

Long Beach Island Consolidated School District Curriculum

Grade: 3-5

Content Area: Dance

Original Adoption: October 23, 2019

Revised on: March 18, 2019

Revised by: Ce. McBride C. Sheplin

Recommended Pacing Guide

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| Creativity and Performance | 20 days |
| History and Critique of Dance | 20 days |

Accommodations/Modifications

English Language Learners:

- Collaborate with ELL department to make necessary modifications for students
- Provide translated material
- Provided differentiation for students as needed
- Allow for alternate forms of responses-drawing or speaking

Special Education/504 Plans/Students with Disabilities:

- Provide differentiated instruction as needed
- Follow all IEP modifications/504 plan
- Count beats out loud with teacher
- Give short specific movements
- Avoid complex ideas/movements
- Move in an area that is free of visual, auditory, and physical distractions.
- Possibly use same color wrist and/or ankle "bracelets" for instructor and dancer to follow each other, or do side-by-side/front-back
- Provide colorful props
- Use cue words
- Transfer music into a physical experience. Encourage students to feel the beat through the ground, or let them manipulate instruments and props to create rhythms that can be felt.
- Make rhythm visual. Bounce a ball, flash lights, clap, or exaggerate a rhythm with other parts of the body.
- Make use of creative methods for "feeling" the beats, such as with balloons, drums, or other sound transfer methods.
- Provide a chair for rest periods or a space near the wall for leaning, for those who use canes, crutches, or walkers for when they need their hands/arms free.
- Give a 5 minute, then 1 minute 'warning' when you are going to stop and move on to another activity.
- Give each student enough time to explore and practice a movement since motor ability

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is limited and reaction time is slower.

- Provide a safe, obstacle free dance space that can facilitate trust and uninhibited movement exploration
- Shorten assignments to focus on mastery of key concepts
- Restate, reword and clarify directions
- Lessen the amount of information presented.
- Volume
- Increase eye contact
- Maintain close proximity
- Attention techniques

Students at Risk of Failure:

- Make sure children feel welcome and comfortable while being discrete
- Help to provide basic needs while the child is in school (food, clothing, etc)
- Provide resources for basic needs outside of school (medical, shelter, food, etc)
- Keep nutritious snacks available
- Pair with adult mentor or buddy
- Provide structure and adhere to a consistent daily routine with clear and concise rules
- Facilitate successful experiences

Economically Disadvantaged:

- Provide clear, achievable expectation, do not lower academic requirements for them.
- Build a safe and nurturing atmosphere
- Perspective and experiences of the children need to be considered
- Create ways for students to share their emotions
- Give every student the same opportunity for success.
- Use real-world examples and create mental models for abstract idea
- Provide increased knowledge base and vocabulary use about real world experiences.
- Share the decision making in class.
- Daily affirmations
- Asking to hear students' hopes and offering reinforcements of those hopes
- Telling students why they can succeed

Culturally Diverse:

- Involve families in student learning
- Provide social/emotional support
- Respect cultural traditions
- Build in more group work to encourage interaction with peers
- Show photos, videos, and definitions when possible for culturally unique vocabulary

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| Unit 1: Creativity and Performance | Duration: 20 days |
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Standards/Learning Targets

New Jersey Student Learning Focus Standards:

- **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.
- *By the end of grade 5, all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.*
 - 1.1.5.A.1 Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.
 - 1.1.5.A.2 Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
 - 1.1.5.A.3 Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
 - 1.1.5.A.4 Differentiate contrasting and complementary shapes, shared weight centers, body parts, body patterning, balance, and range of motion in compositions and performances.
- **1.3 Performance:** All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
- *By the end of grade 5, all students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.*
 - 1.3.5.A.1 Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
 - 1.3.5.A.2 Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.
 - 1.3.5.A.3 Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
 - 1.3.5.A.4 Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
 - 1.3.5.A.5 Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.

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New Jersey Student Learning Supporting Standards:

- **A. Aesthetic Responses**
 - 1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
 - 1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
 - 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
- **B. Critique Methodologies**
 - 1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
 - 1.4.5.B.2 Use evaluative tools, such as rubrics, for self- assessment and to appraise the objectivity of critiques by peers.
 - 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

Primary Interdisciplinary Connections:

- **ELA**
 - NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
 - NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **Social Studies**
 - 6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.

Technology Standards:

- A. Technology Operations and Concepts: Students demonstrate a sound understanding of technology concepts, systems and operations
- B. Creativity and Innovation: Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.
- C. Communication and Collaboration: Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

21st Century Themes/Career Readiness:

- 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.

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Evidence of Student Learning

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| <p>Formative Tasks:</p> <ul style="list-style-type: none"> • Class participation • Teacher observation • Questioning • Discussion • Demonstration • Composition • Think-Pair-Share • Peer/Self-Assessment • Thumbs Up/Thumbs Down | <p>Alternative Assessments:</p> <ul style="list-style-type: none"> • Arts Achieve http://www.artsachieve.org/dance-performance-assessment/ • Arts Assessment for Learning http://artsassessmentforlearning.org/dance/ • Student Digital Portfolio • Flip Grid • Dance Performance Rubric |
| <p>Summative Assessments:</p> <ul style="list-style-type: none"> • Learn a dance phrase • Create a solo • Create a collaborative group dance or duet • Infer style and genre in a dance and justify response • Analyze elements of dance • Reflect on and interpret meaning • Listening Exam • Performance • Verbal feedback • Student Critique • Individual evaluation • Observation | <p>Benchmark Assessments:</p> <ul style="list-style-type: none"> • A final benchmark assessment will be given at the end of this unit based on the students' ability to demonstrate an understanding of the elements of dance. |

Knowledge & Skills

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Basic choreographed structures employ the elements of dance • Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography. • Musical and non-musical forms of sound can affect meaning in choreography and improvisation. • Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or | <p>Essential Questions:</p> <ul style="list-style-type: none"> • How can the elements of dance be used to express content, emotions, and personal expression? • How can improvisation of movement communicate content emotions and personal expression? • How is dance different from other forms of movement? • How can criticism of aesthetic expression improve an individual's ability to communicate through the arts. |
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- transverse).
- Works of art may be organized according to their functions and artistic purposes (e.g., genre, medium, messages, themes)
 - Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.
 - Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.
 - develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance. Music can be used as a choice and personal and group spatial relationships should be explored
 - demonstrate a variety of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and energy.
 - will be able to identify and judge the differences between pedestrian movements and formal training in dance.
 - demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements.
 - express constructive criticism to communicate useful evaluation of both personal work and the work of others.

Core Instructional & Supplemental Materials

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| <p>Suggested Activities/Resources:</p> <ul style="list-style-type: none">• Teaching Dance• https://www.thepespecialist.com/dance2/• Locomotor Skills with Locomotion Dance• http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=132910#.WsaJp2aZOgQ• Shake it Senora• http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12807#.WsaJ0maZOgQ• The Funky Chipmunk Dance• http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12641#.WsaJ_GaZOgQ• The Snowflake Dance• http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12004#.WsaKN2aZOgQ• Blueprint Dance: Teaching Dance to Diverse Learners (PreK-12)• http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf• https://www.cde.state.co.us/standardsandinstruction/instructionalunits-dance#kinder• https://www.louisianabelieves.com/resources/library/k-12-arts-resources• https://achieve.lausd.net/Page/6769 | <p>Varied Levels of Text:</p> <ul style="list-style-type: none">• Newsela• CommonLit• ReadWorks |
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| Unit 2: History and Critique of Dance | Duration: 20 days |
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Standards/Learning Targets

New Jersey Student Learning Focus Standards:

- **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
- By the end of grade 5, all students demonstrate basic literacy in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.
 - 1.2.5.A.1 Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs
 - 1.2.5.A.2 Relate common artistic elements that define distinctive art genre in dance, music, theatre, and visual art
 - 1.2.5.A.3 Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history

New Jersey Student Learning Supporting Standards:

- **A. Aesthetic Responses**
 - 1.4.5.A.1 Employ basic, discipline specific vocabulary to categorize works of dance, music, theatre, and visual art according to established classifications.
 - 1.4.5.A.2 Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
 - 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).
- **B. Critique Methodologies**
 - 1.4.5.B.1 Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
 - 1.4.5.B.2 Use evaluative tools, such as rubrics, for self- assessment and to appraise the objectivity of critiques by peers.
 - 1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.

Primary Interdisciplinary Connections:

- **ELA**
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| <ul style="list-style-type: none"> ○ NJLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. <ul style="list-style-type: none"> ● Social Studies <ul style="list-style-type: none"> ○ 6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people. | |
| <p>Technology Standards:</p> <ul style="list-style-type: none"> ● B. Creativity and Innovation: Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology. ● C. Communication and Collaboration: Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others. ● D. Digital Citizenship: Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. | |
| <p>21st Century Life and Career Standards</p> <p>9.2 Career Awareness, Exploration, and Preparation- This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.</p> <p>21st Century Themes/Career Readiness:</p> <ul style="list-style-type: none"> ● CRP1. Act as a responsible and contributing citizen and employee. ● CRP5. Consider the environmental, social and economic impacts of decisions. ● CRP9. Model integrity, ethical leadership and effective management. | |
| Evidence of Student Learning | |
| <p>Formative Tasks:</p> <ul style="list-style-type: none"> ● Class participation ● Teacher observation ● Give constructive feedback ● Questioning ● Discussion ● Demonstration ● Composition ● Think-Pair-Share ● Peer/Self-Assessment ● Thumbs Up/Thumbs Down ● Emoji Self-assessment Door Chart ● Benchmark assessments | <p>Alternative Assessments:</p> <ul style="list-style-type: none"> ● Arts Achieve http://www.artsachieve.org/dance-performance-assessment ● Arts Assessment for Learning http://artsassessmentforlearning.org/ ● Student Digital Portfolio ● Flip Grid ● Dance Performance Rubric |
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| <p>duet</p> <ul style="list-style-type: none"> ● Infer style and genre in a dance and justify response ● Analyze elements of dance ● Reflect on and interpret meaning ● Listening Exam ● Performance ● Verbal feedback ● Student Critique ● Individual evaluation ● Observation | <p>understanding of the elements of dance.</p> |
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| Knowledge & Skills |
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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Basic choreographed structures employ the elements of dance. ● Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography. ● Musical and non-musical forms of sound can affect meaning in choreography and improvisation. ● Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse). ● Works of art may be organized according to their functions and artistic purposes (e.g., genre, medium, messages, themes). ● Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts. ● Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. | <p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can the elements of dance be used to express content, emotions, and personal expression? ● How can improvisation of movement communicate content emotions and personal expression? ● How is dance different from other forms of movement? ● How can criticism of aesthetic expression improve an individual's ability to communicate through the arts. |
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