

NJDOE MODEL CURRICULUM

CONTENT AREA: Dance	GRADE: 8	UNIT #: 4	UNIT NAME: Aesthetic Responses & Critique Methodologies
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Site contextual clues of the artistic intent that generate observational and emotional responses to cultural or historical works of dance.	1.4.8.A.1
2	Observe and evaluate emotional and contextual responses to culturally diverse dance works generated by peers.	1.4.8.A.1
3	Verbally differentiate the purposes between utilitarian and non-utilitarian dance works.	1.4.8.A.2
4	Identify and analyze artistic genres, trends and movements in various works of dance from historical eras (e.g., Baroque; Romantic; Post-Modernism; Classical Jazz).	1.4.8.A.3
5	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.	1.4.8.A.4
6	Interpret the characteristics of imagery and representation in various dance works and apply symbolism to a short original choreographic work.	1.4.8.A.5
7	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.	1.4.8.A.6
8	Analyze and assess the form, function, craftsmanship and originality of two opposing dance works in the same dance style (e.g., <i>Bring in da Noise, Bring in da Funk</i> versus <i>42nd Street</i>).	1.4.8.A.7
9	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.	1.4.8.B.1 and 1.4.8.B.2
10	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.	1.4.8.B.3
11	Describe the styles and approaches of contemporary choreographers in relation to personal	1.4.8.B.3

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	dance studies.	
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Code #	NJCCCS
1.4.8.A.1	<p>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.</p> <p>Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p>
1.4.8.A.2	<p>Content Statement: Art may be used for utilitarian and non-utilitarian purposes.</p> <p>Cumulative Progress Indicator: Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p>
1.4.8.A.3	<p>Content Statement: Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.</p> <p>Cumulative Progress Indicator: Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p>
1.4.8.A.4	<p>Content Statement: Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.</p> <p>Cumulative Progress Indicator: Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p>
1.4.8.A.5	<p>Content Statement: Symbolism and metaphor are characteristics of art and art-making.</p> <p>Cumulative Progress Indicator: Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p>
1.4.8.A.6	<p>Content Statement: Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the</p>

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	<p>creation of criteria for judging originality.</p> <p>Cumulative Progress Indicator: Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.</p>
1.4.8.A.7	<p>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.</p> <p>Cumulative Progress Indicator: Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>
1.4.8.B.1	<p>Content Statement: Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form.</p> <p>Cumulative Progress Indicator: Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.</p>
1.4.8.B.2	<p>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.</p> <p>Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p>
1.4.8.B.3	<p>Content Statement: Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p> <p>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.</p>