

Englewood Public School District
6-8 Dance
Unit 1: Elements of Dance and Kinesthetic Movement

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

Time Frame: Approximately 12 weeks

Enduring Understandings:

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

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

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

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

and response, and narrative.

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

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

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

dance masterworks.

- Analyze the manipulation of elements of dance used for choreographic intent in dance master works (e.g., changes in rhythm, proportion, spatial relationships, dynamics etc.).
 - Create and demonstrate a solo or group dance composition which blends variety in body patterns, range of motion, varied balances, variation in the elements of dance, and application of major muscle groups and proper body mechanics.
 - Manipulate the aspects of time, space and weight to communicate meaning in movement using combinations of effort actions, movement dynamics and qualities to communicate meaning in improvisation and choreographed solo or group works.
 - Verbally differentiate the purposes between utilitarian and non-
- Flocking.
 - Teach a movement phrase that includes strength, flexibility and endurance. Have the students alter the phrase by manipulating the tempo, accents, directions, levels and energy qualities.
 - Analyze how varying the use of force affects the way a movement feels, is perceived, and is interpreted.
 - Teach a complex locomotor and axial sequence. Have the students alter the sequence's breath and metric rhythms, spatial directions, shaping of the body and energy qualities.
 - Connect the locomotor and axial sequence to a story. See what sections of the movement sequence relate to different characters in the story. Discuss the connections.
 - Execute movement sequences in a variety of dance forms with accuracy.

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

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

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

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

[Sample Rubric 1](#)
[Sample Rubric 2](#)

Self-Assessment

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

Teacher Assessment:

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

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

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

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

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

- utilitarian dance works.
- Analyze and assess the form, function, craftsmanship and originality of two opposing dance works in the same dance style (e.g., Bring in da Noise, Bring in da Funk versus 42nd Street).
- Objectively assess observable criteria regarding content, form, technical proficiency and formal structures in various self and peer generated works of dance using rubrics and holistic scoring guides.

- Make spontaneous choices in a dance partnering with sensitivity to the partner.
- Explain the technical demands of a style.
- Learn vocabulary related to descriptive and technical dance terms.
- Create a document to highlight dances studied.

[terms.html](#)

- [Glossary of Terms](#)

- notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.”
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.

Sample Assessments

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

Sample Scoring Guides

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

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

[#3](#)

Alternative Assessments

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

Integration of 21st Century Standards NJSL 9:

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

Accommodations and Modifications:

English Language Learners

- Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

Students with Disabilities

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

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

Students at Risk of School Failure

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

Gifted and Talented

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

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

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

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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

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

Integration of Technology Standards NJSL 8:

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

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP12. Work productively in teams while using cultural global competence.

6-8 Dance

Unit 2: History of the Arts and Culture

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

Time Frame: Approximately 12 weeks

Enduring Understandings:

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

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

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

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

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

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

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

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

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

dance in reality shows).

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

a dance and use expressive language to report experiences.

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

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

- The Evolution of Dance: https://www.ted.com/talks/the_lxd_in_the_internet_a_ge_dance_evolves/up-next#t-408223
- Article: What is Hip Hop? https://www.educationworld.com/a_lesson/what-is-hip-hop.shtml
- PBS Resources: https://nj.pbslearningmedia.org/search/?q=Dance&selected_facets=
- Interpreting Mythology Through Dance: https://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Interpreting_Mythology_Through_Dance
- Video: How to Dance Through Time- The Elegance of Baroque <https://www.youtube.com/watch?v=9wIU4PP1eUI>
- [Glossary of Terms](#)

newspapers, dance resources and performance "notes."

- Create PowerPoint presentations on choreographers who greatly impacted dance.
- Evaluate written reflections on dance principles, including reports and journal responses, using a student-created rubric.
- Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics.
- Additional Assessments may include:
 - Analyzing primary source documents on the history of certain dances and the cultures of origin.
 - Conduct short research projects on the cultural origins of dance to support analysis, reflection, and

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

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

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

Sample Assessments

- [Sample Assessment #1](#)

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

Sample Scoring Guides

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

Alternative Assessments

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

Integration of 21st Century Standards NJSL 9:

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

Accommodations and Modifications:

English Language Learners

- Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

Students with Disabilities

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

Students at Risk of School Failure

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

Gifted and Talented

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

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

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

Interdisciplinary Connections:

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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

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

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

Integration of Technology Standards NJSLS 8:

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

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

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP7. Employ valid and reliable research strategies.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Englewood Public School District
6-8 Dance
Unit 3: Choreography and Performance

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

Time Frame: Approximately 12 weeks

Enduring Understandings:

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

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

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

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

<p>camera, interactive, telematics).</p> <p>1.3.8.A.2 Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.</p> <p>1.3.8.A.3 Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.</p> <p>1.3.8.A.4 Use media arts and technology in the creation and performance of short, original choreographic compositions.</p> <p>1.4.8.A.5 Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p> <p>1.4.8.A.6 Differentiate between “traditional” works of art and those that</p>	<p>choreographic work.</p> <ul style="list-style-type: none"> • Differentiate the elements of style and design of a traditional and non-traditional dance work and apply conventional and non-conventional elements of style to express new ideas in self-generated choreography. • Objectively assess observable criteria regarding content, form, technical proficiency and formal structures in various self and peer generated works of dance using rubrics and holistic scoring guides. 	<ul style="list-style-type: none"> • Take video footage of only classmates’ feet and legs as they are rehearsing a dance; repeat with only the upper body; use to revise performance. • With peers, create a video of students dancing to weave into a performance. • Interpret a dance in terms of content (narrative, themed or abstract) and context (theatrical, ritual or social). • Analyze a dance’s content and social/cultural context. • Produce a performance with peers, taking various roles, and analyze the skills needed for such jobs. 	<p>https://www.magisto.com/</p> <ul style="list-style-type: none"> • Playbook Dance - https://itunes.apple.com/us/app/playbook.dance/id572038933?mt=8 • Hip Hop Dance Moves for Kids - https://www.howcast.com/guides/994-hip-hop-dance-moves-for-kids/ • Contemporary Dancing for Beginners - https://www.youtube.com/watch?v=KstgOWbM6vk • Indian Folk Dance: http://www.youtube.com/watch?v=-knKCPnRpR0 • Latin Folk Dance: http://www.youtube.com/watch?v=qihYdSsLhXo • Russian Folk Dance: http://www.youtube.com/watch?v=niY0GZpQQSI • Glossary of Terms 	<p>about dance from magazines and newspapers, dance resources and performance “notes.”</p> <ul style="list-style-type: none"> • Evaluate informal in-class performances and video evidence of student performances using observation, discussions, drawings, video, and simple student-created rubrics. <p>Sample Rubric 1 Sample Rubric 2</p> <ul style="list-style-type: none"> • Maintain a theatre portfolio over time (paper or digital) with journal reflections, research ideas, notation, videos, photographs, clippings about theatre from magazines and newspapers, theatre resources and performance “notes.” • Evaluate informal in-class performances and video evidence of student performances using observation,
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do not use conventional elements of style to express new ideas.

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

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

Sample Assessments

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

Sample Scoring Guides

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

Alternative Assessments

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

checklist

- Performance task checklist

Integration of 21st Century Standards NJSL 9:

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

Accommodations and Modifications:

English Language Learners

- Students will be supported according to the recommendations for “can do’s” as outlined by WIDA - https://www.wida.us/standards/CAN_DOs/
- Review previously learned dance terminology. Include terms for human emotions. Students will use their bodies to express a series of emotions. Give a secret cue card to each student with an emotion written on it. Use a variety of cues from strong to subtle, e.g., fear or shyness. Instruct students to mime their word and have the class guess the emotion. When expressed, write the name of the emotion on the board. Write a brief scene on the board. Students in pairs will dance to relate the emotions created by the scene.

Students with Disabilities

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

Students at Risk of School Failure

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

Gifted and Talented

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

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

Interdisciplinary Connections:

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

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

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

Integration of Technology Standards NJSLS 8:

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

critiqued by professionals for usability.

Career Ready Practices:

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP12. Work productively in teams while using cultural global competence.