Egg Harbor City Public Schools

New Jersey Core Curriculum Content Standards for Visual and Performing Arts - Dance

Implementation Date September 2022
Adoption Date 2022

Completed by:
Alysha Garcia

Contributions and thanks: Heather Camillo, Kelly Roberts, and Tina Hennault

Table of Contents

The National Core Arts Standards in Dance are designed to enable students to achieve dance literacy.

To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for

fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.

Four artistic processes organize the standards across the arts disciplines: Creating, Performing, Responding, and Connecting. Each artistic process includes a set of overarching anchor standards. The anchor standards are consistent among the arts disciplines represented in the National Core Arts Standards and demonstrate the breadth of the work. They are held constant for student learning over time.

Each anchor standard in dance is supported by a process component, an enduring understanding, and an essential question. These additional features will benefit educational leaders and teachers as they consider curricular models and structure lessons aligned to the dance standards. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes across the grades pre-kindergarten to eighth grade and into high school at three levels of proficiency. The performance standards are the substantive
portion of the work and represent the depth of study in dance.

Of significance is that the four artistic processes are addressed linearly in written standards, but are envisioned to occur simultaneously in the actual practice of dance. The dancer imagines, envisions, or improvises movements (creating), executes the movements (performing), reflects on them (responding), and connects the experience to all other contexts of meaning or knowledge (connecting). As a result, one lesson can address many standards at the same time. In a single class, students can learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts, and meanings.

The National Core Arts Standards in Dance are rooted in a creative approach to teaching and learning. They describe expectations for learning in dance regardless of culture, style or genre and impart the breadth and depth of the dance experience through the art-making processes. The goal of the standards is to inspire dance educators and their students to explore the many facets of dance and prepare them for a lifetime of engagement with the art form.

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.

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.

2022 National Core Art Standards

The National Core Art Standards consist of Creating, Producing, Responding and Connecting. Listed below are the anchor standards for each catergory.

Creating: Conceiving and developing new artistic ideas and work.

- *Anchor Standard #1:* Generate and conceptualize artistic ideas and work.

- *Anchor Standard #2:* Organize and develop artistic ideas and work.

- *Anchor Standard #3:* Refine and complete artistic work.

Producing (media arts): Realizing and presenting artistic ideas and work.

- *Anchor Standard #4:* Select, analyze and interpret artistic work for presentation.

- *Anchor Standard #5:* Develop and refine artistic techniques and work for presentation.

- *Anchor Standard #6:* Convey meaning through the presentation of artistic work.

Responding:Understanding and evaluating how the arts convey meaning.

- *Anchor Standard #7:* Perceive and analyze artistic work.

- *Anchor Standard #8:* Interpret intent and meaning in artistic work.

- *Anchor Standard #9:* Apply criteria to evaluate artistic work

Connecting: Relating artistic ideas and work with personal meaning and external context.

- *Anchor Standard #10:* Synthesize and relate knowledge and personal experiences to make art.

- *Anchor Standard #11:* Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Curriculum Design:

Addressing Grade Level Expectations –
- Highlighted within the Lesson (Unit) Plan

→ Select Standards

→ State the Rationale (Goal)

→ Describe the Context (Objective)

→ Address a Timeframe

→ Identify Instructional Strategies

→ Present an Overview

→ Devise Essential and Guiding Questions

→ Determine Exit Outcomes and Indicators

→ Devise Learning Opportunities

→ Develop Assessment Opportunities

→ Use Data to Drive Instruction

→ Provide appropriate Accommodations/Modifications

→ Address Cross–Curricular Connections

→ Integrate Technology and Career Readiness Skills

→ Reflect on Teaching Practices

Accommodations/Modifications:
Overview –
- Accommodations Versus Modifications
  → Accommodations indicate changes to how the content is:
  1) Taught
  2) Made Accessible
  3) Assessed
  → Accommodations do not change what the student is expected to master.

→ The objectives of the course remain intact.
- Modifications
  → Indicates the what (content) being taught is modified.
→ The student is expected to learn something different than the general education standard

Special Education Students (IEP –Individualized Education Program) –
- Implemented by Special Education Self-Contained Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers (Supplemental Instruction)
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Preferential Dance Placement	Use of tracing floor patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Dance Movement Modification	Prior Notice of Test	Recital Setting: Administer recitals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Requirements	Have the student repeat and explain directions	Modified Homework
Clean Movement Area	Recital Practicing: Adding time as needed, providing frequent breaks	Allow adaptive dance equipment
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines

Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

504 Plan Students –
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Preferential Dance Placement	Use of tracing floor patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Dance Movement Modification	Prior Notice of Test	Recital Setting: Administer recitals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Requirements	Have the student repeat and explain directions	Modified Homework
Clean Movement Area	Recital Practicing: Adding time as needed, providing frequent breaks	Allow adaptive dance equipment
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities

| Labeling in English, Picture Labeling | Kinesthetic Activities | Peer assistance and small group activities |

English Language Learners –
- Implemented by ESL Teacher
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Preferential Dance Placement	Use of tracing floor patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Dance Movement Modification	Prior Notice of Test	Recital Setting: Administer recitals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Requirements	Have the student repeat and explain directions	Modified Homework
Clean Movement Area	Recital Practicing: Adding time as needed, providing frequent breaks	Allow adaptive dance equipment
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

Basic Skills Instruction Students or Students at Risk of School Failure (IPP –Individualized Program Plan) –
- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Accommodation and Modification Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Performance requirements	Oral Testing	Pictures and charts
Use of technology	Preferential Dance Placement	Use of tracing floor patterns
Avoid placing a student under pressure of time or completion	Post Assignments	Preferential technology tool usage
Dance Movement Modification	Prior Notice of Test	Recital Setting: Administer recitals in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide extra time for final product
Highlight Key Requirements	Have the student repeat and explain directions	Modified Homework
Clean Movement Area	Recital Practicing: Adding time as needed, providing frequent breaks	Allow adaptive dance equipment
Concrete Examples	Extra Response Time	Extra Time Recitals
Provide Models	Reinforcement Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	Social and Emotional Activities	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Labeling in English, Picture Labeling	Kinesthetic Activities	Peer assistance and small group activities

Gifted and Talented Students –
- Implemented by General Education Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Encourage students to explore concepts in depth and encourage independent studies or investigations.	Use thematic instruction to connect learning across the curriculum.	Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment.
Expand students' time for free expression movement	Invite students to explore different points of view on a topic of study and compare the two.	Provide time for choreographing their own dance routines
Brainstorming with gifted children on what types of projects they would like to explore to extend what they're learning in the classroom.	Determine where students' interests lie and capitalize on their inquisitiveness.	Refrain from having them complete more work in the same manner.
Employ differentiated curriculum to keep interest high.	Challenge the student to promote higher learning and creativity	Ask students' higher level questions that require students to look into causes, experiences, and facts to draw a conclusion or make connections to other areas of learning.
If possible, compact curriculum to allow gifted students to move more quickly through the material	Encourage students to make transformations- use a common task or item in a different way.	Allow for choice to incorporate technology to assist in project based learning
Publizing student performance on a local/national platform	Encourage access for online portfolio	Allow for free choice of dance styles

Assessments:

Formative – (Refer to **Tools for Formative Assessment** on the Google Team Drive in the Staff Resources Folder under the Formative Assessment Folder for list of techniques to check for understanding and how to utilize each.)

- Analyzing Student Work (Homework, Classwork, Tests, Quizzes)
- Observation
- Kinesthetic Assessment
- Strategic Questioning
- Think-Pair-Share.
- 3,2,1 Countdown
- Classroom Polls
- Exit Slips
- Admit Slips
- Thumbs Up and Thumbs Down
- Extended Projects
- Self-Assessment
- Portfolio Check
- Journal Entry
- Choral Response
- LinkIt Standards Based Assessments

Summative –
- Pre and Post Assessment
- Project Based Assignment

Benchmark: Dance Model Cornerstone Assessment: Grades 2nd, 5th, 8th

Pre Assessment: Exams (Elements and Principles of Dance and Dance History)

Mid Year Assessment: Exams (Elements and Principles of Dance and Dance History)

End of the Year Assessment: Exams (Elements and Principles of Dance and Dance History), Visual Portfolio, Final Performance

Alternative-
- One-on-one conferencing
- Community and out of district
- Oral presentations on Artists
- Art Shows/Exhibitions
- Oral Critiques in group setting
- group projects
- Rubric focused projects

Instructional Materials:
- performance costumes
- dance shoes
- ribbon wand
- dance bar
- batons
- rings
- scarves
-

Supplemental Materials:
- Dance Arts Online Materials
- Scholastic magazines
- Dance websites
- Dance History Textbooks
- Dance Production Textbooks
- Journals/Sketchbooks for choreography
- Chromebooks
- Ipads
- White Board panels/Post its
- Smartboards
- Ed Puzzle
- Nearpod

- Gimkit

Pacing Guide:
- Refer to Matrix (where identified)
- Refer to Unit Plan Time Frames
- Identified on Lesson Plan

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
Unit 1 **Getting to Know You and Me**	2 lessons	**Anchor Standards:** Connecting Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.	• There are infinite possibilities for dance as a part of your life - as a performer, a member of production, or an audience member.	• Why do people dance? • Beyond performing, how can dance be a part of your life?	Formative Assessments: • 5 Words exit ticket • Opening Day Resource Sheet
Unit 2 **World/Social Dance**	5 lessons	**Anchor Standards:** Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 7: Perceive and analyze artistic work for presentation. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Dance is used worldwide as a means of expression, celebration, and community, as well as a performance art. • Dance can reflect religion, ethnicity, and geographical location. • There are infinite possibilities for dance as a part of your life- as a performer, a member of production, or an audience member. • Technical proficiency and mastery of skills requires rehearsal, application of corrections, and practice for extended periods of time.	• Why do people dance? • How does knowing about religion, ethnicity, and geography affect your dance experience? • Beyond performing, how can dance be a part of your life?	Summative Assessments: • Dance I World Dance Assessment Task • Social Dance Assessment Task* Formative Assessments: • Discussions from collaborative virtual small group learning activities • Presentation of dance phrases specific to their personal experiences
Unit 3 **Core Vocabulary**	3 lessons	**Anchor Standards:** Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation	• There are common vocabulary terms and concepts that are shared among all styles of dance.	• Why must dancers work in proper alignment while dancing? • How can movements from everyday movement transfer to dance?	Summative Assessments: • Dance I Core Vocabulary Assessment (Found in Dance I **Ballet** Assessment Tasks/Summative Assessments) Formative Assessments: • Teacher feedback • Twitter Board exit ticket

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
Unit 4 **Modern** **(Isadora Duncan & Mary Wigman)**	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting: Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding: Anchor Standard 8: Interpret intent and meaning in artistic work. Connecting: Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Modern dance is a diverse genre of dance, which can encompass technique from any style, or completely stand on its own. • Modern dance is often divergent from history and the work of its ancestors and pushes the boundaries of dance as an art form. • Improvisation is a useful tool for exploring the movement concepts and qualities that are associated with modern dance.	• When have you wanted to establish or try a new approach to something? What was the result? • How did the early development of modern dance define what we call "modern dance"? • How can we expand our movement vocabulary as the result of modern dance training? Why is feedback a part of our training process?	Summative Assessments: • Isadora Duncan "The Dance of the Future" reflection Formative Assessments: • Teacher feedback • Sentence Starter Exit Ticket
Unit 5 **Ballet** **(Origin of Ballet)**	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Connecting Anchor Standard 11: Relate artistic ideas and works with societal,	• Ballet is a genre of dance with a rich history based in tradition and most closely tied to the work of its ancestors. • Ballet class terminology and practices are universally known and studied because of its codified nature.	• How are the origins of ballet technique relevant to your ballet training? • Why does a ballet class in the United States look the same as a ballet class in Russia? • How do you maintain proper alignment in a ballet class? • How does the understanding of ballet vocabulary aid in the	Summative Assessments: • Practicum/Movement Assessment Formative Assessments: • Ability to demonstrate a variety of ballet skills and technique • Self and peer evaluations

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
		cultural, and historical context to deepen understanding.		execution of the movement?	
Unit 6 Jazz/Musical Theatre/Rhythmic Dance (Origins of Jazz)	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 9: Apply criteria to evaluate artistic work. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Jazz dance moves away from the idea of restricted movement to incorporate a looser torso and pelvis and an increased awareness of spirit and sensuality. • Jazz dance, throughout history, has closely reflected popular culture. • Jazz dance and musical theatre have historically been used as forms of entertainment.	• How does the movement of jazz dance differ from that of ballet? • Why is jazz dance so entertaining and how can that entertainment value be expressed? • What does jazz dance reveal about popular culture?	Summative Assessments: • Practicum/Movement Assessment Formative Assessments: • Class and small group discussions • Constructive critique and feedback • Self and peer evaluations
Unit 7 Composition/ Improvisation	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	• Inspiration for choreography can come from a variety of sources. • Improvisation and experimentation are essential components of choreographic development. • Choreographers analyze, evaluate, and refine their work over time in order to create a culminating product.	• Why do people create dances? • Where do choreographers get ideas/inspiration for dances? • How does improvisation, experimentation, and choice-making affect the creation of choreography?	Summative Assessments: • Dance I Composition Vocabulary Quiz Formative Assessments: • Class and small group discussion responses • Responses to individuals and small groups • Identify and define a variety of compositional concepts

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
			• Developing an aesthetic or "eye" for dance is essential to understanding the compositional elements and criteria for evaluating dance.	• How do choreographers use self-reflection, feedback from others, and documentations to improve the quality of their work? • How can watching dance affect your ability to create a dance?	
Unit 8 Modern (Loie Fuller)	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 8: Interpret intent and meaning in artistic work. Connecting: Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Modern dance is a diverse genre of dance, which can encompass technique from any style, or completely stand on its own. • Modern dance is often divergent from history and the work of its ancestors and pushes the boundaries of dance as an art form. • Improvisation is a useful tool for exploring the movement concepts and qualities that are associated with modern dance.	• When have you wanted to establish or try a new approach to something? What was the result? • How did the early development of modern dance define what we call "modern dance"? • How can we expand our movement vocabulary as the result of modern dance training? • Why is feedback a part of our training process?	Summative Assessments: • Loie Fuller Assessment Task Formative Assessments: • Dance I Modern Movement Recognition Quiz • Postcard exit ticket
Unit 9 Ballet (Romantic Era & Story Ballets)	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.	• Ballet is a genre of dance with a rich history based in tradition and most closely tied to the work of its ancestors.	• How are the origins of ballet technique relevant to your ballet training?	Summative Assessments: • Ballet Vocabulary Assessment Formative Assessments:

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
		Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Ballet class terminology and practices are universally known and studied because of its codified nature.	• Why does a ballet class in the United States look the same as a ballet class in Russia? • How do you maintain proper alignment in a ballet class? • How does the understanding of ballet vocabulary aid in the execution of the movement?	• Dance I Analysis of Romantic Ballets* • Self and peer feedback
Unit 10 Jazz/Musical Theatre/Rhythmic Dance (Musical Theatre Icons)	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 9: Apply criteria to evaluate artistic work. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Jazz dance moves away from the idea of restricted movement to incorporate a looser torso and pelvis and an increased awareness of spirit and sensuality. • Jazz dance, throughout history, has closely reflected popular culture. • Jazz dance and musical theatre have historically been used as forms of entertainment.	• How does the movement of jazz dance differ from that of ballet? • Why is jazz dance so entertaining and how can that entertainment value be expressed? • What does jazz dance reveal about popular culture?	Summative Assessments: • Jazz Vocabulary Assessment • Musical Theatre Icon Choreography Formative Assessments: • Class and small group discussions • Constructive critique and feedback • Self and peer evaluations

19

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
Unit 11 Language of Dance®	5 lessons	**Anchor Standards:** <u>Creating</u> Anchor Standard 1: Generate and conceptualize artistic ideas and work. <u>Presenting</u> Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	• Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression • Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.	• Where do choreographers get ideas for dances? • What must the dancer do to prepare the mind and body for artistic expression?	<u>Summative Assessments:</u> • Dance I Language of Dance® Vocabulary Assessment* <u>Formative Assessments:</u> • Dance I Language of Dance® Movement Study*
Unit 12 Modern (Ruth St. Denis & Ted Shawn)	4 lessons	**Anchor Standards:** <u>Creating</u> Anchor Standard 1: Generate and conceptualize artistic ideas and work. <u>Presenting</u> Anchor Standard 5: Develop and refine artistic techniques and work for presentation. <u>Responding</u> Anchor Standard 8: Interpret intent and meaning in artistic work. <u>Connecting</u> Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Modern dance is a diverse genre of dance, which can encompass technique from any style, or completely stand on its own. • Modern dance is often divergent from history and the work of its ancestors and pushes the boundaries of dance as an art form. • Improvisation is a useful tool for exploring the movement concepts and qualities that are associated with modern dance.	• When have you wanted to establish or try a new approach to something? What was the result? • How did the early development of modern dance define what we call "modern dance"? • How can we expand our movement vocabulary as the result of modern dance training? • Why is feedback a part of our training process?	<u>Summative Assessments:</u> • Dance I Modern Vocabulary Quiz • Dance I Modern Unit Assessment <u>Formative Assessments:</u> • 3-2-1 Exit Ticket
Unit 13 Ballet	4 lessons	**Anchor Standards:** <u>Creating</u> Anchor Standard 1: Generate and conceptualize artistic ideas and work.	• Ballet is a genre of dance with a rich history based in tradition and most closely tied to the work of its ancestors.	• How are the origins of ballet technique relevant to your ballet training? • Why does a ballet class in the United States look	<u>Summative Assessments:</u> • Dance I Ballet Unit Assessment <u>Formative Assessments:</u> • Teacher feedback

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
		Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Ballet class terminology and practices are universally known and studied because of its codified nature.	the same as a ballet class in Russia? • How do you maintain proper alignment in a ballet class? • How does the understanding of ballet vocabulary aid in the execution of the movement?	• Student self-reflection
Unit 14 Jazz/Musical Theatre/Rhythmic Dance	4 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 9: Apply criteria to evaluate artistic work. Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.	• Jazz dance moves away from the idea of restricted movement to incorporate a looser torso and pelvis and an increased awareness of spirit and sensuality. • Jazz dance, throughout history, has closely reflected popular culture. • Jazz dance and musical theatre have historically been used as forms of entertainment.	• How does the movement of jazz dance differ from that of ballet? • Why is jazz dance so entertaining and how can that entertainment value be expressed? • What does jazz dance reveal about popular culture?	Summative Assessments: • Jazz Unit Assessment Formative Assessments: • Dance I Jazz Movement Recognition Quiz
Unit 15 Composition/ Improvisation	8 lessons	**Anchor Standards:** Creating Anchor Standard 1:	• Inspiration for choreography can come from a variety of sources.	• Why do people create dances?	Summative Assessments:

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
		Generate and conceptualize artistic ideas and work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation.	• Improvisation and experimentation are essential components of choreographic development. • Choreographers analyze, evaluate, and refine their work over time in order to create a culminating product. • Developing an aesthetic or "eye" for dance is essential to understanding the compositional elements and criteria for evaluating dance.	• Where do choreographers get ideas/inspiration for dances? • How does improvisation, experimentation, and choice-making affect the creation of choreography? • How do choreographers use self-reflection, feedback from others, and documentations to improve the quality of their work? • How can watching dance affect your ability to create a dance?	• Dance I Composition Improvisation Movement Dynamics Assessment Formative Assessments: • Self/Peer Feedback • Dance I Site Specific Composition*
Unit 16 Production	1 lesson	Anchor Standards: Creating Anchor Standard 3: Refine and complete artistic work. Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding Anchor Standard 8: Interpret intent and meaning in artistic work. Connecting Anchor Standard 11:	• Creation and implementation of a production requires a variety of skills and processes, as well as a variety of personnel and equipment. • Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression. • All participants in a production must be able to communicate with one another through shared vocabulary and knowledge of the theatre.	• Why is it important that theatre personnel be able to communicate with one another? • What is necessary in order to manage a dance performance? • How does a dancer heighten artistry in a public performance?	Summative Assessments: • Dance I Stage Production Assessment Formative Assessments: • 3-2-1 Exit Ticket

Units (in sequential order)	Duration	Assessed Standards	Big Ideas	Essential Questions	Assessments
		Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.			
Unit 17 Capstone	6 lessons	**Anchor Standards:** Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work. Presenting: Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Responding: Anchor Standard 8: Interpret intent and meaning in artistic work.	• Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for 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.	• Where do choreographers get ideas for dances? • 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? • What criteria are used to evaluate dance?	Summative Assessments: • Dance I Capstone Assessment

* In development

Resources

Suggestions for using this document:
- Vocabulary and concepts are identified and defined in Teacher Unit Overview.
- Lesson ideas and sequencing suggestions for each unit can be found in Teacher Unit Overview.
- Refer to the document "Formative Assessment Teacher Resource" in the Dance I Resources and Rubrics folder for more information about suggested formative assessments.
- Videos for assessment tasks and lesson planning are available in Voice Thread. If you do not have access, please contact the Music/Dance Office.

Diagnostic Tasks

Suggestions for diagnosing student learning and knowledge may consist of:

- Identify and define dance elements and movements/vocabulary (aural and visual)
- Demonstrate self-care practices
- Identify and describe dance style
- Demonstrate dance class etiquette
- Execute properly a variety of warm-up exercises
- Demonstrate proper movement technique
- Execute and evaluate warm-up exercises, center work, and cool down
- Utilize B.E.S.T.
- Explore and utilize improvisational skills
- Perform with attention to timing and rhythmic structure
- Demonstrate musicality
- Select and implement efficient rehearsal strategies
- Identify and argue choreographer's intent
- Design and create choreography
- Create the Language of Dance® notation staff

Interdisciplinary Connections:
Identified on Lesson Plan –
→ LAL/ELA
→ Math
→ Science
→ Social Studies
→ World Languages
→ Visual and Performing Arts
→ Comprehensive Health & Physical Education
→ Media Arts
→ Music/Dance

LAL/ELA

Integration of Knowledge and Ideas:
CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words
(Students will compare and contrast several dance performances/visuals in diverse formats)

Writing:
CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
(Students will write in their journals on a weekly basis and will also incorporate text in their dance assignments to enrich and reinforce concepts of the English language)

CCSS.ELA-LITERACY.CCRA.R.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating an understanding of the subject under investigation.
(Students will create written research projects about popular choreographers and dance styles)

Speaking and Listening:
CCSS.ELA-LITERACY.CCRA.SL.1 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.
(Students will participate in conversations and dance critiques expressing each others' ideas)

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
(Students will perform in class and have formal conversations about it using dance vocabulary words)

CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
(Students will present their digital performance on the Smartboard in class to have a rubric critique discussion)

ELA
NJSLSA.R4 Interpret words and phrases as they are used in a text, including determining technique, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
(Examine performances and analyze symbolism)

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

(Students will evaluate performances in diverse formats)

NJSLSA.W6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others
(Students will use technology and the Internet to collaborate and to publish their own work)

MATH
CCSS.MATH.PRACTICE.MP6 Attend to precision
(Students will be more precise with their form and movement)

CCSS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning
(After being exposed to the Principles of Design, students will create dance patterns)

SCIENCE
• K-2-ETS1-2 Develop a simple sketch, drawing, or physical model to illustrate how the shape of an object helps it function as needed to solve a given problem
(Students will create choreography sketches and physically reproduce them)

3-5-ETS1-1 Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost.
(Students will choreograph dances based on specific criteria using a variety of props and spaces.)

Standards in Action: Climate Change

Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs;

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.

TECHNOLOGY
Technology Standard 8.1 Computer Science

Technology Standard 8.2 Design Thinking

8.1.2.CS.1: Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.

8.1.5.DA.1: Collect, organize, and display data in order to highlight relationships or support a claim.

8.2.2.ED.3: Select and use appropriate tools and materials to build a product using the design process.

8.2.2.ITH.3: Identify how technology impacts or improves life.

8.2.2.ITH.4: Identify how various tools reduce work and improve daily tasks

8.2.2.NT.2: Brainstorm how to build a product, improve a designed product, fix a product that has stopped working, or solve a simple problem.

8.2.2.EC.1: Identify and compare technology used in different schools, communities, regions, and parts of the world

8.2.5.ED.2: Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models.

8.2.5.ITH.4: Describe a technology/tool that has made the way people live easier or has led to a new business or career.

8.2.8.ED.2: Identify the steps in the design process that could be used to solve a problem.

8.2.8.ED.5: Explain the need for optimization in a design process

(Students will use technology such as ipads/chromebooks/PCs and dance websites to research and design props and costumes.. When appropriate they will collaborate with each other in small groups to work on performances. Students can use resources such asMydancejournal.pdf and Arts Alive, and other apps on their Ipad to sketch out and brainstorm to create dance choreography. Teachers will use Smartboard and Ipads to introduce and demonstrate a lesson. Websites and apps teachers in the district will use throughout the district include:Gonoodle, JustDance, PBS https://www.pbslearningmedia.org/subjects/the-arts/dance/, and

Youtube)

SOCIAL STUDIES

Social Studies Standard 6.3 Active Citizenship in the 21st Century:All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

• 6.1.5.GeoPP.1: Compare and contrast characteristics of regions in the United States based on culture, economics, and physical characteristics to understand the concept of regionalism.6.1.5.GeoSV.2: Use maps to explain the impact of location and place on the relationships between places in New Jersey, the United States and other countries

(Students will be exposed to several backgrounds, cultures, religions, and groups of people to become well rounded learners Teachers use interactive maps when explaining different countries and cultures. Learning about various cultural dances or dance styles specific for a region or country.)

WORLD LANGUAGES

Individuals who effectively communicate in more than one language, with an appropriate understanding of cultural contexts, are globally literate and possess the attributes reflected in the mission and vision for world languages education that follow:
Mission: The study of another language and culture enables individuals, whether functioning as citizens or workers, to communicate face-to-face and by virtual means in appropriate ways with people from diverse cultures.
Vision: An education in world languages fosters a population that:

- Communicates in more than one language with the levels of language proficiency that are required to function in a variety of occupations and careers in the contemporary workplace.
- Exhibits attitudes, values, and skills that indicate a positive disposition and understanding of cultural differences and that enhance cross-cultural communication.
- Values language learning as a global literacy as well as for its long-term worth in fostering personal, work-related, and/or financial success in our increasingly interconnected world.

7.1.NL.IPRET.1: Identify a few memorized and practiced words contained in oral, viewed, and written chunks of language in culturally authentic materials when supported by visual cues such as pictures and gestures and text support such as bolded words, bulleted lists, and/or captions.

7.1.NL.IPERS.2: With the help of gestures and/or visuals, share with others basic needs on very familiar topics using memorized words and phrases that have been repeatedly practiced.

7.1.NL.IPERS.3: Tell others a few basic preferences and/or feelings using memorized words and phrases, often supported by gestures or visuals.

(Students will be exposed through Dance History to several backgrounds, cultures, and languages to become well rounded learners. Picture charts in the form of digital or hardcopies will be used in the art room for ESL learners)

COMPREHENSIVE HEALTH & PHYSICAL EDUCATION

2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hoping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

2.2.2.MSC.3: Demonstrate manipulative movements (e.g., throwing, catching, dribbling, running, kicking) while moving in personal and general space, time, directions, pathways and ranges.

2.2.2.MSC.4: Differentiate manipulative movements (e.g., throwing, catching, dribbling)

2.1.2.EH.4: Demonstrate strategies for managing one's own emotions, thoughts and behaviors.

2.1.2.EH.5: Explain healthy ways of coping with stressful situations

2.1.5.EH.3: Identify different feelings and emotions that people may experience and how they might express these emotions (e.g., anger, fear, happiness, sadness, hopelessness, anxiety).

2.1.5.EH.4: Identify behaviors that help to deal with difficult situations that can occur at home, in school, and/or in the community and where to go for assistance.

2.2.2.N.1: Explore different types of foods and food groups.

2.2.2.N.2: Explain why some foods are healthier to eat than others.

2.2.2.N.3: Differentiate between healthy and unhealthy eating habits.

2.3.2.PS.1: Demonstrate personal habits and behaviors that contribute to keeping oneself and others healthy and the environment clean and safe.

2.3.2. PS.3: Recognize and demonstrate safety strategies to prevent injuries at home, school, in the community (e.g., traffic safety, bicycle/scooter safety, fire safety, poison safety, accident prevention

(Students will be taught a variety of movements to express the core standards of the Dance Curriculum. Students will be taught how to safely use movement and their bodies to prevent injury, accidents, or fire. Students will use dance to manage, express, and regulate their emotions in a form of dance therapy.

MEDIA ARTS

1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling.

1.2.2.Cr1b: Brainstorm and improvise multiple ideas using a variety of tools, methods and materials.

1.2.2.Cr1c: Explore form ideas for media art production with support.

1.2.2.Cr1d: Connect and apply ideas for media art production.

1.2.2.Cr1e: Choose ideas to create plans for media art production.

1.2.8.Cr1a: Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.

(Students will use different forms of media applications to create an atmosphere for each of their performances They will also design costumes and sets for upcoming routines and performances. Students will use chromebooks and Ipads for recording performances, dance history, background knowledge and research for dance styles.)

MUSIC

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

(Students create routines that demonstrate different musical, historicals, and cultural movements based on a variety of music.)

Integration of 21st Century Skills through NJSLS 9:

New Jersey's Standard 9 is composed of the Career Readiness, Life Literacies, and Key Skills

- Mission- Career readiness, life literacies, and key skills education provides students with the necessary skills to make informed career and financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.

- This standard will be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

- Vision- An education in career readiness, life literacies, and key skills fosters a population that:
  • Continually self-reflects and seeks to improve the essential life and career practices that lead to success;
  • Uses effective communication and collaboration skills and resources to interact with a global society;
  • Possesses financial literacy and responsibility at home and in the broader community;
  • Plans, executes, and alters career goals in response to changing societal and economic conditions; and
  • Seeks to attain skill and content mastery to achieve success in a chosen career path.

9.1 Financial Literacy Themes
- Civic Financial Responsibility
- Financial Institutions
- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile

9.2 Career Awareness, Exploration, Preparation and Training Themes
- Career Awareness and Planning

9.4 Career Readiness, Life Literacies and Key Skills Themes
- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness
- Information and Media Literacy
- Technology Literacy

- Career Readiness, Life Literacy, and Key Skills Practices

NJSLS Standard 9 is integrated across the K-8 curriculum in various subject areas, where appropriate. Lessons could include:
- working collaboratively to solve problems
- comparing and contrasting
- classroom debates and negotiations
- speaking and listening skills
- networking
- customizing resumes and references
- questioning techniques
- communicating clearly and effectively, with reason
- employ valid and reliable research strategies
- accept and integrating criticism and feedback
- utilize critical thinking to make sense of problems and persevere in solving them
- use technology to enhance productivity
- In addition, a yearly career fair will be conducted.

The integration of 21st century skills will be identified on lesson plans.

Career Readiness, Life Literacies, and Key Skills
- Act as a responsible and contributing community members and employee.
- Attend to financial well-being
- Consider the environmental, social and economic impacts of decisions
- Demonstrate creativity and innovation.
- Utilize critical thinking to make sense of problems and persevere in solving them.
- Model integrity, ethical leadership and effective management.
- Plan education and career paths aligned to personal goals.
- Use technology to enhance productivity, increase collaboration and communicate effectively.

- Work productively in teams while using cultural/global competence.

Standards in Action: Climate Change

- The NJSLS-CLKS includes the skills, knowledge and practices necessary for success in an increasingly complex world and changing natural environment. Climate change is included in these standards. Collaborating to solve a problem, approaching a solution with innovation, and determining the validity of a source of information are all essential skills required in the standards and necessary for students to maintain awareness of and successfully address climate change. Climate change can be integrated into the teaching of these standards in a few ways. For example, middle school students could develop a plan for implementing an environmentally focused project in the local community such as protecting a wetland or developing an urban greenway along a stream. The plan would include goals, priorities and necessary resources. In a career and technical education program, as a part of a green building design integrated project, students could explore various sustainable and reclaimed products used for construction. After researching several sources, students would create a collage of information, share with their classmates and take notes on new products and ideas.

New Jersey's Standard 9.1 Financial Literacy

- This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
- Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.
- This standard would be addressed via read alouds, STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, higher order thinking and questioning strategies, and by hosting a career fair each year.
- Resources-My Classroom Economy link
  - Free Experiential learning / Financial Literacy
  - My Classroom Economy Resource

New Jersey's Standard 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.

- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

New Jersey's Technology Standard 9.3 Career and Technical Education

- All students will apply knowledge about and engage in the process of career awareness, exploration, and preparation in order to navigate the globally competitive work environment of the information age.

  Standard 9.3 is broken into the following strands:
    - Strand A: Career Awareness (met by Grade 4)

    - Strand B: Career Exploration (met by Grade 8)

- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

Standard 9.4 Life Literacies and Key Skills.

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.

Personal Financial Literacy:
- New Jersey's Standard 9.1 Personal Financial Literacy
    - This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance.
    - Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

Theme 1: Civic Financial Responsibility

- This idea will be addressed via read alouds, researching various civic duties and responsibilities, delineating classroom jobs, project based learning activities on volunteering and giving back to the community

Theme 2: Financial Institutions

- This standard will be addressed via read alouds, STEAM and problem solving activities, analysis of informational text (primary and secondary)

Theme 3: Financial Psychology

- This standard will be addressed via STEAM and problem solving activities, having a classroom token economy, personal reflections on spending habits and emotional well-being

Theme 4: Planning and Budgeting

- This standard will be addressed via STEAM and problem solving activities, by having a classroom economy, the use of school-wide currency, analysis of informational texts regarding savings accounts

Theme 5: Risk Management

- This standard will be addressed via the use of read alouds regarding insurance, higher order thinking and questioning techniques regarding when insurance is needed

Theme 6: Economic and Government Influences (Grades 5- 8)

- This standard will be addressed via read alouds, research and debates on taxation, research on the history of taxation, defining trade practices throughout American history, determining state and federal financial laws.

Theme 7: Credit Profile (Grades 5th- 8th)

- This standard will be addressed via read alouds, analysis of informational texts, compare and contrasting product prices, classroom discussions on credit score

Career Awareness, Exploration and Preparation

New Jersey's Standard 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.
- This standard would be addressed via researching and presenting information, working collaboratively with partners or small groups, using technology like Google Suite on a regular basis, grounding reading, writing, and speaking in evidence from text, both literary and informational, building knowledge through content rich non-fiction, inferencing, identifying

main idea and theme, sequence of events, cause and effect, vocabulary, problem and solution, point of view, and by evaluating various forms of media and formats.

<u>Theme 1: Career Awareness and Planning</u>

- This standard will be addressed via the use of read alouds regarding occupations, defining individual skills, training, and knowledge required for various occupations and higher education, determining incomes associated with various careers, compare and contrast of public, private and entrepreneurial occupations

Career Readiness, Life Literacies, and Key Skills

Standard 9.4 Life Literacies and Key Skills.

- This standard outline key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.

<u>Theme 1: Creativity and Innovation</u>

- This standard will be addressed via read alouds, project based learning assignments, think-a-louds, classroom collaboration activities, perspective- taking assignments, and problem solving assignments as they relate to career readiness

<u>Theme 2: Critical thinking and problem solving</u>

- This standard will be addressed via read alouds, project based learning assignments, research assignments, compare and contrast activities, multi-solution project based learning assignments, local, national, and global research projects based on current events

<u>Theme 3: Digital Citizenship</u>

- This standard will be addressed via read alouds, project based learning assignments, research assignments, primary and secondary resource analysis, citation assignments, online safety and research assignments, student presentations, collaborative activities, outcome based assignments regarding technology safety

Theme 4: Global and Cultural Awareness

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, cultural awareness activities,

Theme 5: Information and Media Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, Google Scholar assignments, Google Suite activities, analysis of media bias assignments

Theme 6: Technology Literacy

- This standard will be addressed via read alouds, project based learning assignments, research assignments, classroom discussions, use of Google Docs and Microsoft Word assignments, Google Suite Slides and Microsoft Powerpoint assignments, Google Sheets and Microsoft Excel assignments, current events assignments

Career Ready Practices:

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of Study.

Integration and Focus -
- Our career programs are focused on STEAM based practices, meaning all lessons are hands-on and introduce students to high interest, STEM-based careers.
- With our career programs, students learn how the concepts and topics they learn in school are related to the real world. And, all lessons are experiential and use simple supplies, no text book or handout is used.
- The career programs will utilize videos, magazines, presenters, internet search engines, hands on projects, and experiments that focus on topics that link student learning to various career options.

Technology through NJSLS and Career Education
Identified on Lesson Plan –
- Standards
  → New Jersey's Technology Standards 8.1 Educational Technology 8.2 Technology,   → New Jersey's Technology Standards 8.2 Technology, Engineering, Design and Computational Thinking blended to provide college and career readiness skills.

Financial Literacy Themes
- Civic Financial Responsibility
- Financial Institutions
- Financial Psychology
- Planning and Budgeting
- Risk Management
- Economic and Government Influences
- Credit Profile.

Career Awareness, Exploration, Preparation and Training Themes
- Career Awareness and Planning

Career Readiness, Life Literacies and Key Skills Themes
- Creativity and Innovation
- Critical Thinking and Problem Solving
- Digital Citizenship
- Global and Cultural Awareness
- Information and Media Literacy
- Technology Literacy
- Career Readiness, Life Literacy, and Key Skills Practices

- Mission
  → Readiness in this century demands that students actively engage in critical thinking, communication, collaboration, and creativity.

→Technology empowers students with real-world data, tools, experts and global outreach to actively engage in solving meaningful problems in all areas of their lives.

→ The power of technology discretely supports all curricular areas and multiple levels of mastery for all students.

- Vision
→ The design process builds in our students the recognition that success is not merely identifying a problem but working through a process and that failure is not an end but rather a point for reevaluation. Whether applied as a skill in product development, in the learning environment, in daily life, in a local or more global arena, the design process supports students in their paths to becoming responsible, effective citizens in college, careers and life.

→ Computational thinking provides an organizational means of approaching life and its tasks. It develops an understanding of technologies and their operations and provides students with the ability to build and create knowledge and new technologies.

8.1.2.B.1 Illustrate and communicate original ideas and stories using multiple digital tools and resources
(Students will use iPads, Internet, software programs, Pcs, digital cameras and chromebooks to create original digital artwork and this can prepare them for a future career)

8.2.2.B.4 Identify how the ways people live and work has changed because of technology
(Have oral discussion with students how the demand for graphic design is growing more than traditional mediums such as black and white photography, oil painting, charcoal drawings, etc. This can influence their career making choices)

Additional Content-Specific Information/Resources –

- National / International Technology Student Standards
  - 8.1 Educational Technology

    - [International Society for Technology in Education (ISTE) Standards for Student](#)

    - [American Association of School Librarians (AASL) Student Standards for the 21st-Century Learner](#)

    - [Common Sense Student Standards Alignment in the K-12 Digital Citizenship Curriculum](#)

  - 8.2 Technology Education, Engineering, Design and Computational Thinking - Programming

Diversity & Inclusion

Inclusion in Performing Arts Education

The National Core Arts Standards for Performing Art and their accompanying Model Cornerstone Assessment (MCA) allow the structured flexibility for meeting the needs of a diverse student audience. This agile approach to the MCA is necessary for including those experiencing a range of (dis)abilities, from gifted and-talented to moderate and severe disabilities, within the visual art classroom.

Regardless of (dis)ability, most students will be able to achieve the goals set forth in the National Core Arts Standards for Performing Art, as long as art educators are working collaboratively with them, their special educators, their parents, and paraeducators toward implementing inclusion strategies to meet special educational needs. The Guiding Principles included on this [website](#) for arts teachers for teaching and assessing students experiencing disabilities include:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual learners
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance. Explanations for each guideline will be provided

It is important that the inclusive art educator (a) knows and understands the student's individualized education program (IEP) and (b) works alongside the special educator in devising inclusion and assessment strategies toward educating students in the least restrictive environment. The principles for Universal Design in Learning (UDL) are helpful to art teachers in envisioning educational strategies and assessments that include all learners. UDL principles include:

- Representing information in multiple formats and media
- Providing multiple pathways for students' actions and expressions
- Providing multiple ways to engage students' interests and motivation

Art teachers who are respectful of differences and who seek to provide a fully inclusive educational community may choose to view their classrooms as sites of participatory action research. In this way, they continually document, evaluate, and interpret their teaching approaches, and student learning, reflecting upon ways to modify educational practices toward the inclusion of all. Included in the Model Cornerstone Assessments are some inclusion and assessment strategies that are in keeping with principles for UDL.

18A:35-4.36a Curriculum to include instruction on diversity and inclusion.

1.   a. Beginning in the 2021-2022 school year, each school district shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.
      b. The instruction shall:
          (1) highlight and promote diversity, including economic diversity, equity, inclusion, tolerance, and belonging in connection with gender and sexual orientation, race and ethnicity, disabilities, and religious tolerance;
          (2) examine the impact that unconscious bias and economic disparities have at both an individual level and on society as a whole; and

          (3) encourage safe, welcoming, and inclusive environments for all students regardless of race or ethnicity, sexual and gender identities, mental and physical disabilities, and religious beliefs.

      c. The Commissioner of Education shall provide school districts with sample learning activities and resources designed to promote diversity and inclusion.

2. This act shall take effect immediately.

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.

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.

Inclusion of LGBTQ+ and Individuals with Disabilities Inclusive Curriculum
      18A:35-4.35: History of disabled and LGBT persons included in middle and high school curriculum.

1. 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.

18A:35-4.36 Policies, procedures pertaining to inclusive instructional materials.
2. A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of section 1 of this act. When adopting instructional materials for use in the schools of the district, a board of education shall adopt inclusive instructional materials that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, where appropriate.

3. This act shall take effect immediately and shall first apply to the 2020-2021 school year.

- Awareness and Application of NJ Transgender Student Guidance for School Districts-
    - From NJ-S1569:
    Incorporations of "...inclusive instructional materials... that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, where appropriate."

- https://nj.gov/education/students/safety/sandp/transgender/Guidance.pdf :
    1. Definitions
    2. Student-Centered Approach
    3. Safe and Supportive Environment
    4. Confidentiality and Privacy
    5. School records
    6. Activities With respect to gender-segregated classes or athletic activities, including intramural and interscholastic athletics, all students must be allowed to participate in a manner consistent with their gender identity.
    7. Use of Facilities
    8. Resources

Asian American and Pacific Islanders:

History, Culture, and Perspectives: Continuity and Change Change and continuity over time require assessing similarities and differences between historical periods and between the past and present. It also involves understanding how a change in one

area of life relates to a change in other areas, bringing together political, economic, intellectual, social, cultural and other factors. Understanding the interrelation of patterns of change requires evaluating the context within which events unfolded in order not to view events in isolation, and to be able to assess the significance of specific individuals, groups, and developments.

By the end of eight grade, students will learn to be respectful and understanding of the views of others helps one learn about various perspectives, thoughts, and cultures. Students will also recognize the perspectives of people in the present and shape interpretations of the past.

Resources: https://makeusvisible.wixsite.com/newjersey

(Throughout the school year students learn about diversity and acceptance. The dance space is a safe space and inclusive. We celebrate diverse months such as, Black History , International Women, Asian Pacific Islander, and Pride Months by learning about dances, choreographers, choreography, styles, and culturals corresponding to each specific month)

Social and Emotional Learning

Arts Education and Social and Emotional Learning Framework: A Synergistic Pairing

The Arts Education and Social and Emotional Learning (SEL) Framework is designed to illuminate the intersection between arts education and social emotional learning to allow for the intentional application of appropriate teaching and learning strategies, with the overarching goal of enhancing Arts Education.

Arts Educators often address different aspects of the SEL in their everyday practice either through individual or across multiple competencies (self awareness, self-management, social awareness, relationship skills, and responsible decision making). In some cases, these competencies are being addressed in a tacit way, without making explicit connections to the visual and performing arts standards.

This framework is the result of careful consideration of the synergistic connections between the five SEL competencies and the eleven anchor standards in the visual and performing arts. The essential questions and enduring understandings that resulted from a detailed crosswalk provide a clear understanding of these connections. The Framework, including lesson examples, provides Arts Educators a greater understanding of how SEL connects to and influences the artistic process. The Arts Education and Social and Emotional Learning Framework is designed to empower Arts Educators to intentionally embed social-emotional learning.

Go to: http://selarts.org

(Students will have the opportunity to express themselves through art therapy. Once lessons are completed they will have time to doodle or use other varieties of art mediums to calm their bodies and minds. Throughout the year, there will be morning meetings and character traits of the month to touch base on Social and Emotional Learning. Guidance counselors are available to teach mini-lessons on this subject area)

New Jersey Core Curriculum Content Standards - Visual and Performing Arts

The NJSLS-VPA consists of artistic processes, anchor standards, practices, and performance expectations. 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 five artistic processes.

Creating

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

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.

Responding

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

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.

Artistic Processes

The New Jersey Student Learning Standards- Visual and Performing Arts focus on nurturing artistic literacy through student engagement in the four Artistic Processes. The Artistic Processes are the cognitive and physical actions by which arts learning and making are realized:

- Creating: Conceiving and developing new artistic ideas and work
- Performing / Presenting / Producing:

    - Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation
    - Presenting (visual arts): Interpreting and sharing artistic work
    - Producing (media arts): Realizing and presenting artistic ideas and work

- Responding: Understanding and evaluating how the arts convey meaning
- Connecting: Relating artistic ideas and work with personal meaning and external context

Practices

The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes. There are subtle differences in the practices that reflect the nuances of each of the respective arts disciplines.

Dance/Creating#DA:Cr1.1

Process Component: Explore

Anchor Standard: 1. Generate and conceptualize artistic ideas and work.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Grade Pk
DA:Cr1.1.Pk
a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).
b. Find a different way to do several basic locomotor and non-locomotor movements.

Grade K
DA:Cr1.1.K
a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).
b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.

Grade 1
DA:Cr1.1.1
a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source
b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.

Grade 2
DA:Cr1.1.2
a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
b. Combine a variety of movements while manipulating the elements of dance.

Grade 3
DA:Cr1.1.3

a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.
b. Explore a given movement problem. Select and demonstrate a solution.

Grade 4
DA:Cr1.1.4
a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).
b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.

Grade 5
DA:Cr1.1.5
a.Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).
b.Construct and solve multiple movement problems to develop choreographic content.

Grade 6
DA:Cr1.1.6
a.Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).
b.Explore various movement vocabularies to transfer ideas into choreography.

Grade 7
DA:Cr1.1.7
a.Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.
b.Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.

Grade 8
DA:Cr1.1.8

a.Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.

b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.

Dance/Creating#DA:Cr2.1

Process Component: Plan

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Grade Pk
DA:Cr2.1.Pk
a.Improvise dance that starts and stops on cue.
b.Engage in dance experiences moving alone or with a partner.

Grade K
DA:Cr2.1.K
a.Improvise dance that has a beginning, middle, and end.
b.Express an idea, feeling, or image, through improvised movement moving alone or with a partner

Grade 1
DA:Cr2.1.1
a.Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.
b.Choose movements that express an idea or emotion, or follow a musical phrase.

Grade 2

DA:Cr2.1.2

a.Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.

b.Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Grade 3

DA:Cr2.1.3

a.Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).

b.Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

Grade 4

DA:Cr2.1.4

a.Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.

b.Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.

Grade 5

DA:Cr2.1.5

a.Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

b.Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Grade 6

DA:Cr2.1.6

a.Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.

b.Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.

Grade 7

DA:Cr2.1.7

a.Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.

b.Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.

Grade 8

DA:Cr2.1.8

a.Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.

b.Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.

Dance/Creating#DA:Cr3.1

Process Component: Revise

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Grade Pk

DA:Cr3.1.Pk

a.Respond to suggestions for changing movement through guided improvisational experiences.

b.Identify parts of the body and document a body shape or position by drawing a picture

Grade K

DA:Cr3.1.K

a.Apply suggestions for changing movement through guided improvisational experiences.

b.Depict a dance movement by drawing a picture or using a symbol.

Grade 1

DA:Cr3.1.1

a.Explore suggestions to change movement from guided improvisation and/or short remembered sequences.

b.Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).

Grade 2

DA:Cr3.1.2

a.Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).

Grade 3

DA:Cr3.1.3

a.Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.

b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.

Grade 4

DA:Cr3.1.4

a.Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.

b.Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).

Grade 5

DA:Cr3.1.5

a.Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.
b.Record changes in a dance sequence through writing, symbols, or a form of media technology.

Grade 6

DA:Cr3.1.6

a.Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.
b.Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.

Grade 7

DA:Cr3.1.7

a.Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.
b.Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.

Grade 8

DA:Cr3.1.8

a.Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.
b.Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

Dance/Performing#DA:Pr4.1

Process Component: Express

Anchor Standard: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time and energy to communicate artistic expression?

Grade Pk

DA:Pr4.1.Pk

a.Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.

b.Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.

c.Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).

Grade K

DA:Pr4.1.K

a.Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.

b.Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.

c.Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).

Grade 1

DA:Pr4.1.1

a.Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

b.Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.

c.Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).

Grade 2

DA:Pr4.1.2

a.Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.

b.Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.

c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.

Grade 3

DA:Pr4.1.3

a.Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.

b.Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.

c.Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.

Grade 4

DA:Pr4.1.4

a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.

b.Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.

c.Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.

Grade 5

DA:Pr4.1.5

a.Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.

b.Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.

c.Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.

Grade 6

DA:Pr4.1.6

a.Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.

b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.

c.Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.

Grade 7

DA:Pr4.1.7

a.Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.

b.Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.

c.Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly.

Grade 8

DA:Pr4.1.8

a.Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.

b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.

c.Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.

Dance/Performing#DA:Pr5.1

Process Component: Embody

Anchor Standard: Develop and refine artistic technique and work for presentation.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Grade Pk
DA:Pr5.1.Pk
a.Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships.
b.Move in general space and start and stop on cue while maintaining personal space.
c.Identify and move body parts and repeat movements upon request.

Grade K
DA:Pr5.1.K
a.Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.
b.Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.
c.Move body parts in relation to other body parts and repeat and recall movements upon request.

Grade 1
DA:Pr5.1.1
a.Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.
b.Move safely in general space through a range of activities and group formations while maintaining personal space.
c.Modify movements and spatial arrangements upon request

Grade 2
DA:Pr5.1.2

a.Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.
b.Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
c.Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

Grade 3

DA:Pr5.1.3

a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
b.Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.
c.Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.

Grade 4

DA:Pr5.1.4

a.Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.
b.Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.
c.Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.

Grade 5

DA:Pr5.1.5

a.Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).
b.Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.
c.Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

Grade 6

DA:Pr5.1.6

a.Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.

b.Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.

c.Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time

Grade 7

DA:Pr5.1.7

a.Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).

b.Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.

c.Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).

Grade 8

DA:Pr5.1.8

a.Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.

b.Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.

c.Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).

Dance/Performing#DA:Pr6.1

Process Component: Present

Anchor Standard: Convey meaning through the presentation of artistic work.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Grade Pk
DA:Pr6.1.Pk
a.Dance for others in a designated area or space.
b.Use a simple prop as part of a dance.

Grade K
DA:Pr6.1.K
a.Dance for and with others in a designated space.
b.Select a prop to use as part of a dance.

Grade 1
DA:Pr6.1.1
a. Dance for others in a space where audience and performers occupy different areas.
b.Explore the use of simple props to enhance performance.

Grade 2
DA:Pr6.1.2
a. Dance for and with others in a space where audience and performers occupy different areas.
b.Use limited production elements (for example, hand props, simple scenery, or media projections).

Grade 3

DA:Pr6.1.3

a.Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).

b.Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.

Grade 4

DA:Pr6.1.4

a.Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).

b.Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.

Grade 5

DA:Pr6.1.5

a.Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.

b.Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

Grade 6

DA:Pr6.1.6

a.Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.

b.Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.

Grade 7

DA:Pr6.1.7

a.Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Post-performance, accept notes from choreographer and apply corrections to future performances.

b.Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.

Grade 8

DA:Pr6.1.8

a.Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.

b.Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.

Dance/Responding#DA:Re7.1

Process Component: Analyze

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Grade Pk

DA:Re7.1.Pk

a.Identify a movement in a dance by repeating it.

b.Demonstrate an observed or performed dance movement.

Grade K

DA:Re7.1.K

a.Find a movement that repeats in a dance.

b.Demonstrate or describe observed or performed dance movements

Grade 1
DA:Re7.1.1
a.Find a movement that repeats in a dance to make a pattern.
b.Demonstrate and describe observed or performed dance movements from a specific genre or culture

Grade 2
DA:Re7.1.2
a.Find movements in a dance that develop a pattern
b.Demonstrate and describe movements in dances from different genres or cultures.

Grade 3
DA:Re7.1.3
a. Find a movement pattern that creates a movement phrase in a dance work.
b.Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.

Grade 4
DA:Re7.1.4
a. Find patterns of movement in dance works that create a style or theme.
b.Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.

Grade 5
DA:Re7.1.5
a. Find meaning or artistic intent from the patterns of movement in a dance work.
b.Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.

Grade 6

DA:Re7.1.6

a.Describe or demonstrate recurring patterns of movement and their relationships in dance.

b.Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Grade 7

DA:Re7.1.7

a.Compare, contrast, and discuss patterns of movement and their relationships in dance.

b.Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Grade 8

DA:Re7.1.8

a.Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.

b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

Dance/Responding#DA:Re8.1

Process Component: Interpret

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: 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.

Essential Question: How is dance interpreted?

Grade Pk

DA:Re8.1.Pk

a.Observe a movement and share impressions.

Grade K

DA:Re8.1.K

a.Observe movement and describe it using simple dance terminology.

Grade 1

DA:Re8.1.1

a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.

Grade 2

DA:Re8.1.2

a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.

Grade 3

DA:Re8.1.3

a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.

Grade 4

DA:Re8.1.4

a.Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.

Grade 5

DA:Re8.1.5

a.Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

Grade 6

DA:Re8.1.6

a.Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.

Grade 7
DA:Re8.1.7
a.Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology.

Grade 8
DA:Re8.1.8
a.Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.

Dance/Responding#DA:Re9.1
Process Component: Critique

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Grade Pk
DA:Re9.1.Pk
a.Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.

Grade K
DA:Re9.1.K
a.Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.

Grade 1
DA:Re9.1.1

a.Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.

Grade 2
DA:Re9.1.2
a.Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.

Grade 3
DA:Re9.1.3
a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.

Grade 4
DA:Re9.1.4
a.Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.

Grade 5
DA:Re9.1.5
a.Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.

Grade 6
DA:Re9.1.6
a.Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.

Grade 7
DA:Re9.1.7

a.Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology.

Grade 8
DA:Re9.1.8
a.Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Dance/Connecting#DA:Cn10.1

Process Component: Synthesize

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Grade Pk
DA:Cn10.1.Pk
a.Recognize an emotion expressed in dance movement that is watched or performed.
b.Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.

Grade K
DA:Cn10.1.K
a.Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.
b.Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.

Grade 1

DA:Cn10.1.1

a.Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.

b.Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.

Grade 2

DA:Cn10.1.2

a.Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

b.Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.

Grade 3

DA:Cn10.1.3

a.Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.

b.Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.

Grade 4

DA:Cn10.1.4

a.Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.

b.Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.

Grade 5

DA:Cn10.1.5

a.Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

b.Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.

Grade 6

DA:Cn10.1.6

a.Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.

b.Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.

Grade 7

DA:Cn10.1.7

a.Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.

b.Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.

Grade 8

DA:Cn10.1.8

a.Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.

b.Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.

Dance/Connecting#DA:Cn11.1

Process Component: Relate

Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical and community experiences expand dance literacy?

Grade Pk
DA:Cn11.1.Pk
a.Show a dance movement experienced at home or elsewhere.

Grade K
DA:Cn11.1.K
a.Describe or demonstrate the movements in a dance that was watched or performed.

Grade 1
DA:Cn11.1.1
a.Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.

Grade 2
DA:Cn11.1.2
a.Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

Grade 3
DA:Cn11.1.3
a.Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

Grade 4

DA:Cn11.1.4

a.Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

Grade 5

DA:Cn11.1.5

a.Describe how the movement characteristics and qualities 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.

Grade 6

DA:Cn11.1.6

a.Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.

Grade 7

DA:Cn11.1.7

a.Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.

Grade 8

DA:Cn11.1.8

a.Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.

DANCE

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.
Essential Question(s): Where do choreographers get ideas for dances?

	Pre K DA:Cr1.1.PK	Kindergarten DA:Cr1.1.K	1st DA:Cr1.1.1	2nd DA:Cr1.1.2	3rd DA:Cr1.1.3	4th DA:Cr1.1.4	5th DA:Cr1.1.5	6th DA:Cr1.1.6	7th DA:Cr1.1.7	8th DA:Cr1.1.8	HS Proficient DA:Cr1.1.I	HS Accomplished DA:Cr1.1.II	HS Advanced DA:Cr1.1.III	
	a. Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, tactile).	a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.	a. Experiment with a variety of self-identified stimuli for movement.	a. Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).	a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).	a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).	a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression.	a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.	a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.	a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.	CREATING
Explore	b. Find a different way to do several basic locomotor and non-locomotor movements.	b. Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.	b. Combine a variety of movements while manipulating the elements of dance.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Develop a movement problem and manipulate the elements of dance as tools to find a solution.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Explore various movement vocabularies to transfer ideas into choreography.	b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.	b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.	b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.	b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.	b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.	Explore

NATIONAL CORE ARTS STANDARDS

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.
Essential Question(s): What influences choice-making in creating choreography?

	Pre K DA:Cr2.1.PK	Kindergarten DA:Cr2.1.K	1st DA:Cr2.1.1	2nd DA:Cr2.1.2	3rd DA:Cr2.1.3	4th DA:Cr2.1.4	5th DA:Cr2.1.5	6th DA:Cr2.1.6	7th DA:Cr2.1.7	8th DA:Cr2.1.8	HS Proficient DA:Cr2.1.I	HS Accomplished DA:Cr2.1.II	HS Advanced DA:Cr2.1.III	
Plan	a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.	a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.	a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.	a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.	a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.	a. Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.	a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.	**Plan**
	b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.	b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.	b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.	b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.	b. Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	b. Construct an artistic statement that communicates a personal, cultural and artistic perspective.	

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning.
Essential Question(s): How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

	Pre K DA:Cr3.1.PK	Kindergarten DA:Cr3.1.K	1st DA:Cr3.1.1	2nd DA:Cr3.1.2	3rd DA:Cr3.1.3	4th DA:Cr3.1.4	5th DA:Cr3.1.5	6th DA:Cr3.1.6	7th DA:Cr3.1.7	8th DA:Cr3.1.8	HS Proficient DA:Cr3.1.I	HS Accomplished DA:Cr3.1.II	HS Advanced DA:Cr3.1.III
Revise	a. Respond to suggestions for changing movement through guided improvisational experiences.	a. Apply suggestions for changing movement through guided improvisational experiences.	a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.	a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.	a. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.	a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.	a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.	a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using artistic criteria, self-reflection and the feedback of others. Document choices made in the revision process and justify how the refinements support artistic intent.	a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
	b. Identify parts of the body and document a body shape or position by drawing a picture	b. Depict a dance movement by drawing a picture or using a symbol.	b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).	b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.	b. Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).	b. Record changes in a dance sequence through writing, symbols, or a form of media technology.	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Experiment with aspects of a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Compare recognized systems to document a section of a dance using writing, symbols, or media technologies.	b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).	b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).

Dance

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Space, time, and energy are basic elements of dance.
Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?

	Pre K DA:Pr4.1.PK	Kindergarten DA:Pr4.1.K	1st DA:Pr4.1.1	2nd DA:Pr4.1.2	3rd DA:Pr4.1.3	4th DA:Pr4.1.4	5th DA:Pr4.1.5	6th DA:Pr4.1.6	7th DA:Pr4.1.7	8th DA:Pr4.1.8	HS Proficient DA:Pr4.1.I	HS Accomplished DA:Pr4.1.II	HS Advanced DA:Pr4.1.III	
	a. Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.	a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), changes levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.	a. Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.	a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.	a. Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.	a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.	a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.	a. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.	a. Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.	a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate as appropriate to the dance.	
Express	b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.	b. Relate quick, moderate and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.	b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.	b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.	b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.	b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.	b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.	b. Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.	b. Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance "in the moment."	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.	Express

Performing

| c. Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth). | c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy). | c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin). | c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics. | c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent. | c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics. | c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy. | c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases. | c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly. | c. Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements. | c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics. | c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy. | c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience. |

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.
Essential Question(s): What must a dancer do to prepare the mind and body for artistic expression?

Pre K DA:Pr5.1.PK	Kindergarten DA:Pr5.1.K	1st DA:Pr5.1.1	2nd DA:Pr5.1.2	3rd DA:Pr5.1.3	4th DA:Pr5.1.4	5th DA:Pr5.1.5	6th DA:Pr5.1.6	7th DA:Pr5.1.7	8th DA:Pr5.1.8	HS Proficient DA:Pr5.1.I	HS Accomplished DA:Pr5.1.II	HS Advanced DA:Pr5.1.III
a. Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships.	a. Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.	a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).	a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.	a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to retain and execute dance choreography.	a. Dance with sensibility toward other dancers while executing complex spatial, rhythmic and dynamic sequences to meet performance goals.	a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
b. Move in general space and start and stop on cue while maintaining personal space.	b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.	b. Move safely in general space through a range of activities and group formations while maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.	b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.	b. Demonstrate safe body-use practices during physical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance and injury prevention.	b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.	b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.	b. Evaluate personal healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.	b. Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.

Embody

c. Identify and move body parts and repeat movements upon request.	c. Move body parts in relation to other body parts and repeat and recall movements upon request.	c. Modify movements and spatial arrangements upon request.	c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.	c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills	c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.	c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.	c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems in dances by testing options and finding good results. Document self-improvements over time	c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).	c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).	c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual affect). Articulate performance goals and justify reasons for selecting particular practice strategies.	c. Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.	c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.

Anchor Standard 6: Convey meaning through the presentation of artistic work.
Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.
Essential Question(s): How does a dancer heighten artistry in a public performance?

	Pre K DA:Pr6.1.PK	Kindergarten DA:Pr6.1.K	1st DA:Pr6.1.1	2nd DA:Pr6.1.2	3rd DA:Pr6.1.3	4th DA:Pr6.1.4	5th DA:Pr6.1.5	6th DA:Pr6.1.6	7th DA:Pr6.1.7	8th DA:Pr6.1.8	HS Proficient DA:Pr6.1.I	HS Accomplished DA:Pr6.1.II	HS Advanced DA:Pr6.1.III
Present	a. Dance for others in a designated area or space.	a. Dance for and with others in a designated space.	a. Dance for others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.	a. Recommend changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Maintain journal documenting these efforts. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.	a. • Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production	a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.
	b. Use a simple prop as part of a dance.	b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance.	b. Use limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.	b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.	b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.	b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain reasons for choices using production terminology.	b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.	b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.	b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

NATIONALCOREARTSSTANDARDS

Dance

	Pre K DA:Re.7.1.PK	Kindergarten DA:Re.7.1.K	1st DA:Re.7.1.1	2nd DA:Re.7.1.2	3rd DA:Re.7.1.3	4th DA:Re.7.1.4	5th DA:Re.7.1.5	6th DA:Re.7.1.6	7th DA:Re.7.1.7	8th DA:Re.7.1.8	HS Proficient DA:Re.7.1.I	HS Accomplished DA:Re.7.1.II	HS Advanced DA:Re.7.1.III
Analyze	a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.	a. Find a movement pattern that creates a movement phrase in a dance work	a. Find patterns of movement in dance works that create a style or theme.	a. Find meaning or artistic intent from the patterns of movement in a dance work.	a. Describe or demonstrate recurring patterns of movement and their relationships in dance.	a. Compare, contrast, and discuss patterns of movement and their relationships in dance.	a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.	a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
	b. Demonstrate an observed or performed dance movement.	b. Demonstrate or describe observed or performed dance movements	b. Demonstrate and describe observed or performed dance movements from a specific genre or culture	b. Demonstrate and describe movements in dances from different genres or cultures.	b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.	b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.	b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.	b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genre-specific dance terminology	b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology

79

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: 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.

Essential Question(s): How is dance interpreted?

	Pre K DA:Re8.1.PK	Kindergarten DA:Re8.1.K	1st DA:Re8.1.1	2nd DA:Re8.1.2	3rd DA:Re8.1.3	4th DA:Re8.1.4	5th DA:Re8.1.5	6th DA:Re8.1.6	7th DA:Re8.1.7	8th DA:Re8.1.8	HS Proficient DA:Re8.1.I	HS Accomplished DA:Re8.1.II	HS Advanced DA:Re8.1.III
Interpret	a. Observe a movement and share impressions.	a. Observe movement and describe it using simple dance terminology.	a. Select movements from a dance that suggest ideas and explain how the movement captures the idea using simple dance terminology.	a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.	a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance terminology.	a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.	a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.	a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance using genre specific dance terminology.	a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre specific dance terminology.	a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Cite evidence in the dance to support your interpretation using genre specific dance terminology.	a. Select and compare different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent using genre specific dance terminology.	a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre specific dance terminology.	a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question(s): What criteria are used to evaluate dance?

	Pre K DA:Re9.1.PK	Kindergarten DA:Re9.1.K	1st DA:Re9.1.1	2nd DA:Re9.1.2	3rd DA:Re9.1.3	4th DA:Re9.1.4	5th DA:Re9.1.5	6th DA:Re9.1.6	7th DA:Re9.1.7	8th DA:Re9.1.8	HS Proficient DA:Re9.1.I	HS Accomplished DA:Re9.1.II	HS Advanced DA:Re9.1.III
Critique	a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.	a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.	a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.	a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice.	a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.	a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.	a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology.	a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.	a. Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.	a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.

NATIONALCOREARTSSTANDARDS

Dance

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question(s): How does dance deepen our understanding of ourselves, other knowledge, and events around us?

	Pre K DA:Cn10.1.PK	Kindergarten DA:Cn10.1.K	1st DA:Cn10.1.1	2nd DA:Cn10.1.2	3rd DA:Cn10.1.3	4th DA:Cn10.1.4	5th DA:Cn10.1.5	6th DA:Cn10.1.6	7th DA:Cn10.1.7	8th DA:Cn10.1.8	HS Proficient DA:Cn10.1.I	HS Accomplished DA:Cn10.1.II	HS Advanced DA:Cn10.1.III
	a. Recognize an emotion expressed in dance movement that is watched or performed	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.	a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.	a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.	a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.	a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one's personal perspectives.	a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.	a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.	a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.
	b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.	b. Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.	b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.	b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.	b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.	b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.	b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.	b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.	b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.	b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.	b. Collaboratively identify a dance related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare orally and in writing the process used in choreography to that of other creative, academic, or scientific procedures.	b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.	b. Investigate various dance related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.

	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding														
Connecting	Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.														**Connecting**
	Essential Question(s): How does knowing about societal, cultural, historical and community experiences expand dance literacy?														
	Pre K	Kindergarten	1st	2nd	3rd	4th	5th	6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced	
	DA:Cn11.1.PK	DA:Cn11.1.K	DA:Cn11.1.1	DA:Cn11.1.2	DA:Cn11.1.3	DA:Cn11.1.4	DA:Cn11.1.5	DA:Cn11.1.6	DA:Cn11.1.7	DA:Cn11.1.8	DA:Cn11.1.I	DA:Cn11.1.II	DA:Cn11.1.III	
Relate	a. Show a dance movement experienced at home or elsewhere.	a. Describe or demonstrate the movements in a dance that was watched or performed.	a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.	a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.	a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	a. Describe how the movement characteristics and qualities 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.	a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.	a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.	a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.	a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.	a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one's dance literacy.	**Relate**

Glossary:

aesthetic- a set of principles concerned with the nature and appreciation of beauty

alignment-the process of adjusting the skeletal and muscular system to gravity to support effective functionality

alternative performance venue- a performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment)

anatomical principles- the way the human body's skeletal, muscular and vascular systems work separately and in coordination

artistic criteria- aspects of craft and skill used to fulfill artistic intent

artistic expression- The manifestations of artistic intent though dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context.

artistic intent- the purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance.

artistic statement- an artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose

body patterning- neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline])

body-mind principles- concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility)

body-use- the ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns

bound movement- an "effort element" from Laban Movement Analysis in which energy flow is constricted

Capstone Project- a culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research

choreographic devices-manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, cannon, retrograde, call and response)

codified movement- common motion or motions set in a particular style that often have specific names and expectations associated with it

context cues- information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing

contrapuntal- an adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers.

cultural movement practice- physical movements of a dance that are associated with a particular country, community, or people

dance literacy- the total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

dance movement principles-fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift)

dance phrase- a brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

dance structures- the organization of choreography and movement to fulfill the artistic intent of a dance or

dance study- (for example, AB, ABA or theme and variation); often referred to as choreographic form

dance study- a short dance that is comprised of several dance phrases based on an artistic idea

dance techniques- the tools and skills needed to produce a particular style of movement

dance terminology- vocabulary used to describe dance and dance experiences
simple dance terminology (Tier 1/PreK-2): basic pedestrian language (for example,
locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and nonlocomotor words bend, twist, turn, open
and close)

basic dance terminology- (Tier 2/grades 3-5): vocabulary used to describe dance
movement techniques, structures, works, and experiences that are widely shared in the
field of dance (for example, stage terminology, compositional vocabulary, language
defining dance structures and devices, anatomical references, dance techniques such as
alignment or "line")

genre-specific dance terminology- (Tier 3/grades 6 up): words used to describe
movement within specific dance forms ballet, contemporary, culturally-specific dance,
funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula),
auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de
chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern:
contraction, triplets, spiral, pivot turn; and in tap: shuffle-step, cramp roll, riff, wing, time
step dance work a complete dance that has a beginning, middle (development), and end

sound environment- sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word)

space- components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments

spatial design- pre-determined use of directions, levels, pathways, formations, and body shapes stimuli a thing or event that inspires action, feeling, or thought

style- dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)

technical dance skills- the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range) tempi different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo)

Assessment Resources

All About Arts Assessment

	Forms of Assessment * <u>Written Questions</u> (essay, short answer, completion) * <u>Observation</u>, from ArtsWork * <u>Performance Assessment</u> (and portfolios)
	Various Arts Assessment Examples * <u>Guidelines for Arts Assessment</u>: from the Arts Assessment Training Series (CCSSO: the Council of Chief State School Officers) - PowerPoint. * <u>Musical Theater Assessment Scoring Guide</u> (in Word) * <u>Summative Assessment Question</u> (for **theater**; in Word) * <u>Creativity and Invention Rubric</u> (in Word)
	The Standards * <u>National Professional Teaching Standards for Dance Education</u> [PDF] * New Jersey: <u>matrix of standards and strands</u> (a Web page); <u>continuum of strands and cumulative progress indicators</u> (in Word) * National Dance Education Organization (<u>NDEO</u>) standards for <u>Early Childhood</u> [PDF] and <u>K-12 model programs</u> (in PDF).
	Additional Resources * <u>Authentic Assessment in the Arts</u> (rubrics for **dance**, and about assessment for learning; a PDF file; from the Journal of Dance Education). * <u>Classroom Assessment: Minute by Minute</u>, Day by Day, from Ed Leadership (a 7 page PDF file).