

Clinton-Glen Gardner School District



Dance

Grades: K-8

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: July 18, 2023

Clinton-Glen Gardner School District

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NJSLS-VPA Structure

Artistic processes, anchor standards, practices, and performance expectations make up the NJSLS-VPA. The **artistic processes**: *creating, performing/presenting/producing, responding, and connecting*, are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions by which arts learning and making are realized across the five arts disciplines.

Eleven **anchor standards** describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy. As illustrated below, each of the anchor standards is derived from one of the four artistic processes.

Visual and Performing Arts Practices - All Grades				
Dance	Music	Theatre	Visual Art	Media Arts
Creating: • Explore • Plan • Revise	Creating: • Imagine • Plan, Make • Evaluate, Refine	Creating: • Imagine, Envision • Plan, Construct • Evaluate, Clarify, Realize	Creating: • Explore • Investigate • Reflect, Refine, Continue	Creating: • Conceive • Develop • Construct
Performing: • Embody, Execute • Express • Present	Performing: • Rehearse, Evaluate, Refine • Select, Analyze, Interpret • Present	Performing: • Establish, Analyze • Choose, Rehearse • Share	Performing: • Select • Analyze • Share	Performing: • Integrate • Practice • Present
Responding: • Analyze • Critique • Interpret	Responding: • Select, Analyze • Evaluate • Interpret	Responding: • Examine, Discern • Critique • Interpret	Responding: • Perceive • Analyze • Interpret	Responding: • Perceive • Evaluate • Interpret
Connecting: • Synthesize • Relate	Connecting: • Interconnect	Connecting: • Incorporate • Affect, Expand	Connecting: • Synthesize • Relate	Connecting: • Synthesize • Relate

Every performance expectation is labeled with a specific alphanumeric code. The code summarizes important information. As illustrated below, the first number in the code indicates the specific arts discipline:

1.1.2.Cr1a

1.1. 2
Standard number By the end of grade
For Dance

Cr 1
Artistic Process Anchor Standard

a
Performance Expectation

ANCHOR STANDARDS

ARTISTIC PROCESS: Creating

Anchor Standard 1	Conceptualizing and generating ideas.
Anchor Standard 2	Organizing and developing ideas.
Anchor Standard 3	Refining and completing products.

ARTISTIC PROCESS: Performing/Presenting/ Producing

Anchor Standard 4	Developing and refining techniques and models or steps needed to create products.
Anchor Standard 5	Selecting, analyzing and interpreting work.
Anchor Standard 6	Conveying meaning through art.

ARTISTIC PROCESS: Responding

Anchor Standard 7	Perceiving and analyzing products.
Anchor Standard 8	Applying criteria to evaluate products
Anchor Standard 9	Interpreting intent and meaning.

ARTISTIC PROCESS: Connecting

Anchor Standard 10	Synthesizing and relating knowledge and personal experiences to create products.
Anchor Standard 11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

DANCE -- K - 8

ENDURING UNDERSTANDING:	- Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. - The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. - Choreographers analyze, evaluate, refine, and document their work to communicate meaning. - Space, time and energy are basic elements of dance. - The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions. - Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. - Dance is perceived and analyzed to comprehend its meaning. - Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. - Criteria for evaluating dance vary across genres, styles and cultures. - As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning. - Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.
ESSENTIAL QUESTIONS:	• Where do choreographers get ideas for dances? • What influences choice-making in creating choreography? • How do choreographers use self-reflection, feedback from others and documentation to improve the quality of their work? • How do dancers work with space, time and energy to communicate artistic expression? • How is the body used as an instrument for technical and artistic expression? • What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance? • How is a dance understood? • How is dance interpreted? • What criteria are used to evaluate dance? • How does dance deepen our understanding of ourselves, other knowledge and events around us? • How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

DANCE -- BAND K - 2

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.1.2.Cr1a, 1b)	3 days
Unit 2 Organizing and developing ideas (1.1.2.Cr2a, 2b)	4 days
Unit 3 Refining and Completing products. (1.1.2.Cr3a, 3b)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.1.2.Pr4a and 4b and 4c)	4 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.1.2.Pr5a, 5b, 5c, 5d, 5e)	3 days
Unit 6 Conveying meaning through art (1.1.2.Pr6a, 6a, 6b, 6c, 6c)	4 days
Unit 7 Perceiving and analyzing products (1.1.2.Re7a, 7b)	3 days
Unit 8 Interpreting intent and meaning (1.1.2.Re8a)	3 days
Unit 9 Applying criteria to evaluate products (1.1.2.Re9a)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.1.2.Cn10a, 10b)	3 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.1.2.Cn11a)	3 days

1.1 Dance Standards by the End of Grade 2

CREATING

PERFORMANCE EXPECTATIONS Practice: Explore	Generating and conceptualizing ideas 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas. 1.1.2.Cr1b: Combine movements using the elements of dance to solve a movement problem.
PERFORMANCE EXPECTATIONS Practice: Plan	Organizing and developing ideas 1.1.2.Cr2a: Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device. 1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.
PERFORMANCE EXPECTATIONS Practice: Revise	Refining and Completing Products 1.1.2.Cr3a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. 1.1.2.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.

PERFORMING

PERFORMANCE EXPECTATIONS Practice: Express	Selecting, analyzing, and interpreting works 1.1.2.Pr4a: Perform planned and improvised movement sequences with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups. 1.1.2.Pr4b: Perform planned and improvised movement sequences with variations in tempo, meter, and rhythm, alone and in small groups. 1.1.2.Pr4c: Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).
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PERFORMANCE EXPECTATIONS Practice: Embody, Execute	Developing and refining techniques and models or steps needed to create products • 1.1.2.Pr5a: Identify personal and general space to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer. • 1.1.2.Pr5b: Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements. • 1.1.2.Pr5c: Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space. • 1.1.2.Pr5d: Explore a variety of body positions requiring a range of strength, flexibility, and core support. • 1.1.2.Pr5e: Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non-locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).
PERFORMANCE EXPECTATIONS Practice: Present	Conveying meaning through Art • 1.1.2.Pr6a: Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill. • 1.1.2.Pr6b: Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements. • 1.1.2.Pr6c: Dance for and with others in a designated space identifying a distinct area for audience and performers. • 1.1.2.Pr6d: Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.

Responding

PERFORMANCE EXPECTATIONS Practice: Analyze	Perceiving and analyzing products • 1.1.2.Re7a: Demonstrate movements in a dance that develop patterns. • 1.1.2.Re7b: Observe and describe performed dance movements from a specific genre or culture.
PERFORMANCE EXPECTATIONS	Interpreting intent and meaning

Practice: Interpret	1.1.2.Re8a: Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.
PERFORMANCE EXPECTATIONS Practice: Critique	Applying Criteria to evaluate products 1.1.2.Re9a: Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.

Connecting

PERFORMANCE EXPECTATIONS Practice: Synthesize	Synthesizing and relating knowledge and personal experiences to create products 1.1.2.Cn10a: Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed. 1.1.2.Cn10b: Using an inquiry-based set of questions to examine global issues, including climate change as a topic for dance.
PERFORMANCE EXPECTATIONS Practice: Relate	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding 1.1.2.Cn11a: Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

Interdisciplinary Connections

MATH • Understanding beat and counting • Identifying patterns HEALTH Eating habits Hand washing	ELA • Reading skills - • Research about periods of Dance • Research concerning styles of Dance PHYSICAL ED Go Noodle -- 27 minutes per week activity	SOCIAL STUDIES Occupations in the community Appropriate historical connections to Dance. ART Fine motor skill practice
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MATERIALS and RESOURCES: • Room with appropriate space for safe movement • Assorted musical compositions in a variety of styles	INSTRUCTIONAL STRATEGIES • Reinforcing effort • Provide recognition • Cooperative learning • Cues, Questions, Organizers • Orally Summarizing • Generating & testing hypotheses • Student practice • Individualized instruction • Effective feedback • Presenting learning goals/ objectives • Authentic learning • Adapting to learning styles • Conferencing • Activating prior knowledge • Investigations • Flexible classrooms • Graphic organizers • Identifying similarities and differences • Learning centers • Modeling • Music/ songs	Technology Connections Technology to enhance the learning process. Technology to heighten level of performance 8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizers 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data	21st C 9.1 Finance • 9.1.4.B.1 needs/ wants • 9.1.4.B.2 financial goals (age appropriate) • 9.1.4.B.5 earn 21st C 9.2 Career Ready Practices • Collaborate with peers • Investigate careers in art, dance, theater, and music • CRP1 citizenship • CRP2 academic skill • CRP4 communication • CRP6 creativity innovation • CRP8 critical thinking • CRP9 integrity and ethics • CRP10 career paths • CRP11 enhance with tech
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	• Peer teaching • Project -based learning • Reading aloud • Sharing opinions • Student choice • Think- Pair- Share • Rubrics • Varied texts		
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K- 2

MODIFICATIONS -SPECIAL NEEDS, 504

- Pair visual prompts with verbal presentations
- Ask students to restate information, directions, and assignments.
- Provide opportunities for repetition and practice
- Model skills / techniques to be mastered.
- Provide extended time to complete class work
- Provide preferential seating to be mutually a computer to complete assignments.
- Accommodate student requests to use a computer to complete assignments
- Establish expectations for completing assignments, routine, and behavior

STUDENTS AT RISK OF FAILURE

- Ask students to restate information, directions, and assignments.
- Repetition and practice
- Model skills / techniques to be mastered.
- Extended time to complete class work
- Preferential seating to be mutually determined by the student and teacher
- Extra books/ materials for home.
- Assign a peer helper in the class setting
- Provide oral reminders and check student work during independent work time
- Encourage student to look over work
- Provide regular parent/ school communication
- Establish expectations for routine, behavior, academics

GIFTED AND TALENTED

- Use advanced supplementary / reading materials
- Use of authentic resources to promote a deeper understanding of culture.
- Provide opportunities for open-ended, self-directed activities
- Encourage the use of creativity
- Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and provide presentations of cultural topics.
- Tiered reading materials

ELL Modifications

- Seat student near teacher
- Print clearly
- Do not use cursive
- Give directions in print & orally
- Print keywords, page numbers, homework, deadlines on the board
- Incorporate visuals
- Avoid slang or colloquial sayings,
- Avoid complex sentence structure
- Use questions that need one word answers
- Be ready to give additional instructions on complex tasks
- Adjust assignments so student writes less
- Provide simpler questions to answer
- Expect fewer spelling words
- Provide extra time as necessary
- Provide graphic organizers
- Provide an ELL dictionary
- Provide books on tape or CD
- Provide wall charts of key concepts
- Provide a word wall

• Extra resources sent home as available			• Provide models of docs such as Homework, projects
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DANCE -- BAND 3 - 5

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.1.5.Cr1a, 1b)	3 days
Unit 2 Organizing and developing ideas (1.1.5.Cr2a, 2b)	3 days
Unit 3 Refining and Completing products. (1.1.5.Cr3a, 3b)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.1.5.Pr4a and 4b and 4c)	3 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.1.5.Pr5a, 5b, 5c, 5d, 5e)	3 days
Unit 6 Conveying meaning through art (1.1.5.Pr6a, 6a, 6b, 6c, 6d)	4 days
Unit 7 Perceiving and analyzing products (1.1.5.Re7a, 7b)	3 days
Unit 8 Interpreting intent and meaning (1.1.5.Re8a)	3 days
Unit 9 Applying criteria to evaluate products (1.1.5.Re9a)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.1.5.Cn10a, 10b)	4 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.1.5.Cn11a)	4 days

1.1 Dance Standards by the End of Grade 5

3 - 5

CREATING

PERFORMANCE EXPECTATIONS Practice: Explore	Generating and conceptualizing ideas • • 1.1.5.Cr1a: Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content. • 1.1.5.Cr1b: Solve multiple movement problems using the elements of dance to develop dance content.
PERFORMANCE EXPECTATIONS Practice: Plan	Organizing and developing ideas • 1.1.5.Cr2a: Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices. • 1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
PERFORMANCE EXPECTATIONS Practice: Revise	Refining and Completing Products • 1.1.5.Cr3a: Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a dance study. Explain movement choices and revisions. • 1.1.5.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.

PERFORMING

PERFORMANCE EXPECTATIONS Practice: Express	Selecting, analyzing, and interpreting works • 1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far). • 1.1.5.Pr4b: Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes. • 1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)
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PERFORMANCE EXPECTATIONS Practice: Embody, Execute	Developing and refining techniques and models or steps needed to create products 1.1.5.Pr5a: Apply healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer. 1.1.5.Pr5b: Recall joint actions, articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance and apply basic kinesthetic principles (e.g., flexion/extension, inward/outward rotation). Track how basic body organs (e.g., lungs, heart, brain) respond to different intensities of dance movement. New Jersey Department of Education June 2020 21 1.1.5.Pr5c: Identify body organization. Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. 1.1.5.Pr5d: Demonstrate increased flexibility, strength and endurance using a variety of bases of support (e.g., body shapes, levels, core). 1.1.5.Pr5e: Apply action vocabulary and execute specific codified movements from various styles/genres. Demonstrate, through focused practice and repetition, body part initiations and articulation of limbs and joints.
PERFORMANCE EXPECTATIONS Practice: Present	Conveying meaning through Art 1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill. 1.1.5.Pr6b: Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail. 1.1.5.Pr6c: Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage). 1.1.5.Pr6d: Manipulate a variety of technical elements, (e.g., costumes, lighting, sound, performance cues) to support the artistic intent of the dances.

Responding

PERFORMANCE EXPECTATIONS Practice: Analyze	Perceiving and analyzing products 1.1.5.Re7a: Describe recurring patterns of movement and their relationships to the meaning of the dance. 1.1.5.Re7b: Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.
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PERFORMANCE EXPECTATIONS Practice: Interpret	Interpreting intent and meaning •1.1.5.Re8a: Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.
PERFORMANCE EXPECTATIONS Practice: Critique	Applying Criteria to evaluate products •1.1.5.Re9a: Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.

Connecting

PERFORMANCE EXPECTATIONS Practice: Synthesize	Synthesizing and relating knowledge and personal experiences to create products • 1.1.5.Cn10a: Describe feelings and ideas evoked by a dance that are observed or performed and examine how they relate to personal points of view and experiences. • 1.1.5.Cn10b: Use an inquiry base to investigate global issues, including climate change, expressed through a variety of dance genres, styles and cultural lenses.
PERFORMANCE EXPECTATIONS Practice: Relate	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding •1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

Interdisciplinary Connections		
MATH - Understanding beat and counting - Identifying patterns HEALTH Eating habits Hand washing	ELA - Reading skills - - Research about periods of Dance - Research concerning styles of Dance PHYSICAL ED Go Noodle -- 27 minutes per week activity	SOCIAL STUDIES Occupations in the community Appropriate historical connections to Dance. ART Fine motor skill practice

MATERIALS and RESOURCES: - Room with appropriate space for safe movement - Assorted musical compositions in a variety of styles	INSTRUCTIONAL STRATEGIES - Reinforcing effort - Provide recognition - Cooperative learning - Cues, Questions, Organizers - Orally Summarizing - Generating & testing hypotheses - Student practice - Individualized instruction - Effective feedback - Presenting learning goals/ objectives - Authentic learning - Adapting to learning styles - Conferencing - Activate prior knowledge - Investigations - Flexible classrooms - Graphic organizers - Identifying similarities and differences - Learning centers - Modeling	Technology Connections Technology to enhance the learning process. Technology to heighten level of performance 8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data	21st C 9.1 Finance 9.1.4.B.1 needs/ wants 9.1.4.B.2 financial goals (age appropriate) 9.1.4.B.5 earn 21st C 9.2 Career Ready Practices - Collaborate with peers - Investigate careers in art, dance, theater, and music CRP1 citizenship CRP2 academic skill CRP4 communication CRP6 creativity innovation CRP8 critical thinking CRP9 integrity and ethics CRP10 career paths CRP11 enhance with tech
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	• Music/ songs • Peer teaching • Project -based learning • Reading aloud • Sharing opinions • Student choice • Think- Pair- Share • Rubrics • Varied texts		
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MODIFICATIONS -SPECIAL NEEDS, 504 • Pair visual prompts with verbal presentations • Ask students to restate information, directions, and assignments. • Provide opportunities for repetition and practice • Model skills / techniques to be mastered. • Provide extended time to complete class work • Establish expectations for completing assignments, routine, and behavior • Accommodate student requests to use a computer to complete assignments • Provide extra resources for home as available	STUDENTS AT RISK OF FAILURE • Ask students to restate information, directions, and assignments. • Repetition and practice • Model skills / techniques to be mastered. • Provide extended time to complete class work • Provide preferential seating to be mutually determined by the student and teacher • Provide extra books/ materials for home. • Assign a peer helper in the class setting • Provide oral reminders and check student work during independent work time • Encourage student to look over work • Provide regular parent/ school communication • Establish expectations for routine, behavior, academics	GIFTED AND TALENTED • Use advanced supplementary / reading materials • Use authentic resources to promote a deeper understanding of culture. • Provide opportunities for open-ended, self-directed activities • Encourage the use of creativity • Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and provide presentations of cultural topics. • Provide tiered reading materials	ELL Modifications • Seat student near teacher • Print clearly • Do not use cursive • Give directions in print & orally • Print keywords, page numbers, homework, deadlines on the board • Incorporate visuals • Avoid slang or colloquial sayings, • Avoid complex sentence structure • Use questions that need one word answers • Be ready to give additional instructions on complex tasks • Adjust assignments so student writes less • Provide simpler questions to answer • Expect fewer spelling words • Provide extra time as necessary • Provide graphic organizers • Provide an ELL dictionary • Provide books on tape or CD • Provide wall charts of key concepts
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			• Provide a word wall • Provide models of docs such as Homework, projects
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DANCE -- BAND 6 - 8

PACING GUIDE

Unit 1 Generating and conceptualizing ideas (1.1.5.Cr1a, 1b)	3 days
Unit 2 Organizing and developing ideas (1.1.5.Cr2a, 2b)	3 days
Unit 3 Refining and Completing products. (1.1.5.Cr3a, 3b)	3 days
Unit 4 Selecting, analyzing, and interpreting work (1.1.5.Pr4a and 4b and 4c)	3 days
Unit 5 Developing and refining techniques and models or steps needed to create products (1.1.5.Pr5a, 5b, 5c, 5d, 5e)	3 days
Unit 6 Conveying meaning through art (1.1.5.Pr6a, 6a, 6b, 6c, 6d)	4 days
Unit 7 Perceiving and analyzing products (1.1.5.Re7a, 7b)	3 days
Unit 8 Interpreting intent and meaning (1.1.5.Re8a)	3 days
Unit 9 Applying criteria to evaluate products (1.1.5.Re9a)	3 days
Unit 10 Synthesizing and relating knowledge and personal experiences to create products (1.1.5.Cn10a, 10b)	4 days
Unit 11 Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding (1.1.5.Cn11a)	4 days

1.1 Dance Standards by the End of Grade 8

Descriptors for Middle School Proficiency Levels in Music	At the middle school level (grades 5–8), students may be building on their K–5 experiences or trying a new music specialization based on their interests and course offerings. As a result, the Traditional and Emerging Ensemble and Guitar, Keyboard and Harmonizing Instrument standards describe two levels of attainment: novice and intermediate.
Novice	Students at the novice level have started specialization in an instrument of their choice. They are beginning to develop the basic artistic understanding of the technique and expressive skills that are necessary to advance their skill level. Novice level students should participate in performance opportunities suitable to their skill level. Their curiosity in music begins their journey toward personal realization and well-being.
Intermediate	Students at the intermediate level are continuing study in their chosen instrument. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Intermediate level students should participate in performance opportunities that correspond to their skill level. Through continued study of music, they continue their journey toward personal realization and well-being.

CREATING

PERFORMANCE EXPECTATIONS Practice: Explore	Generating and conceptualizing ideas 1.1.8.Cr1a: Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) to develop an original dance study. 1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.
PERFORMANCE EXPECTATIONS Practice: Plan	Organizing and developing ideas 1.1.8.Cr2a: Demonstrate a variety of choreographic devices and dance structures (e.g., ABA, palindrome, theme and variation, rondo, retrograde, inversion, narrative, accumulation), to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to articulate and justify reasons for movement choices. 1.1.8.Cr2b: Establish criteria to choreograph a dance that communicates personal, historical, sociopolitical, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent.
PERFORMANCE EXPECTATIONS Practice: Revise	Refining and Completing Products 1.1.8.Cr3a: Revise choreography collaboratively or independently based on artistic criteria, self-reflection and the feedback of others. Explain movement choices and revisions and how they impact the artistic intent. 1.1.8.Cr3b: Record changes in a dance sequence through writing and/or drawing (e.g., directions, spatial pathways, relationships) using dance notations symbols, or forms of media technology.

PERFORMING

PERFORMANCE EXPECTATIONS Practice: Express	Selecting, analyzing, and interpreting works 1.1.8.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of floor and air pathways, including various spatial designs for movement interest and contrast to sculpt the body in space. 1.1.8.Pr4b: Perform planned and improvised movement sequences of varying lengths with increasing complexity in the use of metric, kinesthetic and breath phrasing. 1.1.8.Pr4c: Perform planned and improvised movement sequences and dance combinations applying dynamic phrasing, energy, emotional intent, and characterization.
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PERFORMANCE EXPECTATIONS Practice: Embody, Execute	Developing and refining techniques and models or steps needed to create products • 1.1.8.Pr5a: Examine how healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) and safe body-use practices are essential for the dancer. • 1.1.8.Pr5b: Examine how kinesthetic principles and various body systems (e.g., cardiovascular, respiratory, musculoskeletal) relate to the dancing body. • 1.1.8.Pr5c: Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. Demonstrate the placement and shifting of energy in the body. Use vertical, off-center and non-vertical alignment. Maintain organization of the body while moving through space. • 1.1.8.Pr5d: Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates). • 1.1.8.Pr5e: Transfer vocabulary and codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
PERFORMANCE EXPECTATIONS Practice: Present	Conveying meaning through Art • 1.1.8.Pr6a: Investigate visualization, motor imagery and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill. • 1.1.8.Pr6b: Apply specific feedback in rehearsal to refine performance accuracy, consistency and expressiveness. Clarify the execution of complex patterns, sequences and formations. • 1.1.8.Pr6c: Apply feedback to make changes to and adapt movements to performance areas. Use performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer, apply corrections and document the performance process using dance and production terminology. Analyze and evaluate the success of a performance. • 1.1.8.Pr6d: Differentiate technical and production elements and terminology to communicate with performers and backstage personnel to enhance the artistic intent of the dances.

Responding

PERFORMANCE EXPECTATIONS Practice: Analyze	Perceiving and analyzing products • 1.1.8.Re7a: Use genre-specific terminology to compare and contrast recurring patterns of movement and their relationships in dance in the context of artistic intent.
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	• 1.1.8.Re7b: Use genre-specific dance terminology. Explain how the elements of dance are used and how they differ in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.
PERFORMANCE EXPECTATIONS Practice: Interpret	Interpreting intent and meaning •1.1.8.Re8a: Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context. Interpret using genre specific dance terminology.
PERFORMANCE EXPECTATIONS Practice: Critique	Applying Criteria to evaluate products •1.1.8.Re9a: Examine artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and /or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Connecting

PERFORMANCE EXPECTATIONS Practice: Synthesize	Synthesizing and relating knowledge and personal experiences to create products • 1.1.8.Cn10a: Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works. • 1.1.8.Cn10b: Employ a variety of research methods to inform the development of original dances about global issues, including climate change. Articulate ways the research deepened understanding of the topic and how big ideas are expressed metaphorically through dance.
PERFORMANCE EXPECTATIONS Practice: Relate	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding •1.1.8.Cn11a: Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people from whom the dances originate.

Interdisciplinary Connections		
MATH - Understanding beat and counting - Identifying patterns HEALTH Eating habits Hand washing	ELA - Reading skills - - Research about periods of Dance - Research concerning styles of Dance PHYSICAL ED Go Noodle -- 27 minutes per week activity	SOCIAL STUDIES Occupations in the community Appropriate historical connections to Dance. ART Fine motor skill practice

MATERIALS and RESOURCES: - Room with appropriate space for safe movement - Assorted musical compositions in a variety of styles	INSTRUCTIONAL STRATEGIES - Reinforcing effort - Provide recognition - Cooperative learning - Cues, Questions, Organizers - Orally Summarizing - Generating & testing hypotheses - Student practice - Individualized instruction - Effective feedback - Presenting learning goals/ objectives - Authentic learning - Adapting to learning styles - Conferencing - Activate prior knowledge - Investigations - Flexible classrooms - Graphic organizers - Identifying similarities and differences - Learning centers - Modeling	Technology Connections Technology to enhance the learning process. Technology to heighten level of performance 8.1.5.A.1 digital tools 8.1.5.A.3 graphic organizer 8.1.5.D.1 copyright law 8.1.5.D.3 cyber safety 8.1.5.D.4 digital citizenship 8.1.5.E.1 accuracy of electronic sources 8.1.5.F.1 apply digital tools for data	21st C 9.1 Finance 9.1.4.B.1 needs/ wants 9.1.4.B.2 financial goals (age appropriate) 9.1.4.B.5 earn 21st C 9.2 Career Ready Practices - Collaborate with peers - Investigate careers in art, dance, theater, and music CRP1 citizenship CRP2 academic skill CRP4 communication CRP6 creativity innovation CRP8 critical thinking CRP9 integrity and ethics CRP10 career paths CRP11 enhance with tech
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	• Music/ songs • Peer teaching • Project -based learning • Reading aloud • Sharing opinions • Student choice • Think- Pair- Share • Rubrics • Varied texts		
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MODIFICATIONS -SPECIAL NEEDS, 504 • Pair visual prompts with verbal presentations • Ask students to restate information, directions, and assignments. • Provide opportunities for repetition and practice • Model skills / techniques to be mastered. • Provide extended time to complete class work • Provide preferential seating to be mutually determined by the student and teacher • Accommodate student requests to use a computer to complete assignments. • Establish expectations for completing assignments, routine,	STUDENTS AT RISK OF FAILURE • Ask students to restate information, directions, and assignments. • Provide opportunities for repetition and practice • Model skills / techniques to be mastered. • Provide extended time to complete class work • Provide preferential seating to be mutually determined by the student and teacher • Provide extra books/ materials for home. • Assign a peer helper in the class setting • Provide oral reminders and check student work during independent work time • Encourage student to look over work • Provide regular parent/ school communication • Establish expectations for routine, behavior,	GIFTED AND TALENTED • Use advanced supplementary / reading materials • Use authentic resources to promote a deeper understanding of culture. • Provide opportunities for open-ended, self-directed activities • Encourage the use of creativity • Provide opportunities to develop depth and breadth of knowledge in the subject area (examples: create drawings/illustrations, use of music, create poems/songs, write opinion letters, create videos/stories/comic strips, etc.) Conduct research and provide presentations of cultural topics. • Provide tiered reading materials	ELL Modifications • Seat student near teacher • Print clearly • Do not use cursive • Give directions in print & orally • Print keywords, page numbers, homework, deadlines on the board • Incorporate visuals • Avoid slang or colloquial sayings, • Avoid complex sentence structure • Use questions that need one word answers • Be ready to give additional instructions on complex tasks • Adjust assignments so student writes less • Provide simpler questions to answer • Expect fewer spelling words • Provide extra time as necessary • Provide graphic organizers • Provide an ELL dictionary • Provide books on tape or CD • Provide wall charts of key concepts
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and behavior • Provide extra resources for home as available	academics		• Provide a word wall • Provide models of docs such as Homework, projects
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RESOURCES

- Materials & Resources, Interdisciplinary Connections, Technology, 21st Century, - Included at each grade level

ASSESSMENTS:	Formative Summative Benchmark
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[SEL Competencies](#)

[Amistad](#)

[Holocaust](#)

[Italian American Heritage](#)

The New Jersey Italian Heritage Commission (NJIHC) strengthens the cultural identity of Italians and Italian Americans through public educational programs that preserve and promote an accurate, bias-free and non-stereotyped understanding and awareness of historical and current contributions and accomplishments of people of Italian heritage.

NJIHC is a nonprofit organization created by legislative mandate in 2002. It was founded as the "New Jersey Commission on Italian and Americans of Italian Heritage Cultural and Educational Programs", P.L. 2001 Chapter 343 Title 18a 4-42. Working in collaboration with the New Jersey Department of Education, the Commission develops, supports, and promotes Italian cultural programs throughout the state. One such collaboration is the Italian Heritage Curriculum, a collection of free lesson plans that K-12 teachers across all disciplines can incorporate into their classroom.

REFERENCES

ELL, Instructional Strategies, Differentiation, Students at Risk, Modifications - Included at each grade level

[Bilingual/ESL Education](#): This website provides resources to help educators understand and implement effective instructional strategies for bilingual/ESL students.

[Gifted & Talented](#): This website provides resources to help educators understand and implement effective instructional strategies for Gifted and

Talented students.

[Special Education](#): This website provides resources to help educators understand and implement effective instructional strategies for students with high frequency learning challenges.

APPENDIX

[New Jersey Statutes and Regulations](#)

[Ogdensburg Borough School District Policies and Regulations](#) (Type “Curriculum” in the search bar) [OBSD Policy and Regulations Synopsis](#)

Administrative Code¹

New Jersey Administrative Code Summary and Statutes Curriculum Development:

Integration of 21st Century Skills and Themes and Interdisciplinary Connections

- District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLs, according to N.J.A.C. 6A:8-2. 1.
- District boards of education shall include interdisciplinary connections throughout the K–12 curriculum. 2. District boards of education shall integrate into the curriculum 21st century themes and skills [\(N.J.A.C. 6A:8-3.1\(c\)2\)](#).

Twenty-first century themes and skills integrated into all content standards areas (N.J.A.C. 6A:8-1.1(a)3).

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

[From NJDOE](#) : Please note that Administrative Code requires that the local curriculum include, but is not limited to:

1. A pacing guide;
2. A list of core instructional materials, including various levels of texts at each grade level;
3. Benchmark assessments; and
4. Modifications for special education students, for ELLs in accordance with N.J.A.C. 6A:15, for students at risk of school failure, and for gifted students.

Dissection Law

[N.J.S.A. 18A:35-4.25](#) and [N.J.S.A. 18A:35-4.24](#) authorizes parents or guardians to assert the right of their children to refuse to dissect, vivisect, incubate, capture or otherwise harm or destroy animals or any parts thereof as part of a course of instruction.

¹ <https://www.nj.gov/education/cccs/2020/NJSLS-Science.pdf>

Amistad Law: [N.J.S.A. 18A:52:16A-88](#)

Every board of education shall incorporate the information regarding the contributions of AfricanAmericans to our country in an appropriate place in the curriculum of elementary and secondary school students.

AMISTAD (Dance)

At appropriate grade levels study:

Bill “bojangles” Robinson, Asatada Dafora, John W. Bubbles, Josephine Baker, Honi Coles, Charles “Cholly” Atkins, The Nicholas Brothers, Pearl Primus, Alvin Ailey and American Dance Theater, Dance Theater of Harlem, Misty Copeland, Desmond Richardson, Fatima Robinson, Whoopi Goldberg,

Holocaust Law: [N.J.S.A. 18A:35-28](#)

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: [N.J.S.A. 18A:35-4.35](#)

A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards ([N.J.S.A.18A:35-4.36](#)). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Standards in Action: Climate Change**[Climate Change](#)**

By its very nature, art has the power to inform or draw attention to a specific topic. It is always about something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change. For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change

(e.g., impacts on human health, agriculture, food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape perception, students can New Jersey Department of Education June 2020 4 contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

