

# Clinton-Glen Gardner School District

## 6-8 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*.

Standard 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.*

#### *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.



## **21st Century Life and Career**

One of the goals at 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 throughout CPS. 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. Each district has made significant strides toward training their staff in terms of integrating technology into all curriculum areas. In addition, each of the districts has plans to continue to expand the technology they have and to extend the training offerings available to staff. Technology plays an important role in the implementation of the Performing Arts curriculum. Within the limits of available equipment and materials, teachers in the various districts will make regular, appropriate use of the available media.

## **\_ 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>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 6-8

## 6-8 Dance

### Unit 1: Elements of Dance and Kinesthetic Movement

**Overview:** In this unit, students will recognize choreographic structures, study various styles of movement, begin to create and demonstrate dance composition, and assess observable dance criteria through informal class performances. In addition, students will begin to maintain a digital or paper dance portfolio.

**Time Frame:** Approximately 12 weeks

#### **Enduring Understandings:**

- The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
- Space, time, and energy are basic elements of dance.
- Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

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

- What social relationships and roles are implied by the facings, contact, and leader/follower relationships between partners?
- In what ways do my muscles need to work to accomplish this movement?
- How does social dancing affect my aerobic condition? Physical strength?
- How are forms of dance influenced by time, place, and people?
- What controls the dance; the dancer or the music?
- How is dance an important element in a culture?
- What is the process for creating an original work?
- What makes an effective dance performer?
- What makes an effective dance performance?
- How does one critique a dance performance?

Standards	Topics and Objectives	Activities	Resources	Assessments
<p><b>1.1.8.A.1</b> Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>Recognize the choreographic structures of contrast and transition, and the process of reordering or of chance in</li> </ul>	<ul style="list-style-type: none"> <li>Manipulate movement phrases with devices such as repetition, inversion, retrograde.</li> <li>Explore structures such as Call and Response,</li> </ul>	<ul style="list-style-type: none"> <li>Choreographic Structure: <a href="http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp">http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp</a></li> <li>Book: <i>Dance</i></li> </ul>	<ul style="list-style-type: none"> <li>Maintain a dance portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs,</li> </ul>

and response, and narrative.

**1.1.8.A.2** Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.

**1.1.8.A.4** Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.

**1.2.8.A.2** Create a multimedia presentation comparing and contrasting past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.

dance masterworks.

- Analyze the manipulation of elements of dance used for choreographic intent in dance master works (e.g., changes in rhythm, proportion, spatial relationships, dynamics etc.).
- Create and demonstrate a solo or group dance composition which blends variety in body patterns, range of motion, varied balances, variation in the elements of dance, and application of major muscle groups and proper body mechanics.
- Manipulate the aspects of time, space and weight to communicate meaning in movement using combinations of effort actions, movement dynamics and qualities to communicate meaning in improvisation and choreographed solo or group works.
- Verbally differentiate the purposes between utilitarian and non-

Flocking.

- Teach a movement phrase that includes strength, flexibility and endurance. Have the students alter the phrase by manipulating the tempo, accents, directions, levels and energy qualities.
- Analyze how varying the use of force affects the way a movement feels, is perceived, and is interpreted.
- Teach a complex locomotor and axial sequence. Have the students alter the sequence's breath and metric rhythms, spatial directions, shaping of the body and energy qualities.
- Connect the locomotor and axial sequence to a story. See what sections of the movement sequence relate to different characters in the story. Discuss the connections.
- Execute movement sequences in a variety of dance forms with accuracy.

*Composition Basics-Capturing the Choreographer's Craft*  
By Pamela Sofras

- Application: 8 Counts <https://itunes.apple.com/us/app/8counts/id379903606?mt=8>
- Video: Bring in da Noise, Bring in da Funk: [https://www.youtube.com/watch?v=Dp\\_bM\\_c-BT0](https://www.youtube.com/watch?v=Dp_bM_c-BT0)
- Video: 42nd Street: <https://www.youtube.com/watch?v=R8Q7vcnU9nc>
- ArtsAlive Website: <http://artsalive.ca/en/>
- Great performances PBS: <http://www.pbs.org/wnet/gperf/>
- Dance Styles: <http://justdanceballroom.com/styles.asp>
- Contemporary Dance Vocabulary: <https://www.contemporary-dance.org/dance->

clippings about dance from magazines and newspapers, dance resources and performance “notes.”

- 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](#)

Self-Assessment

- Journal entries
- Self-reflection
- Peer Assessment
- Pair-share
- Peer evaluation and observation

Teacher Assessment:

- Lesson task checklist
- Performance task checklist
- Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas,

**1.3.8.A.1** Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.

**1.3.8.A.3** Create a dance with peers, demonstrating the ability to understand and use choreographic structures such as ABA, theme and variation, canon, call and response, counterpoint.

**1.4.8.A.2** Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.

**1.4.8.A.7** Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

utilitarian dance works.

- Analyze and assess the form, function, craftsmanship and originality of two opposing dance works in the same dance style (e.g., Bring in da Noise, Bring in da Funk versus 42nd Street).
- Objectively assess observable criteria regarding content, form, technical proficiency and formal structures in various self and peer generated works of dance using rubrics and holistic scoring guides.
- Make spontaneous choices in a dance partnering with sensitivity to the partner.
- Explain the technical demands of a style.
- Learn vocabulary related to descriptive and technical dance terms.
- Create a document to highlight dances studied.

[terms.html](#)

- [Glossary of Terms](#)

notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.”

- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

#### Sample Assessments

- [Sample Assessment #1](#)
- [Sample Assessment #2](#)
- [Sample Assessment #3](#)

#### Sample Scoring Guides

- [Sample Scoring Guide #1](#)
- [Sample Scoring Guide #2](#)
- [Sample Scoring Guide](#)



**1.4.8.B.2** Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

#3

**Alternative Assessments**

- Journal entries
- Self reflection – Mapping ones journey
- Pair-share
- Peer evaluation and observation
- Lesson task checklist
- Performance task checklist

**Integration of 21st Century Standards NJSL 9:**

**9.2.8.B.3** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

**Accommodations and Modifications:**

***English Language Learners***

- 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/)
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

***Students with Disabilities***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

- Adjust or modify the general education program enabling students with disabilities to participate in and benefit from learning activities and experiences based on the core curriculum content standards and demonstrate understanding and application of the content standards.” These modifications may be those identified as best practice.
- Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.
- The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students’ learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. Examples of physical demands include dexterity, flexibility, use of a variety of tools and materials, and safety considerations. For these reasons, it is essential that the arts teacher understand the nature of the student’s disability and access the individual education program.

***Students at Risk of School Failure***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

***Gifted and Talented***

- Alternate learning activities/units: Opportunities to pursue alternate activities permit students to engage in new learning and avoid the boredom of repeating instruction or unnecessary practice in skills already mastered.
- Independent Study: Students conduct carefully planned, self-directed research projects carefully monitored by the teacher. Prerequisites include instruction in field-based and library research skills, the scientific method, and other authentic types of inquiry.
- Advanced thinking processes: Assignments in all curriculum areas should emphasize higher-level thinking skills such as synthesis, analysis, and evaluation.
- Guest speakers/dance studios: University faculty, parents, business and industry leaders, or other teachers in specific areas can provide information on topics beyond the teacher’s expertise.
- Mentors/Internships: Both mentors and internships allow students to interact with adult experts in fields of mutual interest and increase awareness of potential careers. Mentors act as role models.
- Alternate resources: This category may include materials from a higher grade level or access to business, university, and community resources such as laboratories, libraries, and computer facilities.
- Exchange programs: Students attend schools in a different community or country to enrich educational experiences.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> <li>• Vocalization</li> <li>• Modeling</li> <li>• Use Gestures</li> <li>• Modified Assignments</li> <li>• Native Language Translation (peer, online assistive technology,</li> </ul>	<ul style="list-style-type: none"> <li>• Provide adequate space for movement.</li> <li>• Play one song to match the quality of movement.</li> <li>• Create a 4-count movement.</li> <li>• Create a web of small</li> </ul>	<ul style="list-style-type: none"> <li>• Enroll parents as dance advocates in the school.</li> <li>• Incorporate student choice in selection of songs.</li> <li>• Use a graphic organizer to categorize movements.</li> <li>• Repeat signal directions as</li> </ul>	<ul style="list-style-type: none"> <li>• Create and lead the class in a warm up using balance, strength and flexibility.</li> <li>• Compare and contrast small and large body movements and the parts of the body they engage.</li> </ul>

<p>translation device, bilingual dictionary)</p> <ul style="list-style-type: none"> <li>• Extended time for assignment completion as needed</li> <li>• Highlight key vocabulary</li> <li>• Use graphic organizers</li> </ul>	<p>movements in dance</p> <ul style="list-style-type: none"> <li>• Provide alternative movements/ oral response choices.</li> <li>• Pair visual prompts with verbal presentations.</li> <li>• Ask students to restate information, directions, and assignments.</li> <li>• Repetition and practice</li> <li>• Model skills / techniques to be mastered.</li> <li>• Extended time to complete class work.</li> <li>• Provide copy of class notes.</li> <li>• Preferential seating to be mutually determined by the student and teacher.</li> <li>• Student may request to use a computer to complete assignments.</li> <li>• Establish expectations for correct spelling on assignments.</li> <li>• Extra textbooks for home.</li> <li>• Student may request books on tape / CD / digital media, as available and appropriate.</li> </ul>	<p>needed.</p> <ul style="list-style-type: none"> <li>• Pair visual prompts with verbal presentations.</li> <li>• Ask students to restate information, directions, and assignments.</li> <li>• Repetition and practice</li> <li>• Model skills / techniques to be mastered.</li> <li>• Extended time to complete class work.</li> <li>• Provide copy of class notes.</li> <li>• Preferential seating to be mutually determined by the student and teacher</li> <li>• Student may request to use a computer to complete assignments.</li> <li>• Establish expectations for correct spelling on assignments.</li> <li>• Extra textbooks for home.</li> <li>• Student may request books on tape / CD / digital media, as available and appropriate.</li> <li>• Assign a peer helper in the class setting</li> <li>• Provide oral reminders and check student work during independent</li> </ul>	<ul style="list-style-type: none"> <li>• Develop an 8-count or longer routine focusing on one body part. Teach routine to peers.</li> <li>• Conduct research and provide presentation of cultural topics.</li> <li>• Design surveys to generate and analyze data to be used in discussion.</li> <li>• Debate topics of interest / cultural importance.</li> <li>• Authentic listening and reading sources that provide data and support for speaking and writing prompts.</li> <li>• Exploration of art and/or artists to understand society and history.</li> <li>• Implement RAFT Activities as they pertain to the types / modes of communication (role, audience, format, topic).</li> <li>• Anchor activities</li> <li>• Use of Higher Level Questioning Techniques</li> <li>• Provide assessments at a higher level of thinking.</li> </ul>
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**Interdisciplinary Connections:**

**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.

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

**2.5.8.A.4** Detect, analyze, and correct errors and apply to refine movement skills.

**Integration of Technology Standards NJSL 8:**

**8.1.8.A.2** Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

**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.

## Unit 2: History of the Arts and Culture

**Overview:** In this unit, students will study the origins of dance forms within a historical and cultural context, as well as aesthetic movements, spatial patterning, contrasting dance style, and technological advancements and influences. Students will continue to maintain an ongoing paper or electronic dance portfolio.

**Time Frame:** Approximately 12 weeks

**Enduring Understandings:**

- Technological advances have influenced the way we see dance on television and screen.
- Spatial patterning can influence cultural performances.
- Culture can have a social and political impact on dance.

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

- How do new social dances and variations on social dance steps arise?
- What impact has dance had on culture and society throughout history?
- What are the similarities and differences among dances of various cultures?
- What role does dance play in the culture of a specific country or region?
- What are dance styles and how are they categorized in genres?
- What are the technical demands of the various styles of dance?
- How is dance language used to describe specific aesthetic differences and similarities between styles and artists?
- How is music and style connected?
- How are forms of dance influenced by time, place and people?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies	<p>Students will:</p> <ul style="list-style-type: none"> <li>• Analyze the impact of the advent of video technology and its influence on dance innovations (e.g., dance in movies; dance in music videos; dance on TV;</li> </ul>	<ul style="list-style-type: none"> <li>• Learn social dances from various periods.</li> <li>• Compare and contrast traditional cultural dance styles shown by American or visiting dance companies.</li> <li>• Reflect upon the emotional response to</li> </ul>	<ul style="list-style-type: none"> <li>• Dance Texts: <a href="https://www.readworks.org/find-content#!q:Dance/g:/t:0/f:0/pt:/features/">https://www.readworks.org/find-content#!q:Dance/g:/t:0/f:0/pt:/features/</a></li> <li>• Dance Artifacts: <a href="https://digitalcollections.nypl.org/collections/dance-">https://digitalcollections.nypl.org/collections/dance-</a></li> </ul>	<ul style="list-style-type: none"> <li>• Maintain a dance portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about dance from magazines and</li> </ul>

**1.2.8.A.2** Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.

**1.2.8.A.3** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

**1.4.8.A.1** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

**1.4.8.A.3** Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

**1.4.8.A.4** Compare and contrast changes in the accepted meanings of

dance in reality shows).

- Compare and contrast the use of spatial patterning and relationships in past and contemporary dance works from world cultures (e.g., French Baroque verses Alwin Nikolais's illusionary space).
- Observe how social and cultural values, from past and contemporary choreographers (e.g., Ruth St. Denis- exoticism, Katherine Dunham-Afro-Caribbean dance heritage, Erik Hawkins-examination of native American culture, Bill T. Jones-contemporary African-American condition etc.), influenced the dynamics of their works.
- Trace the social and political impact on the culture of the arts and as well as artists impact on culture in the 20th and 21st centuries (e.g., Jazz Dance; Musical Theatre; Tap Dance; Hip Hop; Ballroom Dance etc.).

a dance and use expressive language to report experiences.

- Choose from a "grab bag of countries," and research the dances of the country chosen.
- Create a simple ritual or ceremonial dance by studying a particular culture then use the elements based on that culture to create the movement.
- Learn and perform an authentic ceremonial or ritual dance (e.g. Hora Agadati from Israel, Tinikling from Philippines or Progressive Circle from USA).
- Read about and view works of contemporary modern choreographers and identify influences from other dance genres.
- Research the influence of African-American, Latin/South American, and European on American social dances and social dance music.
- Research the connections between

[in-photographs-and-prints#/?tab=navigation](#)

- The Evolution of Dance: [https://www.ted.com/talks/the\\_lxd\\_in\\_the\\_internet\\_a\\_ge\\_dance\\_evolves/next#t-408223](https://www.ted.com/talks/the_lxd_in_the_internet_a_ge_dance_evolves/next#t-408223)
- Article: What is Hip Hop? [https://www.educationworld.com/a\\_lesson/what-is-hip-hop.shtml](https://www.educationworld.com/a_lesson/what-is-hip-hop.shtml)
- PBS Resources: [https://nj.pbslearningmedia.org/search/?q=Dance&selected\\_facets=](https://nj.pbslearningmedia.org/search/?q=Dance&selected_facets=)
- Interpreting Mythology Through Dance: [https://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Interpreting\\_Mythology\\_Through\\_Dance](https://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Interpreting_Mythology_Through_Dance)
- Video: How to Dance Through Time- The Elegance of Baroque <https://www.youtube.com/watch?v=9wlU4PP1eUI>
- [Glossary of Terms](#)

newspapers, dance resources and performance "notes."

- Create PowerPoint presentations on choreographers who greatly impacted dance.
- Evaluate written reflections on dance principles, including reports and journal responses, using a student-created rubric.
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.
- Additional Assessments may include:
  - Analyzing 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

known artworks over time, given shifts in societal norms, beliefs, or values.

**1.4.8.B.3** Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

- Research and perform dances that illustrate similar and/or contrasting styles associated with technological advances, world dance styles, and the socio-political impact of artists on cultures.
  - Compare and contrast dances by various American choreographers (e.g., Merce Cunningham’s Rainforest, Alvin Ailey’s To Bird With Love, José Limón’s The Moor’s Pavane).
  - Compare and contrast traditional cultural dance styles shown by American or visiting dance companies.
  - Make a “family tree” of a dance form, including major artists and dates of significant works.
- two dance styles.
- Use technology to create a presentation on the impact of dance on specific groups of people and historical events.
  - Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.”
  - Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

#### Sample Assessments

- [Sample Assessment #1](#)

- [Sample Assessment #2](#)
- [Sample Assessment #3](#)

#### Sample Scoring Guides

- [Sample Scoring Guide #1](#)
- [Sample Scoring Guide #2](#)
- [Sample Scoring Guide #3](#)

#### **Alternative Assessments**

- Journal entries
- Self reflection – Mapping ones journey
- Pair-share
- Peer evaluation and observation
- Lesson task checklist
- Performance task checklist

#### **Integration of 21st Century Standards NJSL 9:**

**9.2.8.B.4** Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.

#### **Accommodations and Modifications:**



### ***English Language Learners***

- 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/)
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

### ***Students with Disabilities***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.
- Adjust or modify the general education program enabling students with disabilities to participate in and benefit from learning activities and experiences based on the core curriculum content standards and demonstrate understanding and application of the content standards.” These modifications may be those identified as best practice.
- Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.
- The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students’ learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. Examples of physical demands include dexterity, flexibility, use of a variety of tools and materials, and safety considerations. For these reasons, it is essential that the arts teacher understand the nature of the student’s disability and access the individual education program.

### ***Students at Risk of School Failure***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

### ***Gifted and Talented***

- Alternate learning activities/units: Opportunities to pursue alternate activities permit students to engage in new learning and avoid the boredom of repeating instruction or unnecessary practice in skills already mastered.
- Independent Study: Students conduct carefully planned, self-directed research projects carefully monitored by the teacher. Prerequisites include instruction in field-based and library research skills, the scientific method, and other authentic types of inquiry.
- Advanced thinking processes: Assignments in all curriculum areas should emphasize higher-level thinking skills such as synthesis, analysis, and evaluation.
- Guest speakers/dance studios: University faculty, parents, business and industry leaders, or other teachers in specific areas can provide information on topics beyond the teacher’s expertise.

- Mentors/Internships: Both mentors and internships allow students to interact with adult experts in fields of mutual interest and increase awareness of potential careers. Mentors act as role models.
- Alternate resources: This category may include materials from a higher grade level or access to business, university, and community resources such as laboratories, libraries, and computer facilities.
- Exchange programs: Students attend schools in a different community or country to enrich educational experiences.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> <li>• Assign a native language partner.</li> <li>• Build background knowledge through discussions if material is culturally specific to the United States</li> </ul>	<ul style="list-style-type: none"> <li>• Use sentence/paragraph frames to assist with writing reports.</li> <li>• Leveled texts for analyzing primary and secondary sources</li> <li>• Create a world wall with cultural dance names/vocabulary.</li> <li>• Utilize graphic responses in journals.</li> <li>• Provide extended time for written responses and reports.</li> </ul>	<ul style="list-style-type: none"> <li>• Invite parents/guardians to participate in sharing cultural themes and dances.</li> <li>• Provide an outline for journal entries and study guides.</li> <li>• Provide extended time for written responses and reports.</li> </ul>	<ul style="list-style-type: none"> <li>• Create an original dance based on the cultural themes and dance elements of a particular style.</li> <li>• Incorporate multiple types of resources, including text, video, interviews, etc., into a report on a dancer or choreographer.</li> <li>• Write detailed reflections to live and/or video performances.</li> </ul>

**Interdisciplinary Connections:**

**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.

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

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

**NJSLSA.W4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Integration of Technology Standards NJSLS 8:**

**8.1.8.A.2** Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

**8.1.8.D.4** Assess the credibility and accuracy of digital content.

**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.

### Unit 3: Choreography and Performance

**Overview:** In this unit, students will interpret dance imagery and begin to apply symbolism, as well as traditional and non-traditional dance to their own original works. Students will complete an ongoing paper or electronic dance portfolio.

**Time Frame:** Approximately 12 weeks

**Enduring Understandings:**

- Symbolism and imagery enhance the substances and quality of dance.
- Traditional and non-traditional elements can generate new ideas and expressions in dance.
- Objective observation of dance can aid dancers and choreographers in improving their work.

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

- How do our individual styles affect a group performance?
- How can I recognize this dance to enhance its expressiveness?
- How can I use music more effectively to support my theme?

Standards	Topics and Objectives	Activities	Resources	Assessments
1.1.8.A.3 Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for	<ul style="list-style-type: none"> <li>• Interpret the characteristics of imagery and representation in various dance works and apply symbolism to a short original</li> </ul>	<ul style="list-style-type: none"> <li>• Create a work with peers using original movement material devices to manipulate phrases, and a clear choreographic structure.</li> </ul>	<ul style="list-style-type: none"> <li>• Telling a Story Through Dance: <a href="http://www.sedl.org/afterschool/lessonplans/index.cgi?show_record=125">http://www.sedl.org/afterschool/lessonplans/index.cgi?show_record=125</a></li> <li>• Magisto -</li> </ul>	<ul style="list-style-type: none"> <li>• Maintain a dance portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings</li> </ul>

camera, interactive, telematics).

**1.3.8.A.2** Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.

**1.3.8.A.3** Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.

**1.3.8.A.4** Use media arts and technology in the creation and performance of short, original choreographic compositions.

**1.4.8.A.5** Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.

**1.4.8.A.6** Differentiate between “traditional” works of art and those that

choreographic work.

- Differentiate the elements of style and design of a traditional and non-traditional dance work and apply conventional and non-conventional elements of style to express new ideas in self-generated choreography.
- Objectively assess observable criteria regarding content, form, technical proficiency and formal structures in various self and peer generated works of dance using rubrics and holistic scoring guides.

- Take video footage of only classmates’ feet and legs as they are rehearsing a dance; repeat with only the upper body; use to revise performance.
- With peers, create a video of students dancing to weave into a performance.
- Interpret a dance in terms of content (narrative, themed or abstract) and context (theatrical, ritual or social).
- Analyze a dance’s content and social/cultural context.
- Produce a performance with peers, taking various roles, and analyze the skills needed for such jobs.

<https://www.magisto.com/>

- Playbook Dance - <https://itunes.apple.com/us/app/playbook.dance/id572038933?mt=8>
- Hip Hop Dance Moves for Kids - <https://www.howcast.com/guides/994-hip-hop-dance-moves-for-kids/>
- Contemporary Dancing for Beginners - <https://www.youtube.com/watch?v=KstgOWbM6vk>
- 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>
- [Glossary of Terms](#)

about dance from magazines and newspapers, dance resources and performance “notes.”

- 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](#)

- Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.”
- Evaluate informal in-class performances and video evidence of student performances using observation,

do not use conventional elements of style to express new ideas.

**1.4.8.B.1** Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.

discussions, drawings, video, and simple student-created rubrics.

#### Sample Assessments

- [Sample Assessment #1](#)
- [Sample Assessment #2](#)
- [Sample Assessment #3](#)

#### Sample Scoring Guides

- [Sample Scoring Guide #1](#)
- [Sample Scoring Guide #2](#)
- [Sample Scoring Guide #3](#)

#### **Alternative Assessments**

- Journal entries
- Self reflection – Mapping ones journey
- Pair-share
- Peer evaluation and observation
- Lesson task

checklist

- Performance task checklist

### **Integration of 21st Century Standards NJSL 9:**

**9.2.8.B.3** Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

### **Accommodations and Modifications:**

#### ***English Language Learners***

- 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/)
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

#### ***Students with Disabilities***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.
- Adjust or modify the general education program enabling students with disabilities to participate in and benefit from learning activities and experiences based on the core curriculum content standards and demonstrate understanding and application of the content standards.” These modifications may be those identified as best practice.
- Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.
- The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students’ learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills. Examples of physical demands include dexterity, flexibility, use of a variety of tools and materials, and safety considerations. For these reasons, it is essential that the arts teacher understand the nature of the student’s disability and access the individual education program.

#### ***Students at Risk of School Failure***

- The students’ needs will be addressed on an individual and grade level using a variety of modalities. Accommodations will be made for those students who need extra time to complete assignment.

***Gifted and Talented***

- Alternate learning activities/units: Opportunities to pursue alternate activities permit students to engage in new learning and avoid the boredom of repeating instruction or unnecessary practice in skills already mastered.
- Independent Study: Students conduct carefully planned, self-directed research projects carefully monitored by the teacher. Prerequisites include instruction in field-based and library research skills, the scientific method, and other authentic types of inquiry.
- Advanced thinking processes: Assignments in all curriculum areas should emphasize higher-level thinking skills such as synthesis, analysis, and evaluation.
- Guest speakers/dance studios: University faculty, parents, business and industry leaders, or other teachers in specific areas can provide information on topics beyond the teacher’s expertise.
- Mentors/Internships: Both mentors and internships allow students to interact with adult experts in fields of mutual interest and increase awareness of potential careers. Mentors act as role models.
- Alternate resources: This category may include materials from a higher grade level or access to business, university, and community resources such as laboratories, libraries, and computer facilities.
- Exchange programs: Students attend schools in a different community or country to enrich educational experiences.

English Language Learners	Special Education	At-Risk	Gifted and Talented
<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>	<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>	<ul style="list-style-type: none"> <li>• Invite parents, neighbors, friends, the school principal and other community members to attend class performances.</li> <li>• Break choreography into smaller pieces.</li> <li>• Conference with teacher during the dance planning process.</li> </ul>	<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:**

**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.

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

**2.5.8.A.4** Detect, analyze, and correct errors and apply to refine movement skills.

**Integration of Technology Standards NJSLS 8:**

**8.1.8.A.2** Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be

critiqued by professionals for usability.

**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

The following is a list of possible accommodations and modifications that can be utilized for students with Special Needs. See the student's individualized education plan for specific accommodations and modifications that must be implemented. (The following list is sourced from Realtime Student Information System)

- **Class Work Curricular Procedures:**
- **Review, restate and repeat directions State expectations clearly**
- **Ongoing monitoring of work produced during class Preferential seating**
- **Provide visual cues**
- **Use cueing to return to task**
- **Ignore attention seeking behaviors Provide positive reinforcement Provide firm consistent consequences Limit field of choices**
- **Instructional Strategies and Techniques that Address Learning Style: Multi sensory approach**
- **Stress visual presentation Stress auditory presentation Provide positive reinforcement**
- **Provide support/encouragement Provide structured environment Set clear limits and consequences Simplify directions**
- **Provide repetition and practice Allow frequent activity changes Provide small group instruction Reduce work increments**

## 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.warmlinefr.org/uploads/5/9/5/8/5958794/section\\_504\\_accomodations.pdf](http://www.warmlinefr.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/>



## Students at Risk for Failure Integrated Accommodations and Modifications

A student 'at risk' is a student who is considered to have a higher likelihood of failing academically and who requires temporary or ongoing intervention to succeed. It can also mean that the student is less likely to be a positive member of the school community. In these cases, student welfare and the inclusion of student welfare strategies are critical. Student-at-risk symptoms may include: challenging behaviors at school, withdrawal, truancy, disengagement, resistance and disconnection.

Students at risk for failing require a classroom environment that will nurture them and foster success. These basic ingredients include (Maurice J. Elias, 2009): 1. Caring sustained relationships at school that facilitate trust and communication; 2. Reachable goals that are challenging but within reach of the student; 3. Realistic, hopeful pathways preparing students for obstacles and problems; 4. Engaging school and community settings that provide positive feedback, encourage teamwork and help learning new skills,

[https://link.springer.com/chapter/10.1007/978-0-387-73317-3\\_58](https://link.springer.com/chapter/10.1007/978-0-387-73317-3_58) <http://www.edutopia.org/strategies-help-at-risk-students>

## Gifted and Talented Integrated Accommodations and Modifications

**Curriculum Compacting** will be used to (1) define goals and outcomes of the unit of study, (2) determine and document which students have already mastered most or all of the learning outcomes, (3) provide replacement strategies for material already mastered.

**Individual Educational Programming Guide**

<b>Curriculum Areas to be Considered For Compacting</b> – Provide a brief Description of materials to be covered during The unit.	<b>Procedures for Compacting Basic Material</b> Describe activities that will be used in basic curricular areas	<b>Acceleration and/or Enrichment Activities</b> Describe activities that will be used to provide advanced level learning in each area

<http://gifted.uconn.edu/schoolwide-enrichment-model/identifygt/>  
[https://gifted.uconn.edu/schoolwide-enrichment-model/curriculum\\_compacting/](https://gifted.uconn.edu/schoolwide-enrichment-model/curriculum_compacting/)

**The Instructional Products Menu** Will be utilized for identified students generating varying outcomes determined as a result of student choice. A curriculum for the gifted should result in both concrete and abstract products.

<b>CONCRETE PRODUCTS</b>	<b>ABSTRACT PRODUCTS</b>
Knowledge (deepening)	Cognitive Structures
Written Products	Problem Solving Strategies
Spoken Products	Values
Constructed Products	Appreciations
Artistic Performances	Self-Actualization
Leadership Behaviors	

Sample Table:

<b>CONCRETE PRODUCTS</b>	<b>Suggested Activity</b>	<b>ABSTRACT PRODUCTS</b>	<b>Suggested Activity</b>
Knowledge (deepening)		Cognitive Structures	
Written Products		Problem Solving	
Spoken Products		Values	
Constructed Products		Appreciations	
Artistic Performances		Self-Actualization	
Leadership Behaviors			

## **Response to Intervention (RTI)**

“The Response to Intervention (RTI) approach represents a process for assessing and maximizing the ‘opportunity to learn’ of students who are struggling in any content area. It emphasizes the importance of effective, culturally responsive instruction and early intervening service for all students prior to making a referral to Special Education. By picking up on themes from NCLB and moving away from the Individuals with Disabilities Education Act (IDEA) discrepancy model exclusively used to identify students with learning disabilities, we remove the potentially harmful effects of delaying intervention until a student’s achievement is so low there is little hope of ‘catching up”



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.)

- 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

## 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>	<p>Referring teachers will meet with the I&amp;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&amp;RS Team.</p>

4	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.
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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.

Grade 6  
Grade 7  
Grade 8

Choreographic Structure: <http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp>  
Book: *Dance Composition Basics Capturing the Choreographer's Craft* By Pamela Sofras  
Application: 8 Counts <https://itunes.apple.com/us/app/8counts/id379903606?mt=8>  
Video: Bring in da Noise, Bring in da Funk: [https://www.youtube.com/watch?v=Dp\\_bM\\_c-BTO](https://www.youtube.com/watch?v=Dp_bM_c-BTO)  
Video: 42nd Street: <https://www.youtube.com/watch?v=R8Q7vcnU9nc>  
ArtsAlive Website: <http://artsalive.ca/en/>  
Great performances PBS: <http://www.pbs.org/wnet/gperf/>  
Dance Styles: <http://justdanceballroom.com/styles.asp>  
Contemporary Dance Vocabulary: <https://www.contemporary-dance.org/danceterms.html>  
Glossary of Terms  
Dance Texts: <https://www.readworks.org/findcontent#!q=Dance/g:/t:0/f:0/pt:/features/>  
Dance Artifacts:  
<https://digitalcollections.nypl.org/collections/dance-in-photographs-andprints#/?tab=navigation>  
The Evolution of Dance: [https://www.ted.com/talks/the\\_lxd\\_in\\_the\\_internet\\_age\\_dance\\_evolves/upnext#t-408223](https://www.ted.com/talks/the_lxd_in_the_internet_age_dance_evolves/upnext#t-408223)  
Article: What is Hip Hop? [https://www.educationworld.com/a\\_lesson/what-iship-hop.shtml](https://www.educationworld.com/a_lesson/what-iship-hop.shtml)  
PBS Resources: [https://nj.pbslearningmedia.org/search/?q=Dance&selected\\_facets=](https://nj.pbslearningmedia.org/search/?q=Dance&selected_facets=)  
Interpreting Mythology Through Dance:  
[https://artsedge.kennedycenter.org/educators/lessons/grade-6-8/Interpreting\\_Mythology\\_Through\\_Dance](https://artsedge.kennedycenter.org/educators/lessons/grade-6-8/Interpreting_Mythology_Through_Dance)  
Video: How to Dance Through Time- The Elegance of Baroque  
<https://www.youtube.com/watch?v=9wIU4PP1eUI>  
Telling a Story Through Dance: [http://www.sedl.org/afterschool/lessonplans/index.cgi?show\\_record=125](http://www.sedl.org/afterschool/lessonplans/index.cgi?show_record=125) • Magisto -<https://www.magisto.com/>  
Playbook Dance - <https://itunes.apple.com/us/app/playbook.dance/id572038933?mt=8>  
Contemporary Dancing for Beginners - <https://www.youtube.com/watch?v=KstgOWbM6vk>

# APPENDIX D: Glossary of Terms

## Dance Glossary of Terms 6-8

**AB:** A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct sections that share either a character or quality.

**ABA:** A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

**Abduction:** The movement of a body part away from the midline.

**Abstract:** Dance movement removed from a representational context; dance as the “thing-in-itself”; movement through space in time as its own subject matter.

**Accent:** An emphasis or stress on certain musical counts or within specific movements. **Accumulation:** Repeating a sequence with the addition of one movement each time, e.g., 1, 1-2, 1-2-3.

**Adduction:** Movement of a body part toward the midline.

**Aesthetics:** A guiding principle in matters of beauty or artistic taste; a heightened sense of beauty; the branch of philosophy that deals with beauty, art, and artistic principles.

**Agility:** Moving with ease or kinetic flow.

**Alignment:** In ballet and modern dance, the placement of the body’s segments one above the other so that the ear, shoulder, hip, knee, and ankle are as close as possible to a straight line that extends at right angle to the floor. Alignment in other dance forms may involve a different relationship between the segments of the body; proper alignment in a dance form allows for the greatest freedom of movement with the least amount of strain.

**Apron:** The area of the stage that extends toward the audience in front of the curtain line. **Articulation:** Movement, with clarity and precision, of specific parts of the body that have jointed connectors, e.g., head (neck), arms (shoulders, elbows, wrists), hands (wrists, fingers), torso (shoulder girdle, spine), hips (lower spine, pelvic girdle, hip joints), legs (hips, knees, ankles), feet (ankles, toes).

**Axial:** A movement organized around the axis of the body in which the dancer remains in one spot in space, e.g., bending, stretching, and twisting.

**Backstage:** The areas of a traditional proscenium stage not seen by the audience, e.g., the spaces concealed by the side and rear curtains, the dressing areas, scene or costume shop, etc.

**Ballet:** A form of dance originally developed in the 18th-century French court with a codified movement vocabulary. Advanced female ballet dancers work en pointe, wearing hard-tipped shoes that enable them to stand on the tips of their toes. A dancer must train in a consistent, rigorous daily ballet program for a minimum of three years before starting pointe work. Ballet training in soft slippers is often practiced by professional dancers specializing in modern, jazz, or tap dance to build a beautiful line and strength in leg extensions turns, and jumps.

**Blocking:** Planning and practicing the sequence of formations and positions of dancers on stage in a dance work.

**Brushes:** Standing warm-up movements executed with straight legs in which the working foot “brushes” the floor away from the standing leg until the foot is entirely extended in a point, with the toes either on or off the floor. In modern and jazz dance, these can be done with the legs parallel or turned out and from various starting positions; in ballet, they are done turned out from various starting positions and are called tendus when culminating with the toes touching the floor, dégagés when culminating with the toes off the floor.

**Call and Response:** A choreographic form, characteristic of African dances, in which a solo dance leader demonstrates and/or calls out dance steps, and the group responds by either repeating the step or with another step or movement combination. The same process can be used with two groups instead of a solo and a group.

**Canon:** The equivalent of a musical “round,” in which an identical movement phrase is performed by two or more dancers or groups of dancers, with staggered starting points.

**Center Stage:** The area in the middle of the floor space outlined by a proscenium stage.

**Chance Operations:** A choreographic device, deeply explored by Merce Cunningham, in which various methods may be used to obtain random selection or organization of movements or movement phrases, e.g., rolling dice to determine the order of phrases to be performed; also called “chance procedures.”

**Character:** The mood, feeling or style of a dance or a section of a dance; a specific role performed by a dancer in a dance.

**Choreographic Device:** A compositional process used to organize movements within a dance, e.g., canon, counterpoint, chance, unison.

**Choreographic Structure:** The overarching compositional form in which movements are organized in advance, e.g., AB, ABA, theme and variation, rondo, etc.; syn. “choreographic form.” **Choreographer:** An artist who creates dances; one who originates and/or chooses movements and organizes them into a dance work.

**Circumduction:** Movement of a body part so that its extremity makes a circular path.

**Collapse:** Movement characterized by a release of the muscles so that the body’s weight gives in to gravity.

**Combination:** A series of connected movements forming a dance phrase.

**Composition:** The activity of putting movements together into a short dance study or a complete dance.

**Concert:** A formal performance of dance, featuring either a full-length dance work or a series of separate shorter dance works.

**Contact Improvisation:** Spontaneous partnered movement in which one dancer responds instantly to movements done by the other, leading to a seamless flow of movement initiation and response. The form is characterized by use of the floor, rolling and tumbling, and non-gender-specific lifting using natural momentum and leverage.

**Content:** The subject matter or meanings of a work of art, as distinguished from its formal aspects.

**Contraction:** A shortening of the muscles of any part of the body, resulting in a pulling inward; in Martha Graham technique, a shortening of the muscles in the front of the torso, as in exhaling.

**Contrast:** The use of movements with different or opposite dynamics (use of energy or effort), shapes, use of space or time.

**Counterbalance:** To oppose with equal weight or force, preventing a shape from collapsing.

**Counterpoint:** The juxtaposing of different movement phrases against each other simultaneously.

**Critical Protocol:** A set of guidelines and procedures meant to be followed during discussions of dance performance and choreography.

**Cue:** An external stimulus that motivates a movement or change of movements; a movement in a dance that motivates other dancers in the



**Expressionism:** An aesthetic movement in the arts characterized by the principle of depicting the artist's subjective emotions and responses, rather than reflecting objective reality.

**Extension:** Stretching any limb away from the midline; for the legs, defined by the degree of angle in the hip joint formed by a leg raised and held in a controlled fashion.

**Facing:** The direction towards which the front of the body is positioned.

**Figure:** A specific self-contained pattern of steps; in particular, a step pattern (with accompanying arm links and hand holds) executed by a couple in ballroom and swing dancing; also used to describe specific ice-skating moves. Improvisation in ballroom and swing dancing involves the spontaneous choosing and ordering of figures.

**Flexion:** Bending or folding a limb, resulting in a decrease in the angle of the joint.

**Flocking:** A group follow-the-leader activity in which the leader changes when the group changes its directional facing, very much like a flock of birds.

**Floor Pattern:** The pathway traced on the floor by dancers traveling through space.

**Flow:** Transmitting energy from one part of the body to another to link movements without a break.

**Focal Point:** A place within a group of dancers or on the stage that naturally draws the audience's attention.

**Focus:** The direction of the dancer's face and eyes; a dancer can project this focus into near or far space; focus can also be sharp or soft.

**Fourth Wall:** The imaginary wall between the audience and the performers in a proscenium stage setting; "breaking" the fourth wall involves the performer directly addressing the audience, either verbally or physically.

**Framework:** A description or suggestion that limits movement materials discovered during exploration and improvisation.

**Fusion:** Dance that blends several genres or styles to create a new way of moving.

**General Space:** All the available space through which a dancer can move and which is also available to other dancers; differentiated from “personal space”; in a studio or room, also called “room space.”

**Genre:** A type or category of dance, e.g., ballet, jazz, modern dance, tap, European folk dance, African dance, ballroom dance.

**Elevation:** The height of the body off the floor in a jump or leap.

**Energy:** The degree and control of force in a movement in terms of impulse and follow-through; ranges from light to strong, and from free to bound.

**Gesture:** A movement of the body or part of the body that expresses an emotion or idea, e.g., a wave, reach, fist shake, stamping of the foot, nod of the head; a movement emblematic of a working activity such as planting, hunting, or fishing; a movement emblematic of a daily activity such as washing the face. Gestures are intensified and delineated with performer focus when used in mime; they are extended into larger movements and abstracted into related movements when used as a basis for developing movement vocabulary in dance.

**Glow Tape:** A special photosensitive tape that glows in the dark, used to mark dancers’ opening placement onstage; used as an aid for finding places in total blackness.

**Gobo:** A metal mask with a pattern of shaped cutouts that is placed at the gate of a lighting instrument to project a pattern of light and shadow on the stage floor or backdrop.

**Grid:** The system of pipes erected at ceiling level in a theater from which the lighting instruments are hung.

**Hop:** To go into the air, taking off from one foot and landing on the same foot.

**Hot Spot:** The most intense place in a pool of light thrown onto the stage by a lighting instrument.

**Hyperextension:** Extreme extension of a joint; extension of a joint beyond what is physically healthy or technically useful.

**Imagery:** Ideas, visual pictures, colors, objects, feelings, and sensations either suggested by dance movement or serving as a motivation for the creation of dance movement.

**Improvisation:** Original movement created spontaneously in a free or structured environment. Involves an instantaneous choice of actions on the part of the dancer affected by chance elements, such as the movement choices of other dancers or musicians in the room. It may involve focused and concentrated movement exploration of a specific movement problem or idea, or may be a simple individual response to music.

**Impulse:** The initial starting point or origin of a movement, e.g., breath, musical beat, or melodic line, physical reaction to a movement or effort action; syn. impetus.

**Intent:** In a dancer, the inner motivation made manifest in movement; in a piece of choreography, the desired effects or meanings to be communicated.

**Interdisciplinary:** Involving two or more arts disciplines.

**Isolation:** Movement restricted to one area of the body, e.g., eyes, head, hands/fingers, shoulders, rib cage, or hips; important in jazz dance; also used in African dance, Indian classical dance.

**Interpretation:** The step in dance analysis and/or criticism in which the viewer infers meanings from the form and content of a dance work; also, the unique choices of dynamic phrasing, character, attack, and musicality made by an individual dancer in performing a set piece of choreography.

**Jazz:** A dance form that developed along with jazz music; a major influence in Broadway show choreography; characterized by sharp body isolations, a presentational aesthetic, high kicks, and pelvic movements.

**Jump:** To go into the air, taking off from two feet and landing on either two feet or one foot.

**Juxtaposition:** In choreography, placing two or more different dance phrases side by side or one in front of the other so that they are performed simultaneously.

**Kinesphere:** The space surrounding the body of a dancer at any one moment, which includes all directions and levels as far as the dancer can reach with limbs or torso.

**Kinesthetic:** Pertaining to the ability of the body's sensory organs in the muscles, tendons, and joints to both respond to stimuli and to relate information about body position, movement, and tension.

**Kinesthetic Awareness:** Conscious awareness of the kinesthetic sense.

**Labanotation:** A symbolic notation system for recoding and analyzing human and animal movement developed by Rudolf Laban.

**Leading:** Refers to the part of the body that initiates or leads a movement; also, in partnered social dancing, the part taken by the person who determines the order of steps, signals cues to the partner which figure to execute, and guides the partner through space.

**Leap:** To go into the air, taking off from one foot and landing on the other foot.

**Legs:** Curtains at the sides of the stage that hide the dancers waiting to enter the performance area.

**Level:** The height of the dancer in relation to the floor, e.g., high, middle, low.

**Light Boom:** A vertical standing pipe weighted at the bottom on which lighting instruments are hung; generally used in the wings at the sides of the stage.

**Literal:** Non-abstracted, verbatim, directly representational in relation to a stimulus such as text, dramatic situation, or musical accompaniment.

**Locomotor Movement:** Movement that travels through space, e.g., walk, run, leap, hop, jump, skip, slide, gallop.

**Lyrical:** A movement quality that is calm and controlled with sequential flow, smooth transitions, and extended limbs.

**Manipulation:** Varying and developing movement phrases by changing the use of shape, dynamic energy, space or time, or by applying devices such as repetition, accumulation, or retrograde.

**Material:** Refers to movement phrases that have been developed and will be used in creating a choreographed dance work.

**Meter:** The division of music into small groups of pulse beats. Binary meters (as in a march) have pulse beats that can be counted in twos; ternary meters (as in a waltz) have groups of pulse beats that are counted in threes; mixed meters change the numbers of pulse beats in different measures.

**Minimalism:** A movement form based on repeated use of the same movement or movement phrase with only slight changes.

**Mirroring:** A partnering activity in which a dancer simultaneously reflects the positions and movements of a partner as if gazing into a mirror.

**Motif:** A recurring movement idea, shape, or form that appears in a dance composition.

**Motif Notation:** A system of recording and analyzing movement using simple pictorial symbols; based on Labanotation, which is more exact and extensive.

**Mount:** To place and position a dance onstage once the choreography is completed.

**Movement Quality:** The effect created by the varied uses of effort (force), attack, and energy in a movement; syn. dynamics.

**Movement Sentence:** A brief sequence of related movements that has a sense of continuity and rhythmic completion, with a beginning, middle, and end; it is delineated by stillness at the beginning and end; syn. phrase.

**Movement Theme:** A complete idea in movement that can be manipulated and altered; can be expressed by varied or related movement phrases.

**Music Visualization:** Choreography that directly expresses the structure, rhythms, and melodies of a piece of music in movement terms.

**Narrative:** A choreographic form that tells a story through character and/or situational development.

**Negative Space:** The space surrounded by parts of a dancer's body, or the space between dancers and/or prop elements, and the air shapes thus created; becomes part of the visual design of a dance work. Negative space can be charged with energy.

**Non-Literal:** Choreography that is non-representational, communicating directly through movement that needs no translation; an emotional theme or dramatic impact can nevertheless be achieved.

**Non-Locomotor Movement:** Movement done in place rather than traveling through space; syn. axial movement.

**Opposition:** Position or movement of the arm in opposition to the leg, e.g., the left arm moves to the right while the left leg moves to the left. Walking involves simple front-back opposition of the same arm and leg.

**Organic:** Dance movement or choreography that has an interrelationship of parts similar to the organization of parts in nature; movements that flow naturally from each other.

**Pedestrian Movement:** Everyday movement as it is executed by the average person not trained as a dancer; non-stylized movement.

**Percussive:** Movement characterized by sharp movements with sudden stops, strong effort, and angular shapes.

**Performance Art:** Performance pieces that do not fall into the usual categories of dance, theater, or visual art; performance that blends several kinds of artistic categories and conventions.



**Personal Space:** The “space bubble” immediately surrounding a dancer, including all levels and directions reachable by extending the limbs and torso; syn. kinesphere.

**Phrase:** A brief sequence of related movements that have a sense of continuity and rhythmic completion; delineated by stillness at the beginning and end; syn. movement sentence.

**Positive Space:** The space filled by the body of the dancer; the shape of the dancer’s body in space.

**Proscenium:** The architectural arch that defines the viewing space of a traditional theatrical stage. Performances on a proscenium stage are meant to be viewed from one direction only.

**Pulse:** An underlying steady beat, expressed in the body, either arising internally or in response to a musical beat; rhythms are patterns laid over and in relation to a pulse.

**Reflect:** To consider one’s responses to experiencing or observing dance, in either framed or open discussion.

**Relationship:** Dancers’ connections to or positions relative to their own bodies or parts of their bodies, another dancer or dancers, the audience, the stage space, music, or sets and costumes.

**Release:** A relaxing and lengthening of the muscles in any part of the body; in Martha Graham technique, an opening up of the front of the body, as in breathing in. It also refers to the technique developed by Trisha Brown that uses a release of tension in the joints to facilitate a relaxed, rapidly flowing style of movement.

**Repetition:** To perform a movement at least twice in a row.

**Respond:** To experience a reaction to performing or observing dance; to express a response to dance orally, in writing, or in movement.

**Retrograde:** To perform a dance movement or phrase backwards, in the body and in its spatial path; retrograde used in movement exploration can lead to the discovery of new and unexpected movements. It is also used as a device in sections of choreography.

**Revise:** To rework dancing or choreography with the goal of improving practice or product.

**Rhythm:** A structure of movement patterns in time, in relation to a pulse.

**Rondo:** A choreographic structure based on alternation between a repeated section (A) and contrasting episodes (B, C, etc.), e.g., ABACADA.

**Rotation:** Turning of the whole body around itself; a pivoting of a bone on its axis, limited by the joint (external rotation—away from the midline; internal rotation—toward the midline); in the legs, the degree of rotation is identified as turned out, parallel, or turned in.

**Rubric:** An assessment instrument used for evaluation that includes criteria and scored levels of performance.

**Sagittal:** Referring to the median plane of the body, and movements that align with that plane.

**Sequence:** An ordered series of connected movements.

**Sequential Movement:** A movement characterized by an impulse that originates in one part of the body and travels one after the other through connected body parts.

**Shape:** The spatial contours of the body, such as curved, angular, twisted, straight, symmetrical, or asymmetrical; the overall form of a dance; v.t. to give form to a piece of choreography.

**Site Specific:** Choreography that is intentionally designed to make use of a performance environment, e.g., a park, a public building or plaza, a warehouse.

**Skip:** A step followed by a hop.

**Slide:** A traveling movement in which the legs are separated by sliding one foot along the floor in any direction until both legs are bent, and bringing the other leg to meet it such that both legs straighten and the body is momentarily lifted off the ground. A gallop is a form of slide. In ballet, this movement is called chassé.

**Somatic:** Having to do with the body and its sensory organs.

**Space:** The area in which dance takes place; defined by the use of size, shape, levels, directions, pathways and focus.

**Spatial Design:** The arrangement of bodies in space.

**Spatial Pattern:** The pathways on the floor or in the air through which a movement travels; in choreography, spatial patterns in group dances can best be viewed when an audience is placed above the level of the stage.

**Stage Left:** The direction to the left of a performer facing the audience on a proscenium stage.

**Stage Right:** The direction to the right of a performer facing the audience on a proscenium stage.

**Standing Leg:** Refers to the leg bearing the dancer's weight, leaving the other leg free to move on and off the floor.

**Style:** A distinctive manner of moving; describes the appearance and movement principles of a dance genre or a specific technique; also applies to an individual approach to moving.

**Suspend:** To temporarily hang in space at the very top of a swinging, jumping, or leaping movement, before gravity pulls the body back down. Drawing out this moment of lingering in the air can create an exciting dynamic and a sense of suspense similar to the feeling of being at the top of a roller coaster hill.

**Sustained:** Movement that is smoothly executed with flow and continuity, without apparent starts or stops.

**Swing:** Movement based on the principle of a pendulum: starting suspended, falling by giving into gravity in an arced pathway, and rising back to suspension with momentum in the opposite arced pathway. Swings may be whole-body movements, or maybe movements of individual parts of the body, e.g., arms, legs or hips.

**Theme:** The ideational content that informs a piece of choreography. A theme for a dance may be taken from the movement itself (e.g., Expanding and Contracting in Space), or from other sources (e.g., ideas, images, principles, or emotions found in the world or in other arts and disciplines). Also, a movement theme refers to a phrase of movement in a dance work that can be developed or varied.

**Theme and Variations:** A choreographic structure in which a movement phrase is established, and then followed by a number of variations, ending with a repetition of the original phrase. The variations do not alter the essential intent and character of the initial phrase.

**Time:** The duration of movement; may be continuous, as in slow-motion movement; alternatively, may be broken up into increments by natural elements such as breathing, or into beats, meters, and rhythms at varying speeds.

**Traditional Dance:** Dance forms that have arisen out of the tradition of a people and are performed throughout that culture in substantially the same way, as opposed to original forms that have been created by a single individual, e.g., Indian Bharata Natyam and Haitian Shango are traditional dance forms; Martha Graham and Merce Cunningham styles are not. Ballet may be said to have arisen from Western European traditional social dances, but then developed by a series of individuals and altered for dramatic purposes. However, it should be noted that both traditional dance forms and non-traditional dance forms may be social, ritual, or theatrical in their purpose and performance, or a combination of these categories.

**Transition:** Moving from one movement to another, or one shape to another. The quality of transitions affects the overall flow of dancing: transitions may be smooth or abrupt. There are techniques that support control of transitional moments.

**Transpose:** To render a dance phrase into another dance style or form of expression.

**Unison:** Movements performed simultaneously by two or more dancers.

**Upstage:** The area on a proscenium stage that is farthest from the audience.

**Variation:** A choreographic device in which an initial phrase of movement is treated differently by changing the use of the body, dynamics, levels, directions, speed, or use of music, without altering its essential character or intent.

**Vibratory Movement:** Movement characterized by rapidly repeated bursts of percussive energy, shaking, or trembling; can be whole-body movement or movement of a part of the body.

**Visual Image:** A motivation for movement that resembles a picture held in the mind.

**Warm-up:** Movements and movement phrases designed to raise the core body temperature and stretch the muscles in preparation for dancing. In a dance class, the warm-up may contain elements of the movement that will appear in the movement combinations later in the class. A warm-up is most effective when the dancer approaches it as dancing, investing it with focus and expression.

**Wellness:** Physical, mental, emotional, and spiritual good health.

**Wing:** The areas at the sides of a proscenium stage, situated behind and hidden by the legs.

**Working Leg:** The leg that is actively moving on or off the floor; opposite of “standing leg.”

