

Winslow Township School District

3-5 Dance

Unit 1: Elements of Dance and Kinesthetic Movement

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.

Overview	Standards for DanceContent	Unit Focus	Essential Questions
<p><u>Unit 1</u></p> <p>Elements of Dance and Kinesthetic Movement</p>	<p>1.1.5.Cr2a 1.1.5.Cr2b 1.1.5.Pr4a 1.1.5.Pr4b 1.1.5.Cr1b 1.1.5.Cr1a</p>	<ul style="list-style-type: none"> • Exhibit control in balance. • Dance with weight shift, transition and flow. • Distinguish symmetrical and asymmetrical shapes. • Understand conditioning principles (balance, strength, flexibility, endurance, alignment). • Understand the relationship of bodily skills to time, space and energy. • Understand not only positive and negative space, but also range, shape, levels, directions, symmetry/asymmetry, moving in place and through space, pathways and mapping. 	<ul style="list-style-type: none"> • Why did we make these movement and spatial choices? • How do dancers make movement and spatial choices? • What are the impacts of movement quality and speed? • 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?
<p><i>Unit 1: Enduring Understandings</i></p>	<ul style="list-style-type: none"> • Basic choreographed structures employ the elements of dance. • Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography. • Musical and non-musical forms of sound can affect meaning in choreography and improvisation. • Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse). • Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes). • Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts. • Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts. • Music can be used as a choice and personal and group spatial relationships should be explored. 		

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Curriculum Unit 1	Standards		Pacing	
			Weeks	Unit Weeks
Unit 1: Elements of Dance and Kinesthetic Movement	1.1.5.Cr2a	Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.	2	12
	1.1.5.Cr2b	Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.	2	
	1.1.5.Pr4a	Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).	2	
	1.1.5.Pr4b	Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.	2	
	1.1.5.Cr1b	Solve multiple movement problems using the elements of dance to develop dance content.	1	
	1.1.5.Cr1a	Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.	1	
	Assessment, Re-teach and Extension		2	

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Content Statement	Indicator #	Indicator
The elements of dance, dance structures and choreographic devices serve as both a foundation and a departure point for choreographers.	1.1.5.Cr2a	Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.
The elements of dance, dance structures and choreographic devices serve as both a foundation and a departure point for choreographers.	1.1.5.Cr2b	Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
Space, time and energy are basic elements of dance.	1.1.5.Pr4a	Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).
Space, time and energy are basic elements of dance.	1.1.5.Pr4b	Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	1.1.5.Cr1b	Solve multiple movement problems using the elements of dance to develop dance content.
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.	1.1.5.Cr1a	Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, literary forms, natural phenomena, current news) to build dance content.

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Assessment Plan

- 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.
- 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.
- [Arts Achieve Performance Assessments](#)
- [Arts Assessment for Learning](#)

Alternative Assessments:

- Analyzing primary source documents on the history of dance and the cultures of origin.
- Conduct short research projects on the cultural origins of dance to support analysis, reflection, and research
- Use technology to create a presentation on the impact of dance on specific groups of people and historical events.
- [Sample Rubric 1](#)
- [Sample Rubric 2](#)

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Resources	Activities
<ul style="list-style-type: none"> • Dance Tool Kit • Dance Warm Ups: • Rowan Warm Ups • Video - Repetition and Retrograde: • Kennedy Center Arts Edge • Blueprint Dance: Teaching Dance to (PreK-12) • Blueprint Dance: Teaching Dance to Diverse Learners • Glossary of Terms 	<ul style="list-style-type: none"> • Practice exercises and combinations that build strength, awareness, coordination and control. • Explore structures such as Follow the Changing Leader, Echoing, Pass the Movement. • Have the students create a warm up using balance, strength, endurance and flexibility. • Listen to signals and respond to movement directions. • Choreograph a short dance based on one body part. Include shapes, pathways, axial and locomotor steps. • Teach a locomotor pattern that includes four of the basic locomotor steps. Have the students vary the pattern • Create a web of small and large movements in dance, and the parts of the body they engage. • Have the students create an 8-count movement phrase that accents two of the beats. When completed, have them manipulate the phrase by varying the space, levels and directions. • Play a variety of songs and try to match the quality of the music to the quality of the movement.
Instructional Best Practices and Exemplars	
<ol style="list-style-type: none"> 1. Identifying similarities and differences 2. Summarizing and note taking 3. Reinforcing effort and providing recognition 4. Homework and practice 5. Nonlinguistic representations 	<ol style="list-style-type: none"> 6. Cooperative learning 7. Setting objectives and providing feedback 8. Generating and testing hypotheses 9. Cues, questions, and advance organizers 10. Manage response rates

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9.1 Personal Financial Literacy, 9.2 Career Awareness, Exploration, And Preparation and Training
9.4 Life Literacies and Key Skills

- 9.1.5.PB.1 Develop a personal budget and explain how it reflects spending, saving, and charitable contributions.
- 9.2.5.CAP.1 Evaluate personal likes and dislikes and identify careers that might be suited to personal likes.
- 9.2.5.CAP.3 Identify qualifications needed to pursue traditional and non-traditional careers and occupations.

The implementation of the 21st Century skills and standards for students of the Winslow Township District is infused in an interdisciplinary format in a variety of curriculum areas that include, English language Arts, Mathematics, School Guidance, Social Studies, Technology, Visual and Performing Arts, Science, Physical Education and Health, and World Language.

Additional opportunities to address 9.1, 9.2 & 9.4:

Philadelphia Mint

<https://www.usmint.gov/learn/kids/resources/educational-standards>

Different ways to teach Financial Literacy.

<https://www.makeuseof.com/tag/10-interactive-financial-websites-teach-kids-money-management-skills/>

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Modifications for Special Education/504

Students with special needs: 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. Support staff will be available to aid students related to IEP specifications. 504 accommodations will also be attended to by all instructional leaders. Physical expectations and modifications, alternative assessments, and scaffolding strategies will be used to support this learning. The use of Universal Design for Learning (UDL) will be considered for all students as teaching strategies are considered. Additional safety precautions will be made along with additional staff so all student can fully participate in the standards associated with this Dance curriculum.

- Create a visual identifying the elements of dance.
- Create a picture dictionary of dance terminology.
- Provide alternative response choices to questions on the elements of dance.
- Provide alternative movement choices to kinesthetic movement tasks.

Modifications for At-Risk Students

Formative and summative data will be used to monitor student success. At first signs of failure, student work will be reviewed to determine support. This may include parent consultation, basic skills review and differentiation strategies. With considerations to UDL, time may be a factor in overcoming developmental considerations. More time will be made available with a certified instructor to aid students in reaching the standards.

- Incorporate student choice in activities.
- Use a graphic organizer to categorize elements of dance.
- Repeat directions as needed.

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English Language Learners	Modifications for Gifted Students
<p>All WIDA Can Do Descriptors can be found at this link: https://wida.wisc.edu/teach/can-do/descriptors</p> <p><input type="checkbox"/> Grades 2-3, 4-5 WIDA Can Do Descriptors:</p> <ul style="list-style-type: none"><input type="checkbox"/> Listening<input type="checkbox"/> Speaking<input type="checkbox"/> Reading<input type="checkbox"/> Writing<input type="checkbox"/> Oral Language <p>These particular units have limited language barriers due to the physical nature of the curriculum. The following can be utilized: 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.</p> <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	<p>Students excelling in mastery of standards will be challenged with complex, high level challenges related to the complexity of the Dance requirements. This will include allowing more opportunities to demonstrate creativity and the design of original choreography. In addition, the following can be utilized:</p> <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 <p>Additional Strategies may be located at the links:</p> <ul style="list-style-type: none">❖ Gifted Programming Standards❖ Webb's Depth of Knowledge Levels and/or Revised Bloom's Taxonomy❖ REVISED Bloom's Taxonomy Action Verbs

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Interdisciplinary Connections

ELA - NJSL/ELA:

NJLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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

RI.3.1. Ask and answer questions, and make relevant connections to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RI.3.2. Determine the main idea of a text; recount the key details and explain how they support the main idea.

W.3.6. With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

SL.3.5. Use multimedia to demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

SL.3.6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

RI.4.1. Refer to details and examples in a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.4.2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.

W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.

SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.

SL.4.6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

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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.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

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2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

Integration of Computer Science and Design Thinking

8.1.5.CS.2 Model how computer software and hardware work together as a system to accomplish tasks.

8.1.5.CS.3 Identify potential solutions for hardware and software problems using common troubleshooting strategies.

8.1.5.AP.6 Develop programs using an iterative process, implement the program design, and test the program to ensure it works as intended.

8.1.5.IC.2 Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.