

Unit 1: The Creative Process, Performance, and Aesthetic Responses

Anchor Standard 1: Generating and conceptualizing ideas.

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?

Practice: Explore

Performance Expectations:

- 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
- 1.1.2.Cr1b: Combine movements using the elements of dance to solve a movement problem.

Anchor Standard 2: Organizing and developing ideas.

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?

Practice: Plan

Performance Expectations:

- 1.1.2.Cr2a: Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
- 1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

Anchor Standard 3: Refining and completing products.

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?

Practice: Revise

Performance Expectations:

- 1.1.2.Cr3a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
- 1.1.2.Cr3b: Document a dance-making experience through drawing, painting, writing, symbols, mapping, collaging, photo sequencing, photo captioning, video captioning, etc.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

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?

Practice: Express

Performance Expectations:

- 1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.
- 1.1.2.Pr4b: Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.
- 1.1.2.Pr4c: Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.

Essential Question: How is the body used as an instrument for technical and artistic expression?

Practices: Embody, Execute

Performance Expectations:

- 1.1.2.Pr5a: Identify personal and general space to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health, overall functioning) essential for the dancer.
- 1.1.2.Pr5b: Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.
- 1.1.2.Pr5c: Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.
- 1.1.2.Pr5d: Explore a variety of body positions requiring a range of strength, flexibility and core support.
- 1.1.2.Pr5e: Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non-locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).

Anchor Standard 6: Conveying meaning through art.

Enduring Understandings: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Questions: What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?

Practice: Present

Performance Expectations:

- 1.1.2.Pr6a: Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill.
- 1.1.2.Pr6b: Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.
- 1.1.2.Pr6c: Dance for and with others in a designated space identifying a distinct area for audience and performers.

BOE approved April 2019

- 1.1.2.Pr6d: Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.

Anchor Standard 7: Perceiving and analyzing products.

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

Essential Question: How is a dance understood?

Practice: Analyze

Performance Expectations:

- 1.1.2.Re7a: Demonstrate movements in a dance that develop patterns.
- 1.1.2.Re7b: Observe and describe performed dance movements from a specific genre or culture.

Anchor Standard 8: Interpreting intent and meaning.

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? Practice: Interpret

Performance Expectations:

1.1.2.Re8a: Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.

Anchor Standard 9: Applying criteria to evaluate products.

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

Essential Question: What criteria are used to evaluate dance?

Practice: Critique

Performance Expectations:

1.1.2.Re9a: Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology. Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

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?

Practice: Synthesize

Performance Expectations:

- 1.1.2.Cn10a: Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed.
- 1.1.2.Cn10b: Using an inquiry-based set of questions examine global issues, including climate change as a topic for dance.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts. Essential Questions: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Practice: Relate

Performance Expectations:

1.1.2.Cn11a: Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

BOE approved April 2019

Overview: Combining dance with other curriculum areas is an instructional approach that supports kinesthetic learners to understand and deepen their learning through experiential opportunities. Through dance, learners can experience music and art from different cultures, periods, and techniques. Dance can be used as a tool to teach curriculum, while at the same time stimulating creativity. In addition, dance can promote critical thinking, teach learners to make independent decisions, and build confidence in themselves as well as a positive self-image.

Time Frame: Approximately 20 Weeks

Other Relevant Enduring Understandings: Engaging in safe, efficient and effective movement will develop and maintain a healthy, active lifestyle.

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

- How can the elements of dance be used to express content, emotions, and personal expression?
- How can improvisation of movement communicate content, emotions, and personal expression?
- How is dance different from other forms of movement?
- How can criticism of aesthetic expression improve an individual's ability to communicate through the arts?
- How are body movements isolated or aligned to create different patterns of dance?

Topics and Objectives	Activities	Resources	Assessments
-----------------------	------------	-----------	-------------

Students will be able to:

- Explore the joy of moving.
- Listen to signals and respond to movement directions.
- Listen to a story and dance the words and move to the rhythm of the words.
- Engage in a collaborative discussion about improvised dances.
- Explore stopping and going, tempos of fast and

Kindergarten Activities

- Warm-up [Brain Dance*](#)
- Listen to signals and respond to movement directions. Explore locomotor steps (walk, run, gallop, and jump). [Walking Hop Hop Hop Song](#)
- Perform basic axial movements of turn, stretch, reach, bend, and twist. [Cosmic Kids Moana Yoga](#)

- [Kindergarten Dance Activities](#)
- [Alphabet movement cards](#)
- Creative Dance Integration Lesson Plans https://education.byu.edu/s/ites/default/files/ARTS/do_cuments/educational_movement.pdf
- [Glossary of Terms](#)
- Core Instructional/ supplemental materials:

- A final benchmark assessment will be given that can be used to measure success with this unit.
- Formative and Summative Assessments will be used for each activity outlined for each lesson.

- Improvise duration, tempos, rhythms of words, rhythms using various stimuli, and objects.
- Research and identify tempos of animals, people and machines.
- Move to the rhythm of words (syllables) and investigate rhythm of word phrases.
- Explore opposites in shapes, levels, sizes, and moving in and through space.
- Demonstrate how music can change the way they move.
- Develop original choreography and improvisation of movement sequences using basic understanding of the elements of dance.
- Music can be used as a choice and personal and group spatial relationships should be explored.
- Demonstrate a variety

of movements generated through improvisational skills and techniques. This will include the elements of dance time, space, and

- With a partner, improvise a dance using basic locomotor steps and axial movements.
- Move to slow and fast tempos. [Slow and Fast Song](#)
- Practice moving and stopping responding to a variety of stimuli (e.g. voice, music, sound, others). Improvise moving and stopping varying the duration.
- Practice fast and slow tempos inspired by research of animals, people, and machines. Next improvise a dance based on tempo. [Animal Freeze Dance](#) [Animal Move and Groove Task Cards](#) ([Teachers pay Teachers](#))
- Select a song, text, or poem that includes rhythm of words and have students create a dance based on the words.
- Create a short dance using two opposite

energy qualities,
emotions, and senses

Teaching Dance
<https://www.thepecentral.org/dance2/>

- Locomotor Skills with Locomotion Dance
http://www.pecentral.org/lessonideas/ViewLesson.aspx?ID=132910#.WsaJp2aZ_OgQ
- Shake it Senora
http://www.pecentral.org/lessonideas/ViewLesson.aspx?ID=12807#.WsaJ0maZ_OgQ
- The Funky Chipmunk Dance
http://www.pecentral.org/lessonideas/ViewLesson.aspx?ID=12641#.WsaJ_GaZ_OgQ
- The Snowflake Dance
<http://www.pecentral.org/lessonideas/ViewLesson.aspx>

[p?ID=12004#.WsaKN2aZ_OgQ](http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf)

- Blueprint Dance: Teaching Dance to Diverse Learners (PreK-12)
<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>

- Homework, classwork and exit materials will all be used as data to assess student learning.
- Self-assessment: Give students the opportunity to consider the quality of their own learning and performance, individually and in collaboration with others, with respect to curricular objectives, content benchmarks, and/or specified criteria. Self-assessment is only used formatively and gives students the responsibility of identifying competencies and challenges in their own work, and to devise appropriate strategies for improvement. Examples include setting personal goals and checking

one's progress

- energy.
- Will be able to identify and judge the differences between pedestrian movements and formal training in dance.
 - Demonstrate and understand that dynamic alignment of the body is associated with coordination and isolation of different body parts. This will include locomotor and non-locomotor movements.
 - Express constructive criticism to communicate useful evaluation of both personal work and the work of others.
- (ex: happy/sad). Use an appropriate selection of music.
- Connect a simple sequence using opposites incorporating shape and axial or locomotor movement. [Body Boogie Dance](#)
 - Teaching pantomime (drinking milk) <https://www.youtube.com/watch?v=UU5Z8Norssw>
 - Students will share a story demonstrating an emotion or feeling through dance.
 - Students will record a performance (using an iPad, Video Recorder, etc...) and use peer-critique strategies to assess.
- 1st and 2nd Grade Activities**
- Use locomotor steps and axial movements with prepositions (near, far, over, under, through etc.).
 - Planned Dance Sequence
Video: [Go Noodle - Sherlock Gnomes Move and Groove](#)
- toward them and comparing one's work to the criteria on a rubric or checklist.
- Written or Drawn Work (using technology when appropriate)
 - Sharing feelings, dreams, and wishes about dance and dancing
 - Planning and documenting choreographic process (sketching or collecting ideas for a dance)
 - Personal responses to performances
 - Peer Critique/ Assessment: When students engage in peer assessment or critique, they can use rubrics, checklists, and protocols (using technology) to focus their feedback on the criteria for the task, and should

- Improvised Dance Sequences: [Freeze Dance Freeze](#) [Colors](#) [Listen and Move](#) [Freeze Dance](#)
- Select a song, text, or poem that includes rhythm of words and have students create a dance based on the words.
- Teaching pantomime for elementary students
<https://www.youtube.com/watch?v=g7Wjl9x4N3U>
- Connect a simple sequence using opposites incorporating shape and axial or locomotor movement. [Cupid Shuffle](#)
- Create a short dance using two opposite energy qualities, emotions, and senses (ex: happy/sad). Use an appropriate selection of music.
- Students will share a

story demonstrating an emotion or feeling through dance.

- Students will record a performance (using an iPad, Video

use protocols for constructive peer-to-peer feedback, such as

- “I noticed ...”
- “I like the way ... because ...”
- “Have you thought of ...?”
- “I would like to suggest ...”
- Hand Signals: Ask students to display a designated hand signal to indicate their understanding of a specific concept, principle, or process
- I understand

and can explain it (e.g., thumbs up).

- I do not yet understand (e.g., thumbs down).
- I’m not completely sure about

(e.g., wave hand).

to formulate objective assessments of artworks in dance, music, theatre, and visual art.

1.4.2.B.2 Apply the principles of positive critique in giving and receiving responses to performances.

Recorder, etc...) and use peer-critique strategies to assess.

[Performance Rubrics](#)
[Dance Rubric 1](#)
[Dance Rubric 2](#)

Assessment

Resources:

Arts Achieve

<http://www.artsachie>

<http://www.artsachie.org/dance-performance-assessment/>

Arts

Assessment for Learning

<http://artsassessmentforlearning.org/dance/>

English Language Learners	Special Education	At-Risk	Gifted and Talented
<ul style="list-style-type: none"> • Speak and display terminology and movement • Teacher modeling • Peer modeling • Develop and post routines • Label dance and classroom materials • Word walls 	<ul style="list-style-type: none"> • Utilize modifications & accommodations delineated in the student's IEP • Work with paraprofessional • Use multi-sensory teaching approaches. Pictures, scarves, hula hoops, hats balloons, rhythmic instruments, and other props provide helpful visual, auditory, and tactile reinforcement of ideas. • Work with a partner • Provide concrete examples and relate all new movements to previously learned moves or to typical life skills at home (i.e., open and close a door for a pulling or pushing movement). • Solidify and refine concepts repetition 	<ul style="list-style-type: none"> • Using visual demonstrations, illustrations, and models • Give directions/instructions verbally and in simple written format. • Peer Support • Increase one on one time • Teachers may modify instructions by modeling what the students is expected to do • Instructions may be printed out in large print and displayed for the student to see during the time of the lesson. • Review behavior expectations and make adjustments for personal space or other behaviors as needed. • Oral prompts can be given. 	<ul style="list-style-type: none"> • Curriculum compacting • Inquiry-based instruction • Independent study • Higher order thinking skills • Adjusting the pace of lessons • Interest based content • Real world scenarios • Student Driven Instruction

Career Readiness, Life Literacies, and Key Skills

9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5, 7.1.NL.IPERS.6).

9.4.2.IML.4: Compare and contrast the way information is shared in a variety of contexts (e.g., social, academic, athletic) (e.g., 2.2.2.MSC.5, RL.2.9).

Interdisciplinary Connections:

Math:

K.CC.A. Know number names and the count sequence.

ELA:

SL.II.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

SL.UM.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts and feelings.

Social Studies:

6.1.2.HistoryCC.1: Use multiple sources to create a chronological sequence of events that describes how and why your community has changed over time.

6.1.2.HistoryCC.2: Use a timeline of important events to make inferences about the "big picture" of history.

6.1.2.HistoryUP.2: Use evidence to demonstrate how an individual's beliefs, values, and traditions may change and/or reflect more than one culture.

6.1.2.HistorySE.1: Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history

Physical Education:

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