

## NJDOE MODEL CURRICULUM

<b>CONTENT AREA: Dance</b>	<b>GRADE: 6</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses &amp; Critique Methodologies</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	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.	1.4.8.A.1
<b>2</b>	Examine the effect of specific cultural, religious, mythical or archetypal references on culturally specific dance forms.	1.4.8.A.1
<b>3</b>	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.	1.4.8.A.1
<b>4</b>	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.	1.4.8.A.6
<b>5</b>	Study the effects of the elements of style in creating and expressing new, non-conventional ideas in teacher, self-generated or peer choreography.	1.4.8.A.6
<b>6</b>	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.).	1.4.8.B.2
<b>7</b>	Differentiate between formal structures and technical proficiency in self-generated and peer produced performance works.	1.4.8.B.2

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1.4.8.A.1	<p><b>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>
1.4.8.A.6	<p><b>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>
1.4.8.B.2	<p><b>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>