

**HAMPTON BOROUGH PUBLIC SCHOOL**

**DANCE CURRICULUM GUIDE**

**KINDERGARTEN THROUGH EIGHTH GRADE**

**Adopted: February 16, 2010**

***I*=Introduce**

***D*=Develop**

***M*=Master**

**HAMPTON BOROUGH PUBLIC SCHOOL**

**DANCE  
CURRICULUM GUIDE**

**K-8**

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AFFIRMATIVE ACTION STATEMENT

It is the policy of the Board of Education to provide equal employment and educational opportunities regardless of race, color, creed, religion, sex, ancestry, national origin, place of residence, social or economic condition, or non-applicable handicap.

Affirmative Action Office:

Alice Burtnick  
c/o Hampton School  
32-41 South Street  
Hampton, NJ 08827  
(908) 537-4101

ADAPTATIONS FOR SPECIAL EDUCATION STATEMENT

Although this curriculum guide has been developed for general education delivery, the knowledge, skills, attitudes, and behaviors identified are appropriate for the special education pupils in Hampton Public School. Modifications necessary to accommodate the education needs of individual pupil's handicaps will be described in the Individualized Educational Program (IEP). They are on file at:

Office of Special Services  
c/o Hampton School  
32-41 South Street  
Hampton, NJ 08827  
(908) 537-4101

## STATEMENT OF INTENT

### MISSION:

The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.

**Vision:** An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts an increasingly complex technological society.

## INTENT AND SPIRIT OF THE VISUAL AND PERFORMING ARTS STANDARDS

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate at a basic level in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related projects.

## **NEW JERSEY CORE CURRICULUM CONTENT STANDARDS VISUAL AND PERFORMING ARTS**

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of creating. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of performing/interpreting. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of responding. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

## PROFICIENCY LEVELS AND GRADE BAND CLUSTERS

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students attain foundational skills that progress toward basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain basic literacy in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students demonstrate competency in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students demonstrate proficiency in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

## TEACHING THE STANDARDS: CERTIFICATION AND HIGHLY QUALIFIED ARTS EDUCATORS

The visual and performing arts are considered a “core” subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

## RESOURCES

- Amdur, S., & Associates (Ed.). (2000). Learning and the arts: Crossing boundaries (proceedings of an invitational meeting for education, art, and youth funders held January 12-14, Los Angeles). Seattle, WA: Grantmakers in the Arts. Online: [http://www.giarts.org/usr\\_doc/Learning.pdf](http://www.giarts.org/usr_doc/Learning.pdf)*
- Asbury, C., & Rich, B. (Eds.). (2008). Learning, arts, and the brain: The DANA foundation consortium report on arts and cognition. New York: DANA Press.*
- Consortium of National Arts Education Associations. (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston, VA: Music Educators National Conference. Online: <http://artsedge.kennedy-center.org/teach/standards/>*
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- Fisk, E. B. (Ed.) (1999). Champions of change: The impact of the arts on learning. Washington, DC: The President's Committee on the Arts and Humanities & Arts Education Partnership.*
- Kendall, J. S., & Marzano, R. J. (2000). Content knowledge: A compendium of standards and benchmarks for K-12 education (3rd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.*
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- National Dance Education Organization. (2005). Standards for learning and teaching dance in the arts: Ages 5-18. Silver Spring, MD: Author. Online: [http://ndeo.org/content.aspx?page\\_id=22&club\\_id=893257&module\\_id=55412](http://ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55412)*
- New Jersey State Department of Education. (1996). New Jersey Core Curriculum Content Standards. Trenton, NJ: Author.*
- New Jersey State Department of Education. (1999). New Jersey visual & performing arts curriculum framework. Trenton, NJ: Author.*
- New Jersey State Department of Education. (2004). New Jersey visual & performing arts curriculum framework. Trenton, NJ: Author.*
- New Jersey State Department of Education. (2008). Standards clarification project. Trenton, NJ: Author. Online: <http://www.nj.gov/education/aps/njscp/>*

<b>KINDERGARTEN</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>NJCCCS</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 THE CREATIVE PROCESS:</b>				
Identify the elements of dance in planned and improvised dance sequences.	1.1.2.A.1	<b>X</b>		
Use improvisation to discover new movement to fulfill the intent of the choreography.	1.1.2.A.2	<b>X</b>		
Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.	1.1.2.A.3	<b>X</b>		
Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.	1.1.2.A.4	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b>				
<b>1.2 HISTORY OF THE ARTS AND CULTURE:</b>				
Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	1.2.2.A.1	<b>X</b>		
Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.	1.2.2.A.2	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b>				
<b>1.3 PERFORMANCE</b>				
Move the body in a variety of ways, with and without music.	1.3.P.A.1			<b>M</b>
Respond to changes in tempo and a variety of musical rhythms through body movement.	1.3.P.A.2			<b>M</b>
Participate in simple sequences of movements.	1.3.P.A.3			<b>M</b>
Define and maintain personal space, concentration, and focus during creative movement/dance performances.	1.3.P.A.4			<b>M</b>
Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.	1.3.P.A.5			<b>M</b>
Use movement/dance to convey meaning around a theme or to show feelings.	1.3.P.A.6			<b>M</b>
<b>OBJECTIVES AND SKILLS</b>				
<b>1.4.A AESTHETIC RESPONSES</b>				
Describe feelings and reactions in response to a creative movement/dance performance.	1.4.P.A.1			<b>X</b>
Describe feelings and reactions in response to diverse musical genres and styles.	1.4.P.A.2			<b>X</b>
Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.	1.4.P.A.3			<b>X</b>
Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and	1.4.P.A.4			<b>X</b>

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objects in the everyday world.				
Begin to demonstrate appropriate audience skills during creative movement and dance performances.	1.4.P.A.5			<b>X</b>
Begin to demonstrate appropriate audience skills during recordings and music performances.	1.4.P.A.6			<b>X</b>
Begin to demonstrate appropriate audience skills during storytelling and performances.	1.4.P.A.7			<b>X</b>

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<b>GRADE 1</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 1, students will:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>NJCCCS</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 The Creative Process:</b>				
Identify the elements of dance in planned and improvised dance sequences.	1.1.2.A.1		<b>X</b>	
Use improvisation to discover new movement to fulfill the intent of the choreography.	1.1.2.A.2		<b>X</b>	
There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3		<b>X</b>	
Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.	1.1.2.A.3		<b>X</b>	
Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.	1.1.2.A.4		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>				
<b>1.2 History of the Arts and Culture:</b>				
Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	1.2.2.A.1		<b>X</b>	
Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.	1.2.2.A.2		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>				
<b>1.3 Performance:</b>				
Create and perform planned and improvised movement sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of theme.	1.3.2.A.1		<b>X</b>	
Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.	1.3.2.A.2		<b>X</b>	
Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.	1.3.2.A.3		<b>X</b>	
Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.	1.3.2.A.4		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>				
<b>1.4 Aesthetic Responses</b>				
Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).	1.4.2.A.1		<b>X</b>	
Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	1.4.2.A.2		<b>X</b>	

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Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	1.4.2.A.3		<b>X</b>	
Distinguish patterns in nature found in works of dance, music, theatre, and visual art.	1.4.2.A.4		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b> <b>1.4.B CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1		<b>X</b>	
Observe the basic arts elements in performances and exhibitions and used them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	1.4.2.B.1		<b>X</b>	
Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2		<b>X</b>	
Apply the principles of positive critique in giving and receiving responses to performances.	1.4.2.B.2		<b>X</b>	
Contextual clues are embedded in works of art and provided insight into artistic intent.	1.4.2.B.3		<b>X</b>	
Recognize the making subject or theme in works of dance, music, theatre, and visual art.	1.4.2.B.3		<b>X</b>	

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<b>GRADE 2</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 2, students will:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>NJCCCS</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 The Creative Process:</b>				
Identify the elements of dance in planned and improvised dance sequences.	1.1.2.A.1			<b>X</b>
Use improvisation to discover new movement to fulfill the intent of the choreography.	1.1.2.A.2			<b>X</b>
There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3			<b>X</b>
Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.	1.1.2.A.3			<b>X</b>
Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.	1.1.2.A.4			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>NJCCCS</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 History of the Arts and Culture:</b>				
Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.	1.2.2.A.1			<b>X</b>
Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.	1.2.2.A.2			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>NJCCCS</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 Performance:</b>				
Create and perform planned and improvised movement sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of theme.	1.3.2.A.1			<b>X</b>
Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.	1.3.2.A.2			<b>X</b>
Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.	1.3.2.A.3			
Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.	1.3.2.A.4			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4 Aesthetic Responses</b>				
Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).	1.4.2.A.1			<b>X</b>
Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.	1.4.2.A.2			<b>X</b>

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Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).	1.4.2.A.3			<b>X</b>
Distinguish patterns in nature found in works of dance, music, theatre, and visual art.	1.4.2.A.4			<b>X</b>
<b>OBJECTIVES AND SKILLS</b> <b>1.4.B CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1			<b>X</b>
Observe the basic arts elements in performances and exhibitions and used them to formulate objective assessments of artworks in dance, music, theatre, and visual art.	1.4.2.B.1			<b>X</b>
Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2			<b>X</b>
Apply the principles of positive critique in giving and receiving responses to performances.	1.4.2.B.2			<b>X</b>
Contextual clues are embedded in works of art and provided insight into artistic intent.	1.4.2.B.3			<b>X</b>
Recognize the making subject or theme in works of dance, music, theatre, and visual art.	1.4.2.B.3			<b>X</b>

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<b>GRADE 3</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 3, students will:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 THE CREATIVE PROCESS:</b>				
Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.	1.1.5.A.1	<b>X</b>		
Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.	1.1.5.A.2	<b>X</b>		
Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.	1.1.5.A.3	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 History of the Arts and Culture:</b>				
Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.		<b>X</b>		
Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.		<b>X</b>		
Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.		<b>X</b>		
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 Performance</b>				
Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.	1.3.5.A.1	<b>X</b>		
Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.	1.3.5.A.2	<b>X</b>		
Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.	1.3.5.A.3	<b>X</b>		
Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.	1.3.5.A.4	<b>X</b>		
Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.	1.3.5.A.5	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4.A AESTHETIC RESPONSES</b>				
Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	1.4.5.A.1	<b>X</b>		
Make informed aesthetic responses to artworks based on structural	1.4.5.A.2	<b>X</b>		

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arrangement and personal, cultural, and historical points of view.				
Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	1.4.5.A.3	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b> <b>1.4.B CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	1.4.5.B.1	<b>X</b>		
Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	1.4.5.B.2	<b>X</b>		
Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	1.4.5.B.3	<b>X</b>		
Define technical proficiency, using the elements of the arts and principles of design.	1.4.5.B.4	<b>X</b>		
Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	1.4.5.B.5	<b>X</b>		

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<b>GRADE 4</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 THE CREATIVE PROCESS:</b>				
Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.	1.1.5.A.1		<b>X</b>	
Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.	1.1.5.A.2		<b>X</b>	
Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.	1.1.5.A.3		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 History of the Arts and Culture:</b>				
Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.			<b>X</b>	
Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.			<b>X</b>	
Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.			<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 Performance</b>				
Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.	1.3.5.A.1		<b>X</b>	
Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.	1.3.5.A.2		<b>X</b>	
Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.	1.3.5.A.3		<b>X</b>	
Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.	1.3.5.A.4		<b>X</b>	
Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.	1.3.5.A.5		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4.A AESTHETIC RESPONSES</b>				
Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	1.4.5.A.1		<b>X</b>	
Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	1.4.5.A.2		<b>X</b>	

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Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	1.4.5.A.3		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b> <b>1.4.B CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	1.4.5.B.1		<b>X</b>	
Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	1.4.5.B.2		<b>X</b>	
Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	1.4.5.B.3		<b>X</b>	
Define technical proficiency, using the elements of the arts and principles of design.	1.4.5.B.4		<b>X</b>	
Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	1.4.5.B.5		<b>X</b>	

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<b>GRADE 5</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 5 students will:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 THE CREATIVE PROCESS:</b>				
Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.	1.1.5.A.1			<b>X</b>
Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.	1.1.5.A.2			<b>X</b>
Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.	1.1.5.A.3			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 History of the Arts and Culture:</b>				
Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.				<b>X</b>
Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.				<b>X</b>
Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.				<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 Performance</b>				
Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.	1.3.5.A.1			<b>X</b>
Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.	1.3.5.A.2			<b>X</b>
Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.	1.3.5.A.3			<b>X</b>
Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.	1.3.5.A.4			<b>X</b>
Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.	1.3.5.A.5			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4.A AESTHETIC RESPONSES</b>				
Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.	1.4.5.A.1			<b>X</b>
Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.	1.4.5.A.2			<b>X</b>

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Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).	1.4.5.A.3			<b>X</b>
<b>OBJECTIVES AND SKILLS</b> <b>1.4.B CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.	1.4.5.B.1			<b>X</b>
Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.	1.4.5.B.2			<b>X</b>
Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.	1.4.5.B.3			<b>X</b>
Define technical proficiency, using the elements of the arts and principles of design.	1.4.5.B.4			<b>X</b>
Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.	1.4.5.B.5			<b>X</b>

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<b>GRADE 6</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, those students choosing dance as their required area of specialization demonstrate competency in the following:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 The Creative Process:</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.	1.1.8.A.1	X		
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.2	X		
Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).	1.1.8.A.3	X		
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.	1.1.8.A.4	X		
<b>OBJECTIVES AND SKILLS</b>				
<b>1.2 HISTORY OF THE ARTS AND CULTURE:</b>				
Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	1.2.8.A.1	X		
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.2	X		
Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	1.2.8.A.3	X		
<b>OBJECTIVES AND SKILLS</b>				
<b>1.3 PERFORMANCE:</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.	1.3.8.A.1	X		
Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.	1.3.8.A.2	X		
Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.	1.3.8.A.3	X		
Use media arts and technology in the creation and performance of short, original choreographic compositions.	1.3.8.A.4	X		
<b>OBJECTIVES AND SKILLS</b>				
<b>1.4.A AESTHETIC RESPONSES</b>				
Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	1.4.8.A.1	X		
Identify works of dance, music, theatre, and visual art that are used for utilitarian	1.4.8.A.2	X		

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and non-utilitarian purposes.				
Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.	1.4.8.A.3	<b>X</b>		
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.4	<b>X</b>		
Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.	1.4.8.A.5	<b>X</b>		
Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.	1.4.8.A.6	<b>X</b>		
Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.	1.4.8.A.7	<b>X</b>		
<b>OBJECTIVES AND SKILLS</b> <b>1.4.A CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.	1.4.8.B.1	<b>X</b>		
Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	1.4.8.B.2	<b>X</b>		
Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.	1.4.8.B.3	<b>X</b>		

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<b>GRADE 7</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 7, those students choosing dance as their required area of specialization demonstrate competency in the following:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 The Creative Process:</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.	1.1.8.A.1		<b>X</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.	1.1.8.A.2		<b>X</b>	
Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).	1.1.8.A.3		<b>X</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.	1.1.8.A.4		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 HISTORY OF THE ARTS AND CULTURE:</b>				
Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	1.2.8.A.1		<b>X</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.	1.2.8.A.2		<b>X</b>	
Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	1.2.8.A.3		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 PERFORMANCE:</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.	1.3.8.A.1		<b>X</b>	
Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.	1.3.8.A.2		<b>X</b>	
Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.	1.3.8.A.3		<b>X</b>	
Use media arts and technology in the creation and performance of short, original choreographic compositions.	1.3.8.A.4		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4.A AESTHETIC RESPONSES</b>				
Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	1.4.8.A.1		<b>X</b>	
Identify works of dance, music, theatre, and visual art that are used for utilitarian	1.4.8.A.2		<b>X</b>	

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and non-utilitarian purposes.				
Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.	1.4.8.A.3		<b>X</b>	
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.4		<b>X</b>	
Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.	1.4.8.A.5		<b>X</b>	
Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.	1.4.8.A.6			
Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.	1.4.8.A.7		<b>X</b>	
<b>OBJECTIVES AND SKILLS</b> <b>1.4.A CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.	1.4.8.B.1		<b>X</b>	
Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	1.4.8.B.2		<b>X</b>	
Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.	1.4.8.B.3			

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<b>GRADE 8</b>				
<b>Building upon knowledge and skills gained in preceding grades, by the end of Grade 8, those students choosing dance as their required area of specialization demonstrate competency in the following:</b>				
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.1 The Creative Process:</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.	1.1.8.A.1			<b>X</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.	1.1.8.A.2			<b>X</b>
Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).	1.1.8.A.3			
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.	1.1.8.A.4			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.2 HISTORY OF THE ARTS AND CULTURE:</b>				
Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.	1.2.8.A.1			<b>X</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.	1.2.8.A.2			
Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.	1.2.8.A.3			
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.3 PERFORMANCE:</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.	1.3.8.A.1			<b>X</b>
Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.	1.3.8.A.2			<b>X</b>
Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.	1.3.8.A.3			<b>X</b>
Use <a href="#">media arts</a> and technology in the creation and performance of short, original choreographic compositions.	1.3.8.A.4			<b>X</b>
<b>OBJECTIVES AND SKILLS</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
<b>1.4.A AESTHETIC RESPONSES</b>				
Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	1.4.8.A.1			<b>X</b>
Identify works of dance, music, theatre, and visual art that are used for utilitarian	1.4.8.A.2			<b>X</b>

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and non-utilitarian purposes.				
Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.	1.4.8.A.3			<b>X</b>
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.4			<b>X</b>
Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.	1.4.8.A.5			<b>X</b>
Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.	1.4.8.A.6			<b>X</b>
Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.	1.4.8.A.7			<b>X</b>
<b>OBJECTIVES AND SKILLS</b> <b>1.4.A CRITIQUE METHODOLOGIES</b>	<b>CPI#</b>	<b><i>I</i></b>	<b><i>D</i></b>	<b><i>M</i></b>
Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.	1.4.8.B.1			<b>X</b>
Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.	1.4.8.B.2			<b>X</b>
Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.	1.4.8.B.3			<b>X</b>

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***D***=Develop

***M***=Master