based on tempo. [Animal Freeze Dance](#) [Animal Move and Groove Task Cards \(Teachers pay Teachers\)](#)
- Select a song, text, or poem that includes rhythm of words and have students create a dance based on the words.
- Create a short dance using two opposite energy qualities, emotions, and senses

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](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>

- 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

**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

- energy.
- Will be able to identify and judge the differences between pedestrian movements and formal training in dance.
- Demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements.
- Express constructive criticism to communicate useful evaluation of both personal work and the work of others.

- (ex: happy/sad). Use an appropriate selection of music.
- Connect a simple sequence using opposites incorporating shape and axial or locomotor movement. [Body Boogie Dance](#)
- Teaching pantomime (drinking milk) <https://www.youtube.com/watch?v=UU5Z8Norssw>
- Students will share a story demonstrating an emotion or feeling through dance.
- Students will record a performance (using an iPad, Video Recorder, etc...) and use peer-critique strategies to assess.

**1st and 2nd Grade Activities**

- Use locomotor steps and axial movements with prepositions (near, far, over, under, through etc.).
- Planned Dance Sequence Video: [Go Noodle - Sherlock Gnomes Move and Groove](#)

toward them and comparing one's work to the criteria on a rubric or checklist.

- Written or Drawn Work (using technology when appropriate)
- 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

using locomotor and non-locomotor movements at various levels in space.

#### 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.

**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.

**1.4.2.B.1** Observe the basic arts elements in performances and exhibitions and use them

- **Improvise Dance Sequences:** [Freeze Dance Freeze Dance Colors Listen and Move Freeze Dance](#)
- Select a song, text, or poem that includes rhythm of words and have students create a dance based on the words.
- Teaching pantomime for elementary students  
<https://www.youtube.com/watch?v=g7Wjl9x4N3U>
- Connect a simple sequence using opposites incorporating shape and axial or locomotor movement.  
[Cupid Shuffle](#)
- Create a short dance using two opposite energy qualities, emotions, and senses (ex: happy/sad). Use an appropriate selection of music.
- Students will share a story demonstrating an emotion or feeling through dance.
- Students will record a performance (using an iPad, Video

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).



to formulate objective assessments of artworks in dance, music, theatre, and visual art.

**1.4.2.B.2** Apply the principles of positive critique in giving and receiving responses to performances.

Recorder, etc...) and use peer-critique strategies to assess.

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/>

**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/](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"> <li>• Speak and display terminology and movement</li> <li>• Teacher modeling</li> <li>• Peer modeling</li> <li>• Develop and post routines</li> <li>• Label dance and classroom materials</li> <li>• Word walls</li> </ul>	<ul style="list-style-type: none"> <li>• Utilize modifications &amp; accommodations delineated in the student's IEP</li> <li>• Work with paraprofessional</li> <li>• Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.</li> <li>• Work with a partner</li> <li>• Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement).</li> <li>• Solidify and refine concepts through repetition.</li> <li>• Change movement requirements to reduce activity time</li> </ul>	<ul style="list-style-type: none"> <li>• Using visual demonstrations, illustrations, and models</li> <li>• Give directions/instructions verbally and in simple written format.</li> <li>• Peer Support</li> <li>• Increase one on one time</li> <li>• Teachers may modify instructions by modeling what the students is expected to do</li> <li>• Instructions may be printed out in large print and displayed for the student to see during the time of the lesson.</li> <li>• Review behavior expectations and make adjustments for personal space or other behaviors as needed.</li> <li>• Oral prompts can be given.</li> </ul>	<ul style="list-style-type: none"> <li>• Curriculum compacting</li> <li>• Inquiry-based instruction</li> <li>• Independent study</li> <li>• Higher order thinking skills</li> <li>• Adjusting the pace of lessons</li> <li>• Interest based content</li> <li>• Real world scenarios</li> <li>• Student Driven Instruction</li> </ul>

--	--	--	--

**Interdisciplinary Connections:**

**ELA - NJSLS/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.P.D.3** Express individuality and cultural diversity (e.g., through dramatic play).

**6.1.P.D.4** Learn about and respect other cultures within the classroom and community.

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

**Integration of Technology Standards NJSLS 8:**

**8.1.2.A.1:** Identify the basic features of a digital device and explain its purpose.

**8.1.2.E.1:** Use digital tools and online resources to explore a problem or issue.

**8.1.2.B.1:** Illustrate and communicate original ideas and stories using multiple digital tools and [resources](#).

**Career Ready Practices:**

**CRP2.** Apply appropriate academic and technical skills.

**CRP4.** Communicate clearly and effectively and with reason.

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

**CRP11.** Use technology to enhance productivity.

## Unit 2: History of the Arts and Culture, Performance, and Aesthetic Responses

**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 and promoting critical thinking. In addition, dance teaches learners to make independent decisions, build confidence in themselves, develop a positive self-image.

**Time Frame:** Approximately 20 Weeks

### Enduring Understandings:

- Engaging in safe, efficient and effective movement will develop and maintain a healthy, active lifestyle.

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

- How is cultural expression represented in dance?
- How does societal value affect artistic choice?
- How are different body movements used to create or represent dance from different cultures?
- How are the values of culture represented in dance?
- What determines aesthetic quality?
- How can criticism improve artistic quality?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p><b>1.2</b> 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><b>1.2.2.A.1</b> Identify characteristic theme-based works of dance, music, theatre, and visual art,</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>Recognize that every student has a cultural background and that dance is part of it.</li> <li>Analyze how dancers use movement to express artistic concerns such as human emotion, culture, gender.</li> <li>Compare and contrast</li> </ul>	<p><b><u>Kindergarten Activities</u></b></p> <ul style="list-style-type: none"> <li>Students will perform and/or watch a dance to identify the theme being expressed.</li> <li>Find a word or theme that describes an item on the list and let children use it as inspiration. For example, for 4th of July, fireworks use</li> </ul>	<ul style="list-style-type: none"> <li><a href="#">Creative Dance Integration Lesson Plans</a></li> <li><a href="#">Sample book list</a> (choreographers )</li> <li><a href="#">Glossary of Terms</a></li> <li>A Mini History of Dance: <a href="http://dancersgroup.org/2009/12/a-mini-history-of-dance-education/">http://dancersgroup.org/2009/12/a-mini-history-of-dance-education/</a></li> <li>Teaching Dance History</li> </ul>	<ul style="list-style-type: none"> <li>After improvisation dances, reflect and discuss how it felt to move.</li> <li>KWL Chart used to identify knowledge of cultural dance.</li> <li>Self-assessment: Give students the opportunity to</li> </ul>

such as artworks based on the themes of family and community, from various historical periods and world cultures.

**1.2.2.A.2** Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.

**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.

**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

dances from various cultures.

- Will compare how dance from diverse cultures and historical eras have common characteristics and themes.
- Understand that people danced differently in different historical periods (past and present).
- Create a dance based on a folk song or world culture.
- Learn about folk tales from an authentic culture.
- Construct criticism based on observable criteria.
- Recognize clues that explain the artist's intent.

explosive movement, for a statue in town square create a high, proud shape. For a town trolley, create linear pathways using walking, skipping, or galloping. However, don't require all the children to do the same movement, let them create their own movement within a certain framework.

- [Angelina Ballerina - Friendship Theme](#))
- Engage students in folk dances, square dances, line dances, and creative storytelling by dancing on different levels based on a folk tale or world culture.

#### **1st and 2nd Grade Activities**

- Research, learn and perform simple traditional dances from various cultures ([Ten Dances Around the World](#) [20 Amazing Dances from Around the World](#)). Compare and contrast the elements of dance in each.
- Students will perform and/or watch a danceto

“White Paper”

<http://www.danceheritage.org/teachingdancehistory.pdf>

- History of Dance Part 1: <https://educationcloset.com/2015/04/06/supporting-history-class-through-the-history-of-dance-part-i/>
- Responding to Dance <https://www.ket.org/education/resources/responding-to-dance/>

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, as well as comparing one's work to the criteria on a rubric or checklist.

- Written or drawn work (using technology when appropriate)

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.

**1.4.2.B.1** Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

**1.4.2.B.2** Apply the principles of positive critique in giving and receiving responses to performances.

identify the theme being expressed. Critique the dance using the performance rubric.

- Find a word or theme that describes an item on the list and let children use it as inspiration. For example, for 4th of July fireworks use explosive movement, for a statue in town square create a high, proud shape. For a town trolley, create linear pathways using walking, skipping, or galloping. However, don't require all the children to do the same movement, let them create their own movement within a certain framework.
- [Angelina Ballerina - Friendship Theme](#)
- 1. Select a famous choreographer. ([Sample book list](#))  
2. Identify characteristics (gender, age, training, style) of the choreographer.  
3. Select a work created by the choreographer and identify aesthetic qualities that make it exemplary.

- 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

**1.4.2.B.3** Recognize the making subject or theme in works of dance, music, theatre, and visual art.

- 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](#)

**21st Century Life and Careers**

**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 relate 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 full 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/](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"><li>• Speak and display terminology and movement</li><li>• Teacher modeling</li><li>• Peer modeling</li><li>• Develop and post routines</li><li>• Label dance and classroom materials</li><li>• Word walls</li></ul>	<ul style="list-style-type: none"><li>• Utilize modifications &amp; accommodations delineated in the student’s IEP</li><li>• Work with paraprofessional</li><li>• Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats, balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas.</li><li>• Work with a partner</li></ul>	<ul style="list-style-type: none"><li>• Use visual demonstrations, illustrations, and models.</li><li>• Give directions/instructions verbally and in simple written format.</li><li>• Peer Support</li><li>• Increase one on one time</li><li>• Teachers may modify instructions by modeling what the students is expected to do.</li><li>• Instructions may be printed out in large print and displayed for the student to</li></ul>	<ul style="list-style-type: none"><li>• Curriculum compacting</li><li>• Inquiry-based instruction</li><li>• Independent study</li><li>• Higher order thinking skills</li><li>• Adjusting the pace of lessons</li><li>• Interest based content</li><li>• Real world scenarios</li><li>• Student Driven Instruction</li></ul>



	<ul style="list-style-type: none"> <li>• Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement).</li> <li>• Solidify and refine concepts through repetition.</li> <li>• Change movement requirements to reduce activity time.</li> </ul>	<p>see during the time of the lesson.</p> <ul style="list-style-type: none"> <li>• Review behavior expectations and make adjustments for personal space or other behaviors as needed.</li> <li>• Oral prompts can be given.</li> </ul>	
--	--	--	--

**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.P.D.3** Express individuality and cultural diversity (e.g., through dramatic play).

**6.1.P.D.4** Learn about and respect other cultures within the classroom and community.

**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.

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

**Integration of Technology Standards NJSL 8:**

**8.1.2.B.1** Illustrate and communicate original ideas and stories using multiple digital tools and resources.

**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.

**1.3.5.A.2** Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, an spatial pathways.

**1.3.5.A.3** Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.

**1.3.5.A.5** Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper

Students will:

- 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)

- 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

- 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>

- 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](#)

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

**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.

**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.

# 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

**Curriculum modifications** allow a student to: Learn different material (such as continuing to work on multiplication while classmates move on to fractions), Get graded or assessed using a different standard than the one for classmates, Be excused from particular projects.

## 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 of 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](http://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/>

- 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
<b>1</b>	Classroom teacher administers a Universal Screening: <ul style="list-style-type: none"> <li>● Running Records</li> <li>● DIBELS</li> <li>● Dyslexia Screening</li> <li>● Beginning of Year Assessments – MAP/STAR360</li> <li>● Tri-Annual Benchmark Assessments (MAP/STAR360 Assessment)</li> </ul>
<b>2</b>	<p><b>Using Screening Data</b></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>

<b>3</b>	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.
<b>4</b>	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.

4	<p>Following the initial I&amp;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&amp;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&amp;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

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.

DANCE	
Kindergarten Grade 1 Grade 2	<p>Teaching Dance <a href="https://www.thepespecialist.com/dance2/">https://www.thepespecialist.com/dance2/</a></p> <p>Locomotor Skills with Locomotion Dance</p> <p><a href="http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ">http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ</a></p> <p>Shake it Senora</p> <p><a href="http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ">http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ</a></p> <p>The Funky Chipmunk Dance</p> <p><a href="http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ">http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ</a></p> <p>The Snowflake Dance</p> <p><a href="http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ">http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ</a></p> <p>Blueprint Dance: Teaching Dance to Diverse Learners(PreK-12)</p> <p><a href="http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf">http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf</a></p> <p>Creative Dance Integration Lesson Plans</p> <p>Sample book list (choreographers)</p> <p>Glossary of Terms</p> <p>A Mini History of Dance:</p> <p><a href="http://dancersgroup.org/2009/12/a-mini-history-of-dance-education/">http://dancersgroup.org/2009/12/a-mini-history-of-dance-education/</a></p> <p>Teaching Dance History “White Paper”</p> <p><a href="http://www.danceheritage.org/teachingdancehistory.pdf">http://www.danceheritage.org/teachingdancehistory.pdf</a></p> <p>History of Dance Part 1</p> <p><a href="https://educationcloset.com/2015/04/06/supporting-history-class-through-the-history-of-dance-part-i/">https://educationcloset.com/2015/04/06/supporting-history-class-through-the-history-of-dance-part-i/</a></p> <p>Responding to Dance</p> <p><a href="https://www.ket.org/education/resources/responding-to-dance/">https://www.ket.org/education/resources/responding-to-dance/</a></p>



