

Dance Curriculum Guide

Grade Level: 3



Unit #1 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documentation
Locomotive Skills Dance is an extension of human movement. How do we move?	DA:Cr1.1.3a DA:Cr1.1.3b DA:Cr2.1.3a DA:Cr2.1.3b DA:Cr3.1.3a DA:Pr4.1.3a DA:Pr5.1.3c	Name 8 basic locomotive skills. Use 2-3 locomotive skills to create a simple dance phrase, expressing a feeling, for the class. Combine 2 groups and re-work phrase.	Guided Classroom Discussion What do you think locomotive means? Can you name a basic way of moving/traveling? After identifying 8 basic loco skills, students work in small groups and create a sequence using 2-3 of the basic locomotive skills. Each group uses different skills, although some may overlap.	Experiment with a variety of movement. DA:Cr1.1.3a Explore a given movement problem. Select and demonstrate a solution DA:Cr1.1.3b. Play with choreographic ideas to create simple movement patterns and dance structures. DA:Cr2.1.3a Develop a dance phrase that expresses a feeling. Discuss the effect of the movement choices. DA:Cr2.1.3b. Revise movement choices in response to feedback. Describe the differences the changes made in the movements. DA:Cr3.1.3a. Practice spatial awareness as they dance. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a. Recall movement sequences with a partner or in a group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c	Video/pictures
Unit #2 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documentation
Traveling Space and time are elements used in dance. Why are space and time	DA:Cr1.1.3a DA:Cr1.1.3b DA:Cr2.1.3a DA:Cr2.1.3b DA:Cr3.1.3a DA:Pr4.1.3a DA:Pr5.1.3c	Share jump sentences- if time allows-groups teach other groups their jump sentence and then perform both together. Create sequence that is stationary for 8 counts then travels	Guided Mini Discussion: How many different ways can you travel across the floor? How many dance steps do you know that travel across the floor? Why are space and time important elements of dance?	Experiment with a variety of movement. DA:Cr1.1.3a Explore a given movement problem. Select and demonstrate a solution DA:Cr1.1.3b. Play with choreographic ideas to create simple movement patterns and dance structures.	Video/pictures

important to dance?	DA:Pr5.1.3a DA:Re7.1.3a	for 8 counts. Share and discuss. Why are travel, space and time important to dance? Leaf Dance or Ghost Dance (Choose one no time for both). Explore the space as a leaf floating down from a tree or as a ghost on Halloween-creating a phrase that expresses a feeling of a ghost or leaf. Include lunges, pivots, prances and leaps.	What demonstrates the ‘time’ for a dancer? What dictates the ‘space’ for a dancer? Exploration of Patterns and pathways. Demonstrations and discussion. Introduce figure eights. Discuss space and diagonals. Introduce alternating spaces. Discuss/explore rhythm/ timing/ beats. Introduce moving in formation. Group travel in unison, in the same and opposite directions, in formation, in free form. Exploration, discussion and demonstrations: Leap -Discuss focus and suspension. Explain words-preparation, concentration and energy. Prance- Ask class to prance like a horse. Notice the high knees. Create a combination with prances. Lunge and opposition- explore walking and freezing- notice the shape and natural opposition. Lunge pattern- 8,8,4,4,2,2,1,1,1,1. Pivot -Using lunges, change direction. Combinations-teacher directed using lunges, pivots and leaps to practice skills. Jumps and hops- Review ¼ turns, ½ dollar turns and dollars turns. Create combination - a jump sentence (jump, leap and hop in 8 counts)	DA:Cr2.1.3a. Revise movement choices in response to feedback. Describe the differences the changes made in the movements. Develop a dance phrase that expresses a feeling. Discuss the effect of the movement choices. DA:Cr2.1.3b DA:Cr3.1.3a Practice spatial awareness as they dance. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a Recall movement sequences with a partner or in a group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. DA:Pr5.1.3a. Adjust to coordinate with other dancers to safely change directions, and pathway designs. DA:Pr5.1.3b Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c Find a movement pattern that creates a movement phrase in a dance work. DA:Re7.1.3	
Unit #3 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documen- tation
New Steps	DA:Cr1.1.3a DA:Cr2.1.3a	Create several different combinations in small	Class discussion- Why are space, relationship, time	Experiment with a variety of self-identified stimuli for movement	Video/ pictures

<p>Dance uses line, space, time and patterns Why are line, space, time and patterns part of a dance?</p>	<p>DA:Cr3.1.3a DA:Pr4.1.3a DA:Pr5.1.3b DA:Pr5.1.3c</p>	<p>groups demonstrating knowledge of space, time, relationship and pattern. DA:Pr4.1.3a DA:Pr5.1.3b Discuss what worked and what didn't work. Revise work based on feedback. DA:Cr3.1.3a Students create their own sequence making choices about space, time, relationship and pattern using box steps, spiral sits, fan kicks, lunges and pivots. (DA:Pr4.1.3a; DA:Pr5.1.3b) Organize movements using ABA choreographic form (DA:Cr2.1.3a) Share and discuss.</p>	<p>and pattern part of dancing? What do you know about using the space? Why should we think about relationship when we dance? How does the relationship affect a pattern? Warm-up - Introduce ideas of Space, Relationship, Pattern and Time as part of the warm-up. integrate some partnering and close and spread out use of space. Notice the use of repeating patterns in the warm-up exercises. Explore the space/negative space. Use specific counts. Observe and explore. Add pattern ABA. Class makes observations. Students follow prompts to create sequences and should consider: Use of space- do they stay in the center? Create pathways that use the diagonal, circle and straight lines? Relationship- partner/small group? Dance in unison? Did they create a formation? Did the relationship change or remain the same? Time- Did they count? Did they work in rhythm together? Pattern- Did we see any patterns? Use white board to post several questions. Class mini discussion- dance is made up of a variety of steps. Many are extensions of basic human movement, (the locomotive skills), some are fancier! Who knows the box step? Why is</p>	<p>DA:Cr1.1.3a b. Explore a given movement problem. Select and demonstrate a solution. DA:Cr1.1.3b. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development). DA:Cr2.1.3a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements. DA:Cr3.1.3a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between "in time" and "out of time" to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. DA:Pr5.1.3b. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c Refer to rubrics for spiral sits and box step. (rubrics in separate attachment)</p>	<p>Class share</p>
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			it called that? Who knows a spiral sit? Why is it called that? Who knows a fan kick? Why is it called that? Each question to be followed by demonstration and practice. Create combination in small group using box step, spiral sit and fan kick. Using students ideas- demo a combination with a box step, spiral sit and fan kick while also considering the space and rhythm. 16 counts.		
Unit # 4 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documentation
A Dancer to Know There are great dancers and choreographers worth knowing. What famous dancers do you know? What do you like about their dancing?	DA:Cr1.1.3a DA:Cr2.1.3a DA:Cr3.1.3a DA:Pr4.1.3a DA:Pr5.1.3b DA:Pr5.1.3c DA:Re7.1.3a DA:Re9.1.3a	Work in small groups to create a 32-64 count dance phrase in the style of Bob Fosse. Include elements observed in the specific style : Surprise, Isolation Unison, Canon, also include elements studied this year: Levels Relationship, Spacing Line, Rhythm, emotion. Class critique-comments/discussion.	Class discussion: What famous dancers do you know? What do you like about their dancing? What kind of dancing do you like best? Modern Ballet Jazz Tap Hip Hop Broadway Salsa African Chinese. Have you ever heard of Bob Fosse? Brief Fosse bio - Observe and discuss video clips- Shoeless Joe Ballet , Steam Heat , Dancin' Man , From the Edge . Explore 4 elements present in his choreography-Isolation, Canon, Surprise, Dancing in unison. Small groups will explore /create phrases using 2 of 4 elements and build/revise till all 4 are used. Begin with 16 counts. Final dance phrase should be 32 - 64 counts. Take the same phrase and try it with different emotions.	Explore a given movement problem. Select and demonstrate a solution DA:Cr1.1.3b. Play with choreographic ideas to create simple movement patterns and dance structures. DA:Cr2.1.3a. Develop a dance phrase that expresses a feeling. Discuss the effect of the movement choices. DA:Cr2.1.3b. Revise movement choices in response to feedback. Describe the differences the changes made in the movements. DA:Cr3.1.3a Practice spatial awareness as they dance. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and	Video/ pictures Class share

				<p>kinesthetic phrasing. DA:Pr4.1.3b. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. DA:Pr5.1.3a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. DA:Pr5.1.3b Recall movement sequences with a partner or in a group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c Find a movement pattern that creates a movement phrase in a dance work. DA:Re7.1.3a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different. DA:Re9.1.3a</p>	
Unit #5 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documentation
Dance Concert Dance is a means of expression. One can share ideas or feelings through movement.	DA:Cr1.1.3a DA:Cr2.1.3a DA:Cr3.1.3a DA:Pr4.1.3a DA:Pr5.1.3b DA:Pr5.1.3c DA:Pr6.1.3a DA:Pr6.1.3b DA:Re7.1.3a DA:Re9.1.3a	Dance concert-performance meeting all the criteria outlined in the rubric. Students must include: Idea/Theme for dance. Pathways, Patterns, variety of levels, Symmetrical/asymmetrical shapes, Fosse elements-isolation, canon, unison, surprise ,	Guided discussion of dance concert rubric and expectations for this process. Define ‘the process is more important than the product.’ I explain music criteria-orchestral only. I explain criteria for partner choices, everyone chooses who they want. Everyone gets at least one person of their choice. Discuss possible themes/ideas for dances and	Explore a given movement problem. Select and demonstrate a solution DA:Cr1.1.3b. Play with choreographic ideas to create simple movement patterns and dance structures. DA:Cr2.1.3a Develop a dance phrase that expresses a feeling. Discuss the effect of the movement choices. DA:Cr2.1.3b. Revise movement choices in response to feedback. Describe the differences the changes	Video/ pictures Class share Performance for school community and parents

<p>How do we choreograph a dance that communicates the feelings or ideas of the group?</p>		<p>quality of movement, and music. Productive class participation and supportive collaboration during this process are required.</p>	<p>difference between telling a story/idea literally and figuratively. Review Fosse elements and new steps learned to be included in the final dance. Students work in groups to choreograph. After 2-3 classes we start to critique and revise. The class watches and gives 3 positive comments and one suggestion to improve the dance. This process continues until a week before the concert when they must set the final dance and make no more changes. They have one class to rehearse on stage and adjust their spacing.</p>	<p>made in the movements. DA:Cr3.1.3a Practice spatial awareness as they dance. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing. DA:Pr4.1.3b. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support. DA:Pr5.1.3a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs. DA:Pr5.1.3b Recall movement sequences with a partner or in a group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c . Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage). DA:Pr6.1.3a Explore simple production elements (costumes, music, lighting,) for a dance performed for an audience in a designated specific performance space. DA:Pr6.1.3b. Find a movement pattern that creates a</p>	
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				movement phrase in a dance work. DA:Re7.1.3a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different. DA:Re9.1.3a	
Unit #6 EU/EQ	Standards to be addressed	Culminating Student Work to be Produced	Instruction Needed	Assessment Criteria (To meet standard)	Documentation
Different cultures Dances from around the world have meaning and importance in various cultures. What commonalities can be found in dances from around the world?	DA:Cr1.1.3a DA:Cr1.1.3b. DA:Cr2.1.3a DA:Pr4.1.3a DA:Pr5.1.3c DA:Re7.1.3a DA:Re7.1.3b DA:Re9.1.3 DA:Cn10.1.3a DA:Cn11.1.3	Class share. Class discussion and exploration of different cultures. You must include at least two distinctive attributes of the culture you are exploring and two research facts about that culture. Extra fun: If you have a traditional cultural dance in your family, prepare to share and teach it to the class.	Class discussion: What dances do you know from other cultures? (often we have children who study traditional Indian dancing, so they share) View video clips of 3 different cultures (Native America, West African, Indian or Chinese- depending on the class) and compare and contrast. Explore the movement viewed in the videos. Small groups create short dance phrases in 1 of 3 styles viewed. https://www.youtube.com/watch?v=gS0QshbcIDA - Native American-Hoop dancer https://www.youtube.com/watch?v=SgiLOzFQh14 -Savitha Sastry Bharatanatyam Performance https://www.youtube.com/watch?v=cXMe1vscwXg - West African - Kassa (Harvest Dance)	Experiment with a variety of movement. DA:Cr1.1.3a Explore a given movement problem. Select and demonstrate a solution DA:Cr1.1.3b. Play with choreographic ideas to create simple movement patterns and dance structures. DA:Cr2.1.3a Practice spatial awareness as they dance. Perform movement sequences in and through space with intentionality and focus. DA:Pr4.1.3a. Recall movement sequences with a partner or in a group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills. DA:Pr5.1.3c. Find a movement pattern that creates a movement phrase in a dance work. DA:Re7.1.3a. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another. DA:Re7.1.3b Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance	Class share video pictures

				<p>terminology ways in which they are alike and different. DA:Re9.1.3.</p> <p>Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different. DA:Cn10.1.3.</p> <p>Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community. DA:Cn11.1.3</p>	
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Unit	Anchor	Performance Standards ~ Grade 3
		Anchor Standard: Generate and conceptualize artistic ideas and work.
	DA:Cr1.1.3	a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.
		b. Explore a given movement problem. Select and demonstrate a solution.
		Anchor Standard: Organize and develop artistic ideas and work.
	DA:Cr2.1.3	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).
		b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.
		Anchor Standard: Refine and complete artistic work.
	DA:Cr3.1.3	a. Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.
		b. Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.
		Anchor Standard: Select, analyze, and interpret artistic work for presentation.
	DA:Pr4.1.3	a. Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.
		b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.
		Anchor Standard: Develop and refine artistic technique and work for presentation.
	DA:Pr5.1.3	a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
		b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.
		c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.
		Anchor Standard: Convey meaning through the presentation of artistic work.
	DA:Pr6.1.3	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).
		b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.
		Anchor Standard: Perceive and analyze artistic work.
	DA:Re7.1.3	a. Find a movement pattern that creates a movement phrase in a dance work.
		b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another. DA:Re7.1.3
		Anchor Standard: Interpret intent and meaning in artistic work.
	DA:Re8.1.3	a. Select specific context cues from movement. Explain how they relate to the main idea of the dance using basic dance

		terminology.
		Anchor Standard: Apply criteria to evaluate artistic work.
	DA:Re9.1.3	a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.
		Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.
	DA:Cn10.1.3	a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.
		b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.
		Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
	DA:Cn11.1.3	a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

Sample Rubric/Assessment

Expectation	I DID A GREAT JOB! ☺ ☺ ☺ ☺	I DID A GOOD JOB! ☺ ☺ ☺	I DID AN OK JOB! ☺ ☺	I DIDN'T REALLY GET IT THIS TIME. ☺ I TRIED!
Choose a poem/theme/idea	Example: Friendship	Friendship	Friendship or we can't decide...	We can't decide...
Pathway	2 figure eights diagonal, circle. Clearly danced using the space fully.	Figure eight circle	circle	Only moved straight across the floor
Pattern	A few pleasing movements repeating to see the pattern and appreciate it. Shapes changing levels in unison. Figure eight from opposite sides repeating arm movements.	Shapes changing levels in unison. Figure eight from opposite sides repeating. 2 patterns precisely done.	One pattern repeated once. Or sometimes forgetting to complete the pattern. Not clear to see.	No pattern at all, even after the critique reminded me to do so.
Variety of Levels	Interesting ways of moving into the floor and up, changing levels. Complex shapes created together and apart. Squats, spiral sits, rolls bridges, front falls, leaps.	3 different levels to meet the requirement. Shapes that fill in negative spaces.	Only standing and sitting or kneeling. 2 levels but not 3.	No change in level at all, even after the critique reminded me to do so.

Symmetrical/ Asymmetrical Shapes	Interesting. Pleasant shapes smoothly appearing and disappearing. Both Asym and sym shapes clearly defined in the piece.	Center stage pyramid. Simple ideas for Asy. And sym shapes. Shapes there but not well defined.	1 out of 2. Asym or sym shapes not well defined.	Forgot to put any shapes in the dance, even after the critique reminded me to do so.
Fosse elements Unison, Isolation, Canon. Surprise	Used all 4 elements we studied. Executed them precisely and with joy.	Used 2-3 elements. Executed them well or tired but lacked confidence.	Used 1-2 elements but executed them in a mushy way.	Forgot to put any Fosse elements in the dance, even after the critique reminded me to do so.
Quality of Movement	Strong, confident through line. Smooth transitions. Pleasant to look at. Great energy. Total commitment.	Strong, Confident, but bumpy transitions. Nice to look at. Good energy. Good effort.	Tried hard, but lacking confidence. Transitions are hesitant. Frustrating to the audience.	Lacking energy and effort. Transitions are hesitant or the dance stops and starts.
Music	Instrumental music that fits the dance nicely, chosen in plenty of time to work with it.	Instrumental music that fits the dance nicely, chosen in the nick of time!	Instrumental music that doesn't really fit the dance, so the dance changes in the last week.	Ms. Weaver chose the music because we never did and the program had to be printed!!!
Final Performance	Smiles and smooth dancing- even if a mistake is made! Best effort and confidence in performance!	No mistakes, but transitions and sequences are bumpy. Good effort was made.	A part forgotten, dancers bump or danced off stage. Effort was made, but could have been better.	Mistake is made and attention is called to it. Talking during dance. Lack of confidence in presentation.

The NCAS Standards in Dance Resources include lessons, units, Model Cornerstone Assessments (MCAs), and curriculum maps as well as guidance documents to help you understand and implement the National Core Arts Standards for Dance. Contributors include members of the dance standards writing and leadership teams and participants in the OPDI courses Implementing the National Core Dance Standards for Dance and Developing Cornerstone Assessments for the New Dance Standards. The contributor's name and bio is provided at the end of each document. Contributors represent all NDEO sectors, teaching in K-12, Higher Education, Private Studio, and Community and Performing Arts organizations. This cross sector representation demonstrates that the standards provide essential content to all constituents.

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Educator Bio: Kristen Weaver trained at the School of American Ballet and danced in *The Nutcracker Suite*, *Coppelia*, *Midsummer Night's Dream* and *Circus Polka* with New York City Ballet. She received a BA in Theatre Arts and took teacher training at the Dance Education Laboratory in Manhattan and on-line courses with NDEO. Kristen has been teaching dance for 22 years. She teaches at The Montclair Kimberley Academy (MKA), in the lower school, and leads teacher training in the arts for the teaching staff. Kristen is also on the board and teaches at Sharron Miller's Academy for the Performing Arts (SMAPA). She has taught drama at Madison Montessori School and MKA and often writes and directs the school plays at MKA.