

**READINGTON PUBLIC SCHOOL DISTRICT**

**Sixth - Eighth Grade Dance**

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## I. PURPOSE AND OVERVIEW

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. Experience with and knowledge of the arts are essential components of the P-12 curriculum in the 21st century. As we work to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success.

## II. RATIONALE

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. Students should 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. In grades 6-8, 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.

## III. GOALS

The 2014 visual and performing arts standards align with the 1994 National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts. The NCCAS National Arts Standards have four clusters (Create, Present, Respond & Connect) as their focal points.

## IV. ASSESSMENT

Assessment is an essential element of effective instruction and is an ongoing process. Its primary purpose is to provide precise and meaningful data regarding student achievement of intended learning targets. Evidence of growth can be demonstrated in multiple ways throughout each unit. A variety of assessment formats have been developed, and current academic research is always at the forefront when assessing our students. Assessments include but are not limited to teacher-made tests and quizzes, observations, performance tasks, and rubrics.

## V. SCOPE AND SEQUENCE

	Sixth Grade	7th Grade	8th Grade
Unit 1 1st Marking Period	Creative Process	Creative Process	Creative Process
Unit 2 2nd Marking Period	Performing	Performing	Performing
Unit 3 3rd Marking Period	Aesthetic Responses & Critique Methodologies	Aesthetic Responses & Critique Methodologies	Aesthetic Responses & Critique Methodologies
Unit 4 4th Marking Period	History of the Arts and Culture	History of the Arts and Culture	History of the Arts and Culture

## VI. UNITS OF STUDY

<b>Sixth Grade Unit 1 Creative Process</b>
<b>Desired Results</b>
<p><b>Goals:</b></p> <p><b>1.1.8.A.1</b>  <b>Content Statement:</b> Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.  <b>Cumulative Progress Indicator:</b> Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.</p> <p><b>1.1.8.A.2</b>  <b>Content Statement:</b> Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.  <b>Cumulative Progress Indicator:</b> 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.</p> <p><b>1.1.8.A.4</b>  <b>Content Statement:</b> The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.  <b>Cumulative Progress Indicator:</b> 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.</p> <p><b>Students will know and be able to...</b>  Create and perform short solo movement phrase(s) in AB form with a clear transition between A and B.  Choreograph and perform a short solo movement phrase(s) in ABA form with a clear beginning, middle and end.  Create and perform a duet or trio with structural clarity using a canon form.  Improvise a call and response phrase with a partner that demonstrates a clear movement relationship between the leader and the responder.  Analyze the application of dynamic changes in the use of space within dance master works from various genres.  Identify the choreographic principles of balance and unity (in relation to space) in master works from various genres of dance.  Distinguish the spatial relationships between dancers in dance master works from various genres.  Create and perform a short solo movement phrase demonstrating purposeful use of time.  Create and perform a short solo movement phrase demonstrating purposeful use of space.  Create and perform a short solo movement phrase demonstrating purposeful use of dynamic changes in energy.  Demonstrate understanding of varied spatial relationships that are possible between two or more dancers (e.g., shadowing, mirroring, echoing, contrasting movement, unity movement in balance, unity movement in contra balance etc.) in improvisational and or choreographed phrase work.  Demonstrate understanding of body part isolation as a choreographic tool in stillness and in motion.  Choreograph and perform a movement phrase incorporating varied balances, both on and off center as well as in the vertical, horizontal and transverse axes.</p>
<b>Assessment Evidence</b>
<ul style="list-style-type: none"> <li>● Performance Task: Students will understand and demonstrate body patterning, and reinforce understanding of the kinesphere through an exploration of the eight effort actions (gliding, floating, dabbing, flicking, thrusting, slashing, pressing, and wringing) in high, medium and low levels.</li> </ul>
<b>Resources</b>
<ul style="list-style-type: none"> <li>● Introduction to Modern Dance Techniques by Joshua Legg</li> <li>● Inside Ballet Technique by Valerie Grieg</li> <li>● <a href="https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/6u1.pdf">https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/6u1.pdf</a></li> </ul>

Sixth Grade Unit 2 Performing Desired Results
<p><b>Goals:</b></p> <p><b>1.3.8.A.1 Content Statement:</b> Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.</p> <p><b>Cumulative Progress Indicator:</b> 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.</p> <p><b>1.3.8.A.2 Content Statement:</b> Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.</p> <p><b>Cumulative Progress Indicator:</b> Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.</p>
<p><b>Students will know and be able to...</b></p> <p>Differentiate and perform dance movements that are simultaneous, successive or sequential.</p> <p>Create and perform phrases exemplifying the eight effort actions: gliding, floating, dabbing, flicking, thrusting, slashing, pressing, and wringing in high, middle, and low space.</p> <p>Incorporate the eight effort actions into short original solo and/or group movement choreographic phrases to communicate meaning.</p> <p>Demonstrate the effort factors of bound and free flow for expressive purposes in original and choreographed phrases.</p> <p>Create and perform dance phrases using the Awake effort state (Space and Time) for expressive purpose using a social, historical, and/or political themes or event as inspiration for narrative content.</p> <p>Create and perform choreographic phrases emphasizing the Rhythm effort state (Weight and Time) for expressive purpose using a social, historical, and/or political themes or event as inspiration for narrative content.</p> <p>Create and perform choreographic phrases using the Dream effort state (Flow and Weight) for expressive purpose using a social, historical, and/or political themes or event as inspiration for narrative content.</p>
Assessment Evidence
<ul style="list-style-type: none"> <li>• Student performances</li> </ul>
Resources
<ul style="list-style-type: none"> <li>• Teacher created materials</li> </ul>

Sixth Grade Unit 3 Aesthetic Responses & Critique Methodologies Desired Results
<p><b>Goals:</b></p> <p><b>1.4.8.A.1 Content Statement:</b> Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art</p> <p><b>1.4.8.A.6 Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.</p> <p><b>1.4.8.B.2 Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p>

<p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p>
<p><b>Students will know and be able to...</b></p> <p>Differentiate applications of the elements of dance (space, time, and energy) in self and peer-generated, teacher generated choreography and culturally diverse dance masterworks (e.g., Native American Indian Pow Wow ceremonial dances, Court Dances etc.) and apply these conventions to the performance of stylistically similar dances.</p> <p>Examine the effect of specific cultural, religious, mythical or archetypal references on culturally specific dance forms.</p> <p>Distinguish ways that the effort actions (gliding/floating, flicking/dabbing, thrusting/slashing, and pressing/wringing) are employed in culturally specific dances and use this information to inform emotional responses to cultural/historical dance works.</p> <p>Contrast the major styles of Western Theatrical Dance (e.g., classical ballet, modern, classical jazz, Broadway tap, etc.) with non-traditional styles of dance (e.g., neo-classical and contemporary ballet; post-modern; jazz; rhythm tap; hip hop; world dance etc.) to identify and differentiate their cultural and technical elements.</p> <p>Study the effects of the elements of style in creating and expressing new, non-conventional ideas in teacher, self-generated or peer choreography.</p> <p>Use rubrics and holistic scoring guides aligned to kinesthetic and anatomical principles as the basis for analysis of the formal structure and technical proficiency (e.g., dynamic alignment; balance; initiation of movement; and direction of focus etc.) self, peer and teacher generated dances as well as masterworks by professional dance artists (e.g., Rudolf Nureyev, Margot Fonteyn, Martha Graham, Merce Cunningham, Ann Reinking, Gwen Verdon etc.).</p> <p>Differentiate between formal structures and technical proficiency in self-generated and peer produced performance works.</p>
<p><b>Assessment Evidence</b></p>
<ul style="list-style-type: none"> <li>● <b>Performance Task:</b> Students will watch a dance masterwork, viewed either live or on video chosen by the teacher, and write a dance critique. They will identify movement qualities (percussive, sustained, swinging, vibratory, suspending, collapsing), choreographic intent, and finish with a personal reflection.</li> </ul>
<p><b>Resources</b></p>
<ul style="list-style-type: none"> <li>● <a href="https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/6u4.pdf">https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/6u4.pdf</a></li> </ul>

<p><b>Sixth Grade</b> <b>Unit 4</b> <b>History of the Arts and Culture</b></p>
<p><b>Desired Results</b></p>
<p><b>Goals:</b></p> <p><b>1.2.8.A.3 Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>
<p><b>Students will know and be able to...</b></p> <ul style="list-style-type: none"> <li>● Analyze the rhythmic component of World social dances in a variety of cultures connecting the social beliefs and values to the cultural movement (e.g., Asian/Philippine Folk Dances, Indian Dandiya, Aboriginal Bungkui dance, Native American Indian Pow Wow ceremonial dances, AfroCaribbean-Caribbean Quadrilles, Egyptian Tanoura, Turkish Halay dances, South American Capoeira, West African storytellers, Native American Indian storytellers etc.).</li> <li>● Describe the role of dance in a variety of cultures connecting the influence of the government or ruling power and the spatial patterning of the dance (e.g., Court dances, Japanese dances of the Shirabyoshi, Southeast Asian court dances, etc.).</li> <li>● Learn a short culturally-specific group social, historical, or political dance that effectively demonstrates the use of dynamics and energy influenced by the beliefs and movement characteristics of the culture.</li> </ul>
<p><b>Assessment Evidence</b></p>

<ul style="list-style-type: none"> <li>● Student created materials</li> <li>● Teacher observation</li> </ul>
<b>Resources</b>
<ul style="list-style-type: none"> <li>● Teacher created materials</li> </ul>

<p><b>Seventh Grade Unit 1 Creative Process</b></p>
<b>Desired Results</b>
<p><b>Goals:</b></p> <p><b>1.1.8.A.1 Content Statement:</b> Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.</p> <p><b>Cumulative Progress Indicator:</b> Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.</p> <p><b>1.1.8.A.2 Content Statement:</b> Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.</p> <p><b>Cumulative Progress Indicator:</b> 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.</p> <p><b>1.1.8.A.3 Content Statement:</b> Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.</p> <p><b>Cumulative Progress Indicator:</b> Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).</p> <p><b>1.1.8.A.4 Content Statement:</b> The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.</p> <p><b>Cumulative Progress Indicator:</b> 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.</p> <p><b>Students will know and be able to...</b></p> <ul style="list-style-type: none"> <li>● Translate an image from a written work through movement creating short movement phrase(s).</li> <li>● Create and demonstrate a short solo movement study in Narrative form with a clear beginning, middle and end, and a clear relationship between the written work and the movement.</li> <li>● Create and demonstrate a short group movement study in Contrast and Transition form establishing an effective connection between the contrasting phrases through intentional transitions.</li> <li>● Analyze the dynamic changes in time, rhythm, proportion, and spatial relationships in dance master works.</li> <li>● Create and perform a dance composition that uses a social theme as its inspiration or that stems from a social theme used in a master dance work.</li> <li>● Improvise with unilateral movements, including upper/lower body coordination.</li> <li>● Manipulate contra-lateral movements using improvisation to increase personal movement vocabulary and range of motion.</li> <li>● Create and demonstrate dexterity to reorder or revise choreography using unilateral movements and contralateral movements in a solo or group movement phrase.</li> </ul>
<b>Assessment Evidence</b>
<ul style="list-style-type: none"> <li>● Performance Tasks: Students will learn a series of technique exercises with emphasis on flexibility, coordination, and anatomically sound body mechanics. The technique exercises should include the following skills: Foot Progression Demi-Plies Grand Plies Battements Tendus Rond de jambes</li> </ul>

<p>Grands Battements Turns (choose one: chaineé turn, pirouette, pivot turn, cross turn) Exercises may be performed in any dance style at the discretion of the teacher, but the use of ballet, jazz, or modern dance is strongly recommended.</p> <ul style="list-style-type: none"> <li>● Performance Task: Students will understand and demonstrate tempo, rhythm, meter, accents, and phrasing in a movement combination. Students will also convey a meaning, emotion, or mood through movement.</li> </ul>
<b>Resources</b>
<ul style="list-style-type: none"> <li>● <a href="https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u1.pdf">https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u1.pdf</a></li> </ul>

<p><b>Seventh Grade Unit 2 Performing</b></p>
<b>Desired Results</b>
<p><b>Goals:</b></p> <p><b>1.3.8.A.1 Content Statement:</b> Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships. <b>Cumulative Progress Indicator:</b> 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.</p> <p><b>1.3.8.A.2 Content Statement:</b> Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras. <b>Cumulative Progress Indicator:</b> Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.</p> <p><b>1.3.8.A.3 Content Statement:</b> Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity. <b>Cumulative Progress Indicator:</b> Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.</p> <p><b>Students will know and be able to...</b></p> <ul style="list-style-type: none"> <li>● Dance with physical and expressive commitment while demonstrating variety in dynamics for expression through alternations of (lyrical or bravura) movement affinities in planned choreographic phrases.</li> <li>● Choreograph and perform a trio, quartet, or quintet where the narrative is derived from a social event or is driven by an interdisciplinary theme (e.g., conflict, conflict with self and others, survival and courage etc.) that shows intentional use of two of the three following effort states (i.e., Remote, Mobile, and Stabile) used as a mechanism to communicate thematic intent.</li> <li>● Demonstrate control and balance in on and off-centered locomotor and non-locomotor movement across a spectrum of dance genres and styles through application of the principles of rotation and joint alignment.</li> <li>● Demonstrate range of motion through body level exploration of basic body actions (i.e., gesture, gesture-posture, and gesture-posture-merger); movement sourcing (i.e., central, transverse, and peripheral initiation); and movement sequencing - both simultaneous and successive.</li> <li>● Demonstrate rhythmic acuity when translating auditory cues to kinesthetic movement patterns and create and perform choreographic phrases that show the intentional use of anatomical principles and rhythmic acuity to communicate an artistic vision or theme.</li> <li>● Demonstrate intentional use of varying levels of velocity (i.e., acceleration and deceleration) in movement phrases to communicate meaning in the creations and performance of original choreography.</li> <li>● Demonstrate strength and flexibility in jumps, deep bends, turns and extensions in varied genres and styles of dance.</li> </ul>
<b>Assessment Evidence</b>
<ul style="list-style-type: none"> <li>● Task 1: Students will create, rehearse and perform a short small group (approximately 30 seconds in length) narrative dance work with a clear beginning, middle and end. Students will select a written source material (e.g., a short story, news event, poem, etc.), that will serve as a creative stimulus for their dance piece. The students must choose to</li> </ul>

apply either of the choreographic forms ABA or Call and Response to their piece. The narrative content of the dance must show a clear relationship to the source material.

- Task 2: After viewing a dance master work that expresses a position about a social theme, students will create, rehearse and perform a group dance composition (approximately 1 minute in length), that expresses a position about a social theme (e.g., harassment, bullying, cyber bullying, etc.). The students should include varied balances as well as variation in the elements of dance (space, time, and energy).

#### Resources

- <https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u3.pdf>

### Seventh Grade Unit 3 Aesthetic Responses & Critique Methodologies

#### Desired Results

##### Goals:

**1.4.8.A.1 Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

**Cumulative Progress Indicator:** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

**1.4.8.A.2 Content Statement:** Art may be used for utilitarian and non-utilitarian purposes.

**Cumulative Progress Indicator:** Identify works of dance, music, theatre, and visual art that are used for utilitarian and nonutilitarian purposes.

**1.4.8.A.3 Content Statement:** Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.

**Cumulative Progress Indicator:** Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

**1.4.8.A.5 Content Statement:** Symbolism and metaphor are characteristics of art and art-making.

**Cumulative Progress Indicator:** Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.

**1.4.8.A.6 Content Statement:** Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.

**Cumulative Progress Indicator:** Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.

**1.4.8.A.7 Content Statement:** Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.

**Cumulative Progress Indicator:** Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.

**1.4.8.B.2 Content Statement:** Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

**Cumulative Progress Indicator:** Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

**1.4.8.B.3 Content Statement:** Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

**Cumulative Progress Indicator:** Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

##### *Students will know and be able to...*

- Identify the use of the movement affinities and qualities (i.e., lyrical; bravura, technical) to generate responses to culturally and historically significant dance masterworks, self-generated or peer works of dance.
- Define dance in terms of utilitarian and non-utilitarian purposes (e.g., Paul Taylor’s Esplanade versus Tensile Involvement by Alwin Nicholais).
- Identify the attributes and analyze the artistic style and technique of dance from various cultural traditions (e.g., West African dance; Flamenco; Irish Step Dance; Capoeira etc.) and learn/perform short dances from those traditions.



- Interpret the symbolism and metaphor in various dance masterworks (e.g., Alvin Ailey’s Revelations, Lamentation by Martha Graham or Mark Morris’s Dogtown) and employ self-generated symbolism in original choreography.
- Differentiate between “traditional” dance masterworks (e.g., Martha Graham’s Appalachian Spring, Jose Limon’s The Moor’s Pavane, Michael Flatley’s Lord of the Dance etc.) and nontraditional dance masterworks (Paul Talyors’ score 4’33”, consisting of four minutes and thirty three seconds of silence and stillness; Meredith Monk’s Turtle Dreams, works by Yvonne Rainer etc.).
- Compare and contrast the form, function, craftsmanship and originality of two opposing dance works (e.g., George Balanchine’s “Swan Lake” versus “Serenade”).
- Use rubrics and holistic scoring guides aligned to kinesthetic and anatomical principles to analyze the formal and informal structures and technical proficiency in dance works from diverse cultures (Irish and African) and historical eras (the Great Depression, the French Revolution).
- Name and demonstrate a range of social dances from diverse cultural and historical eras.

#### Assessment Evidence

- Performance Task: Students will be given five categories (Shoe Design, Costume Design, Media Design, Stage Design, Lighting Design) and choose one example of change and invention over time from each category to research. Once they have chosen the example of the change or invention, they will find the year, place, and who invented it. Next, the students will research what motivated the change or invention, what it improved or replaced, and the impact it has had on the dance world. They will create a timeline including the research of the one example from each of the five categories.

#### Resources

- <https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u4.pdf>

### Seventh Grade Unit 4 History of the Arts and Culture

#### Desired Results

##### Goals:

**1.2.8.A.1 Content Statement:** Technological changes have and will continue to substantially influence the development and nature of the arts.

**Cumulative Progress Indicator:** Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.

**1.2.8.A.2 Content Statement:** Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.

**Cumulative Progress Indicator:** 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 Content Statement:** The arts reflect cultural mores and personal aesthetics throughout the ages.

**Cumulative Progress Indicator:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

##### *Students will know and be able to...*

- Analyze the impact of the advancing technology of stage production and its influence on historical dance innovations (e.g., stage design; lighting design; costuming; fly system; shoes).
- Observe the impact of time in dances created utilizing technology (e.g., virtual dances, dances in unconventional performance spaces, etc.).
- Examine how alternative performance locations in technology spatially influence the dance.
- Compare and contrast the use of energy in dance performances that integrate technology (e.g., Fantasia, Happy Feet, etc.).
- Differentiate past and contemporary dance styles and their social impact on the lives and values of the people (e.g., Swing Dance versus Hip Hop culture; Irish and African dance versus Tap Dance; Court Dance versus Ballroom Dance; Movement Choir versus Flash Mobs).

<ul style="list-style-type: none"> <li>Examine the connections between socio-political history and dance history (e.g., Romantic: Giselle verses French Revolution, beginnings of modern dance verses the Great Depression, etc.).</li> <li>Research and perform a solo or small group dance from world or concert dance history which relates to socio-political culture and history.</li> </ul>
<b>Assessment Evidence</b>
<ul style="list-style-type: none"> <li>Student performances</li> <li>Teacher observation</li> </ul>
<b>Resources</b>
<ul style="list-style-type: none"> <li>Teacher created materials</li> </ul>

<b>Eighth Grade Unit 1 Creative Process</b>
<b>Desired Results</b>
<p><b>Goals:</b></p> <p><b>1.1.8.A.1 Content Statement:</b> Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.</p> <p><b>Cumulative Progress Indicator:</b> Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.</p> <p><b>1.1.8.A.2 Content Statement:</b> Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.</p> <p><b>Cumulative Progress Indicator:</b> 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.</p> <p><b>1.1.8.A.3 Content Statement:</b> Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.</p> <p><b>Cumulative Progress Indicator:</b> Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).</p> <p><b>1.1.8.A.4 Content Statement:</b> The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.</p> <p><b>Cumulative Progress Indicator:</b> 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.</p> <p><b>Students will know and be able to...</b></p> <ul style="list-style-type: none"> <li>Recognize the choreographic structures of contrast and transition, and the process of reordering or of chance in dance masterworks.</li> <li>Identify the use of the choreographic structure process of reordering and chance in dance masterworks.</li> <li>Reorder or revise movement phrases based on chance, with chosen devices used as transitions.</li> <li>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.).</li> <li>Create and perform a short solo movement phrase demonstrating the choreographic principle of emphasis with intentional use of dancer-to-self spatial relationship.</li> <li>Identify the use of arts media in dance master works.</li> <li>Create a dance composition that integrates the use of arts media to support the theme or communicates the emotional or thematic content.</li> <li>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.</li> </ul>
<b>Assessment Evidence</b>

- Performance Task: Students will learn a series of technique exercises with emphasis on flexibility, coordination, and anatomically sound body mechanics. The technique exercises should include the following skills:  
Foot Progression  
Demi-Plies  
Grand Plies  
Battements Tendus  
Rond de jambes  
Grands Battements  
Turns (choose one: chaineé turn, pirouette, pivot turn, cross turn)  
Exercises may be performed in any dance style at the discretion of the teacher, but the use of ballet, jazz, or modern dance is strongly recommended.
- Performance Task: Students will understand and demonstrate tempo, rhythm, meter, accents, and phrasing in a movement combination. Students will also convey a meaning, emotion, or mood through movement.

#### Resources

- <https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u1.pdf>

### Eighth Grade Unit 2 Performing

#### Desired Results

##### Goals:

**1.3.8.A.1 Content Statement:** Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.

**Cumulative Progress Indicator:** 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.2 Content Statement:** Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.

**Cumulative Progress Indicator:** Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.

**1.3.8.A.3 Content Statement:** Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.

**Cumulative Progress Indicator:** Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.

**1.3.8.A.4 Content Statement:** Technology and media arts are often catalysts for creating original choreographic compositions.

**Cumulative Progress Indicator:** Use media arts and technology in the creation and performance of short, original choreographic compositions

##### *Students will know and be able to...*

- Choreograph a short solo that incorporates combinations of effort actions, variations in movement qualities/affinities (lyricism and bravura), and changes in dynamics to communicate meaning.
- Execute movement sequences in a variety of dance forms with accuracy regarding the choreographic aspects of time, space, and energy.
- Execute combinations of steps in multiple dance genres or styles with transitions/variations in dynamics and spatial orientations (e.g., dynamic of Effort Factor of Flow: bound flow vs free flow of high or diminished intensity; dynamics of Weight Effort Factor: light verses strong movement of heightened of diminished intensity; dynamics of Time Effort Factor: sudden verses sustained movement of high or diminished intensity).
- Vary movement phrases by changing rhythm, tempo, dynamics and use of space in improvised and choreographed dances.
- Demonstrate proficiency dancing syncopated rhythms: dotted rhythms, polyrhythms, and odd meters (e.g., 5/4 time).

- Created and perform a small group dance using effort states as a choreographic devise (i.e., Awake, Rhythm, Dream, Remote, Mobile, and Stabile) to communicate narrative or thematic content derived from a social-political event and/or cross-cutting theme (e.g., bullying, homelessness, racism and prejudice etc.).
- Demonstrate artistic application of complex coordination in movement phrases(i.e., contralateral and unilateral movement, and head to tail connection) while maintaining mechanical efficiency and appropriate strength and force demanded of anatomically supported, kinesthetically sound locomotor and non-locomotor sequences.
- Apply the kinesthetic principle of torque to cause a change in the motion of the body in an original choreographic phrase.
- Create and perform a dance that demonstrates incorporates changes in rhythm and dynamics to convey a meaning, or communicate and emotion or mood.
- Employ various kinds of partnering techniques that demonstrate artistic application of anatomical and kinesthetic principles and rhythmic acuity (including making spontaneous choices in dance partnering with sensitivity to the partner).
- Create and perform a dance composition that utilizes technology and/or media arts as a catalyst for invention and thematic content.

#### Assessment Evidence

- Task 1: Students will create, rehearse and perform a short, small group (approximately 30 seconds in length) narrative dance work with a clear beginning, middle and end. Students will select a written source material (e.g., a short story, news event, poem, etc.), that will serve as a creative stimulus for their dance piece. The students must choose to apply either of the choreographic forms ABA or Call and Response to their piece. The narrative content of the dance must show a clear relationship to the source material.
- Task 2: After viewing a dance master work that expresses a position about a social theme, students will create, rehearse and perform a group dance composition (approximately 1 minute in length), that expresses a position about a social theme (e.g., harassment, bullying, cyber bullying, etc.). The students should include varied balances as well as variation in the elements of dance (space, time, and energy).

#### Resources

- <https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u3.pdf>

### Eighth Grade Unit 3 Aesthetic Responses & Critique Methodologies

#### Desired Results

##### Goals:

**1.4.8.A.1 Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

**Cumulative Progress Indicator:** Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.

**1.4.8.A.2 Content Statement:** Art may be used for utilitarian and non-utilitarian purposes.

**Cumulative Progress Indicator:** Identify works of dance, music, theatre, and visual art that are used for utilitarian and nonutilitarian purposes.

**1.4.8.A.3 Content Statement:** Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.

**Cumulative Progress Indicator:** 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 Content Statement:** Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.

**Cumulative Progress Indicator:** Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.

**1.4.8.A.5 Content Statement:** Symbolism and metaphor are characteristics of art and art-making.

<p><b>Cumulative Progress Indicator:</b> Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p> <p><b>1.4.8.A.6 Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.</p> <p><b>1.4.8.A.7 Content Statement:</b> Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p> <p><b>1.4.8.B.1 Content Statement:</b> Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form.</p> <p><b>Cumulative Progress Indicator:</b> Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.</p> <p><b>1.4.8.B.2 Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p> <p><b>1.4.8.B.3 Content Statement:</b> Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.</p>
<p><b>Students will know and be able to...</b></p> <ul style="list-style-type: none"> <li>● Site contextual clues of the artistic intent that generate observational and emotional responses to cultural or historical works of dance.</li> <li>● Observe and evaluate emotional and contextual responses to culturally diverse dance works generated by peers.</li> <li>● Verbally differentiate the purposes between utilitarian and non-utilitarian dance works.</li> <li>● Identify and analyze artistic genres, trends and movements in various works of dance from historical eras (e.g., Baroque; Romantic; Post-Modernism; Classical Jazz).</li> <li>● Describe abstract works of dance derived from specific genres (neo-classical), shifts in societal norms, beliefs, and values (French Revolution or Civil Rights Movement 1960’s) and create a short dance based on an abstract concept.</li> <li>● Interpret the characteristics of imagery and representation in various dance works and apply symbolism to a short original choreographic work.</li> <li>● 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.</li> <li>● 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).</li> <li>● 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.</li> <li>● Compare and contrast archetypal dance subject matter in dance works from a variety of cultures (e.g., Flamenco, Hip-Hop, African/ Afro-Caribbean, Middle Eastern, Latin Salsa, Japanese Butoh, Chinese Opera, Indian Classical Dance etc.) and historical eras / traditions (e.g., Romantic, Post Modern, French Revolution, Great Depression etc.) in written critical essays.</li> <li>● Describe the styles and approaches of contemporary choreographers in relation to personal dance studies.</li> </ul>
<b>Assessment Evidence</b>
<ul style="list-style-type: none"> <li>● Performance Task: Students will be given five categories (Shoe Design, Costume Design, Media Design, Stage Design, Lighting Design) and choose one example of change and invention over time from each category to research. Once they have chosen the example of the change or invention, they will find the year, place, and who invented it. Next, the students will research what motivated the change or invention, what it improved or replaced, and the impact it has had on the dance world. They will create a timeline including the research of the one example from each of the five categories.</li> </ul>
<b>Resources</b>
<ul style="list-style-type: none"> <li>● <a href="https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u4.pdf">https://www.state.nj.us/education/modelcurriculum/assessment/pw/vpa/d/78u4.pdf</a></li> </ul>

<b>Eighth Grade Unit 4 History of the Arts and Culture</b>	
<b>Desired Results</b>	
<b>Goals:</b>	
<b>1.2.8.A.1 Content Statement:</b> Technological changes have and will continue to substantially influence the development and nature of the arts.	
<b>Cumulative Progress Indicator:</b> Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	
<b>1.2.8.A.2 Content Statement:</b> Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	
<b>Cumulative Progress Indicator:</b> 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.	
<b>1.2.8.A.3 Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.	
<b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	
<b>Students will know and be able to...</b>	
<ul style="list-style-type: none"> <li>● Analyze the impact of the advent of video technology and its influence on dance innovations (e.g., dance in movies; dance in music videos; dance on TV; dance in reality shows).</li> <li>● 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).</li> <li>● Differentiate the use of time and rhythmic structures in culturally specific genres of dance (e.g., African Ashanti, Trepak and Kalinka Dance, Flamenco, Morris Dancing etc.).</li> <li>● 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.</li> <li>● 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.).</li> <li>● 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.</li> </ul>	
<b>Assessment Evidence</b>	
<ul style="list-style-type: none"> <li>● Student performances</li> <li>● Teacher observation</li> </ul>	
<b>Resources</b>	
<ul style="list-style-type: none"> <li>● Teacher created materials</li> </ul>	

### Bibliography

Visual Performing Arts (K-12) Model Curriculum, NJ Department of Education