

Orange School District



Course of Study – Curriculum Guide
2010 Edition

Dance Curriculum

Grades 5-12

Approved on: _____

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The Orange Board of Education Mission Statement

The Orange Public Schools will provide a safe and caring environment where each student will grow and succeed. In collaboration with parents and the community, we are responsible for promoting the academic, social, emotional and personal success of all students. With a commitment to strong policies and procedures, the district gives teachers, parents, and administrators the tools needed for all students to reach their full potential. We will serve all students in our schools, acknowledging their unique backgrounds and cultural perspectives. We will provide learning experiences for our students in ways that address their unique learning styles. We expect all students to actively participate in the learning process. All students will achieve high standards of excellence, with a focus on academics. Curiosity, discipline, integrity, responsibility and respect are necessary for success. We seek to discover these qualities in all. We pledge to include all community stakeholders in partnering with us as we prepare each and every student for a lifetime of learning, productive work and responsible citizenship in a competitive global community.

The Philosophy of Dance Education

The philosophy of dance education at Orange Public schools is to cultivate a well-rounded dancer and student through an environment of learning which promotes the discipline of dance as a means to a successful future.

DISCIPLINE: to educate by instruction while training physically, mentally, and/or morally.

As an art, dance is a conduit of expression and communication. At every level dancers will learn how to dance with joy, passion, and a respect for technique and history. Students in all grades will explore the diversity of the dance world through learning various dance styles, techniques, and genres. This will be accomplished through opportunities to learn about the history and context of each style, genre-specific terminology and skills, viewing and critiquing the aesthetics of dance, and creating and performing works in each genre. All of these elements culminate with opportunities for students to perform in multiple venues in their school, surrounding communities, and throughout the tri-state area.

The mission of this dance program is to produce contributing members of society with an appreciation for the arts.

Course Descriptions

Upper Elementary Dance (grades 5-7)

In the middle school grades, students are introduced to the structure of a dance class, world dance, ballet, jazz/hip-hop, tap, and ballroom/social dances. Classes at this level focus on introductory/beginner level movement in each of the mentioned dance techniques. Basic dance vocabulary, performance skills, choreography, improvisation, dance history, and performance appreciation skills are introduced.

Junior High School Dance (grades 8-9)

In the junior high school grades, students are introduced to a variety of dance techniques and genres, including several folkloric dances. At this level, classes focus on dance technique and performance, body awareness, dance history, studies of choreographers, guided improvisation, intermediate choreography, elements of dance, and dance critique and analysis. Students are required to keep a journal documenting their learning throughout the year. In their eighth grade year, students will take a half-year course which will explore the basics of these elements. In their ninth grade year, students will experience a more in-depth study of the material within a full-year course. All dance classes require the student to be dressed appropriately for dance and participation is essential to the fulfillment and completion of this the course.

High School Dance (grades 10-12)

Beginning dance

This beginner course is an introduction to the fundamentals of Ballet and Modern dance with an emphasis on the Graham, Horton, and Limón techniques. Ballet elements include beginning Ballet movements, positions, vocabulary and Barre work. Modern elements include floor positions, Modern dance vocabulary, and dance history. In each dance class, students will be expected to participate in warm-ups, across the floor progressions, choreography, and review. This course will culminate in a Spring concert performance. Dance classes require the student to be dressed appropriately for dance and participation is essential to the fulfillment and completion of this the course.

Intermediate dance

Intermediate dance is the continuation of beginning dance and builds upon the foundation of technique and principles of dance. In theory we will discuss history and concert works with a more critical point of view. This course will culminate with a concert performance. Dance classes require the student to be properly dressed and participation is essential to the fulfillment and completion of this course.

Advanced/Honors dance

These advanced levels of dance require students to be recommended by the teacher. Students in these classes must meet the expectations of an advanced dancer. Elements of dance will include an emphasis on Modern technique that expands the dancer beyond beginner and intermediate levels of proficiency. Modern class includes choreography in

this style and an increased level of understanding of the syllabus and technique. In theory we will study history and other styles of dance with an advanced ability to observe, analyze, evaluate, and interpret. The study of choreography is introduced and developed as well as a study of continuing education in dance. This class will participate in a winter and spring concert and selected Seniors will culminate the year with a composition of their own. Dance classes require the student to be properly dressed and participation is essential the fulfillment and completion of this course.

Cross Discipline Education

Cross discipline education is important when educating our youth. As educators it is our responsibility to ensure our students academic success. The following is an example of how students will learn dance, while also strengthening skills in social studies, math, and language arts.

- Social studies- Study of dance history, cultural and social influences on dance, researching choreographers, history of techniques and dance companies, current events in dance, and global dance politics.
- Math- study of shape, time, and space, creating formations, symmetry vs. asymmetry, and rhythms and counting.
- Language Arts- journaling, writing research papers, critical thinking through observation and analysis of dance, using poetry as an inspiration for choreography, reflection and response papers, dance criticism, and reading dance articles and biographies.

By incorporating cross-discipline education, students recognize the connection between dance and the subjects of social studies, math, and language arts. This connection fosters a well-rounded and successful dance and academic student.

New Jersey Core Curriculum Content Standards

Dance 5-12

Content Area	Visual and Performing Arts		
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.		
Strand	A. Dance		
By the end of grade	Content Statement	CPI#	Cumulative Progress Indicator (CPI)
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the elements of dance .	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.
	Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
	Musical and non-musical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
	Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).	1.1.5.A.4	Differentiate contrasting and complimentary shapes, shared weight centers, body parts, body patterning , balance , and range of motion in compositions and performances.
8	NOTE: By the end of grade 8 , those students choosing DANCE as their		

	required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.	1.1.8.A.1	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.
	Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.	1.1.8.A.2	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.
	Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telemetric).
	The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance , and skill level enhance dance compositions and performance.	1.1.8.A.4	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.
12	NOTE: By the end of grade 12 , those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend,	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in

articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.		master works of dance.
Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the elements , principles, and choreographic structures of dance masterworks.
Interpretation of dance is heavily reliant on its context.	1.1.12.A.3	Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.	1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, body patterning , balance , strength, and coordination in compositions and performances.

Content Area	Visual and Performing Arts
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.
Strand	A. History of the Arts and Culture

12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras .
	contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre .		contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	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.
	The arts reflect cultural morays and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the		

Content Area	Visual and Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	A. Dance		
By the end of grade	Content Statement	CPI#	Cumulative Progress Indicator (CPI)
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	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.
	The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high),	1.3.5.A.2	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.

	at different tempos, along different spatial pathways, or with different movement qualities.		
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	Dance requires a fundamental understanding of body alignment and applied kinesthetic principles . Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	NOTE: By the end of grade 8 , those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.	1.3.8.A.1	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.
	Dance may be used	1.3.8.A.2	Choreograph and perform cohesive dance

	as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.		works that reflect social, historical, and/or political themes.
	Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
	Technology and media arts are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use media arts and technology in the creation and performance of short, original choreographic compositions.
12	NOTE: By the end of grade 12 , those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres .	1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
	Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.	1.3.12.A.2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.

Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.	1.3.12.A.3	Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
Dance production is collaborative and requires choreographic, technological, design, and performance skill.	1.3.12.A.4	Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Content Area	Visual and Performing Arts		
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.		
Strand	A. Aesthetic Responses		
By the end of grade	Content Statement	CPI#	Cumulative Progress Indicator (CPI)
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres , mediums , messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural,

	art varies according to personal, cultural, and historical contexts.		and historical points of view.
	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.	1.4.5.A.3	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).
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	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.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	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.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks	1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and

often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.		citing embedded clues to substantiate the hypothesis.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area	Visual and Performing Arts		
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.		
Strand	B. Critique Methodologies		
By the end of grade	Content Statement	CPI#	Cumulative Progress Indicator (CPI)
5	NOTE: By the end of grade 5 , all students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology .	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and principles of design.

	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	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.
8	NOTE: By the end of grade 8 , all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	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.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

	and historical eras .		
12	NOTE: By the end of grade 12 , all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras .
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Upper Elementary School Dance Outline

1. Intro to Dance

- a. What is Dance?
- b. Types of dance techniques
- c. Dance class structure, and procedures in the dance class
- d. Choreography/Performance
- e. Locomotor and non-locomotor movement
- f. Levels, force, space, time, and shape
- g. Improvisational exercises

2. Introduction to Jazz Dance

- a. Structure of a jazz class (warm-up, across the floor, center and technique)
- b. Jazz vocabulary and performance of steps
- c. Jazz legends and masters
- e. Observation and discussion of Jazz choreography

3. Introduction to Ballet

- a. History of ballet dance (based on the school you are teaching)
- b. Structure of a traditional ballet class
- c. Ballet vocabulary (positions of feet, Plié, tendue, battment and sauté)
- d. Observation of a ballet performance/ Ballet Masters
- e. Conduct a structured ballet class/ learn vocabulary steps

4. Introduction to Modern Dance

- a. History of Modern Dance
- b. Structure of a modern dance class
- c. Basic modern dance vocabulary
- d. Modern dance masters and legends
- e. Viewing of modern dance performance
- f. Learn basic modern dance steps

5. Introduction to World Dance

- a. History and traditions of the dance style
- b. Basic dance vocabulary and performance of steps in the style
- c. Observation and analysis of performance in that style

7. Line/Social Dance

- a. Historical and cultural contexts and traditions
- b. Viewing of line and ballroom dances
- c. Learn basic vocabulary and dance steps
- d. Introduction to partnering
- f. Introduction to formations and patterns

6. Introduction to Tap Dance

- a. Historical and cultural contexts and traditions

- b. Structure of a traditional tap class
- c. Basic tap dance vocabulary and performance of steps
- d. Tap Masters and Legends
- e. Observation and analysis of tap performance

Junior High School Dance Outline

1. Beginning Modern

(This unit will be continuous throughout the year)

- a. Beginning modern dance vocabulary and technique
- b. Body conditioning and strengthening
- c. History of modern dance technique
- d. Historical modern dance works

2. Knowing Your Instrument

- a. Purposes of warming up
- b. Learn warm-up routine
- c. Basic dance vocabulary (Plié, tendú, first and second position, parallel, turnout, chassé, pivot, degagé, straddle, point, flex, and roll down.
- d. Joint actions and basic anatomical principles
- e. Use of breath to support movement
- f. Laban vocabulary

3. Folkloric Dance #1

- a. Identify general principles of dance style
- b. Discuss historical and cultural traditions
- c. Observation and analysis of video footage
- d. Learn basic dance steps
- e. Create a choreographic study using principles of dance style

4. Musical Theater Dance (jazz, tap, or character dance)

- a. Identify general principles of dance style
- b. Discuss historical and cultural influences of dance style
- c. Learn steps in musical theater genre of choice
- d. Dance legends in genre
- e. Critique and analysis of dance works

5. Beginner Ballet

- a. History of ballet, schools and genres of ballet
- b. Ballet legends from each genre of ballet
- c. Beginner ballet vocabulary and dance steps
- d. Comparison and analysis of works from different schools of ballet
- e. Choreographic exercises in ballet technique

6. Introduction to Contemporary Modern

- a. Influences on contemporary modern dance
- b. Performance and presentation elements of dance
- c. Observation and analysis of contemporary choreography
- d. Choreographic exercises based in contemporary modern styles

7. Folkloric Dance #2

- a. Identify general principles of dance style
- b. Discuss historical and cultural traditions

- c. Observation and analysis of video footage
- d. Learn basic dance steps
- e. Create a choreographic study using principles of dance style

8. Improvisation/Composition

- a. Improvisational individual and group exercises
- b. Using elements of dance to inspire improvisation
- c. Mini-choreographic studies
- d. Final choreographic project and performance

High School Dance Curriculum

Marking Period 1 ELEMENTS/ DANCE TERMS and TECHNIQUES

- a. Modern Technique (Graham, Horton)
- b. Beginning Ballet
- c. Intermediate Ballet
- d. Introduction to Pointe Studies (by audition)
- e. Dance Ensemble Intermediate/Advance Ballet (by audition)
- f. Honors Dance Advanced Ballet (National Dance Honor Society members audition only)
- g. Dance vocabulary
- h. Anatomy and health
- i. Music appreciation
- j. Increase usage of mobility and stability as related to dance techniques

Marking Period 2 CREATION AND CHOREOGRAPHY

- a. Vocabulary sentences (across the floor)
- b. Lyrical/Contemporary Modern dance style
- c. Beginning vocabulary
- d. Progressions
- e. Laban vocabulary, symbols, and dimensions
- f. Advanced Improvisation (Juniors and Seniors)
- g. Self-assessment
- h. Composition
- i. Learning classic repertoire
- j. Resume writing
- k. Dance audition studies
- l. Portfolio
- m. Writing grant proposals for prospective dance company owners
- n. Dance education outreach/field-trips

Marking Period 3 PERFORMANCE

- a. Concert participation
- b. Intermediate vocabulary
- c. Musical Theater Dance (Jazz, Tap)
- d. Patterns of style and dynamics
- e. Professional dance talent circuits (Competitions)
- f. Dance on film/Documentaries
- g. Audience behavior/Stage etiquette
- h. Production, Stage technology
- i. Introduction to Dance Lighting Design
- j. Stage Make-up and Costumes
- k. Dance Video Art
- l. Partnering techniques
- m. Training the athletic dancer (Male Athletes)

Marking Period 4 DANCE HISTORY

- a. History (Modern, Ballet, Musical Theatre, Tap, Jazz, Lyrical, Contemporary Modern, Folkloric, Hip Hop)
- b. Advanced vocabulary
- c. Folkloric dance
- d. The power of dance within our culture and society
- e. Concert and choreography observation and feedback
- f. Dance Criticism (Dance Rubric of Critique)
- g. Study of choreographers and dancers
- h. Senior solo final dance project (journal writing & video documentary)

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Upper Elementary Dance

Timeline: 3 weeks Upper Elementary Dance Unit 1: Introduction to Dance

STEP 1 –	Students will develop body awareness through the study of dance elements and improvisation and will become familiar with routines and procedures of the dance classroom.
BIG IDEA	

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- The Creative Process 1.3- Performance	Students will be able to: <ul style="list-style-type: none"> - recognize and demonstrate locomotor and non-locomotor movements - develop controlled use of space when moving alone or in groups - respond in movement to even and uneven rhythms and distinguish and respond to the downbeat in 3/4 and 4/4 meter - use their body to create round, straight, angular, twisted, and three-dimensional shapes - contrast strong and light force in movement phrases - contrast bound and free-flowing movement - display appropriate physical response to improvisation games and guided improvisation exercises - identify and apply dance classroom procedures

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What is locomotor and non-locomotor movement? What are the elements of dance? How do we apply improvisational dance techniques? What are the routines and procedures of the dance classroom?	<ul style="list-style-type: none"> - locomotor movement - non-locomotor movement - time (rhythm, beat, tempo) - space (general and personal) - shape (round, straight, angular, twisted, three-dimensional) - effort (strong and light) - flow (bound and free) - improvisation - dynamics

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> - Students will participate in improvisational games and exercises - Students will brainstorm and demonstrate examples of locomotor and non-locomotor movement - create several body shapes based on prompting from the teacher - practice and discuss proper procedures upon entering the dance class - students identify basic dance elements - Project: Where do you see dance? Students will write about 3 different areas of their life that they see dance. Each area needs at least 4 sentences describing where it was, who was doing it, what type of dance it was, and why. They will use the movement vocabulary learned in class and use a picture to represent each "area". 	<ul style="list-style-type: none"> - Student demonstration of movement principles and dance elements in response to verbal direction - Grading of project based on rubric scale

<p>STEP 1 – BIG IDEA Students will demonstrate core principles and vocabulary in the Jazz technique and identify and discuss the history and context of Jazz dance.</p>

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - identify and perform basic Jazz movements - name, recognize and discuss Jazz legends - perform Jazz choreography - identify core principles of Jazz dance

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>What are the core principles of Jazz dance?</p> <p>Who are the Jazz dance legends?</p> <p>What is the history of Jazz dance?</p>	<ul style="list-style-type: none"> - basic jazz positions (parallel 1st, parallel 2nd, turned out 1st, turned out 2nd) - jazz vocabulary (Plié, relevé, tendu, chassé, passé, grapevine, cross touch, jazz hands, ball change, point, flex, isolation) - Jazz legends (Luigi, Jerome Robbins, Chita Rivera, Bob Fosse, Gwen Verdon, Frank Hatchet)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -learn and demonstrate choreographed jazz warm-up -read about jazz legends and participate in class discussion about readings -observe and discuss video footage of jazz choreographers -learn and perform jazz routine choreographed by the teacher 	<ul style="list-style-type: none"> -Memorization and performance of jazz warm-up -Responses to readings -Demonstration of completed jazz routine

<p>STEP 1 – Students will demonstrate core principles and vocabulary in the ballet technique and identify and discuss the history and context of ballet.</p> <p>BIG</p> <p>IDEA</p>

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - identify and perform basic ballet movements and vocabulary - name, recognize and discuss ballet pioneers - perform ballet choreography sequences - identify core principles of ballet

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>What are the core principles of ballet?</p> <p>Who are the influential figures in ballet?</p> <p>What is the history of ballet?</p>	<ul style="list-style-type: none"> - ballet positions of the feet - ballet vocabulary (pile, relevé, tendu, degagé, rond de jambe, chassé, arm positions, port de bras, passé, body facings) - Ballet pioneers/legends (Balanchine, NYCB, Peter Martins, Vaslav Nijinsky, Jacques D'Amboise, the Nutcracker, Arthur Mitchell, Dance Theatre of Harlem, etc.)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -learn and demonstrate Barre work and five positions in ballet -read about influential figures in ballet and participate in class discussion about readings -create a timeline of ballet history -observe and discuss video footage of ballet repertoire (The Nutcracker) -learn and perform ballet choreography created by the teacher 	<ul style="list-style-type: none"> -Performance of bare work and five positions -Written quiz to identify five positions -Responses to readings -Demonstration of ballet choreography -Timeline graded by rubric

Timeline: 7 weeks Upper Elementary Dance Unit 4: Introduction to Modern Dance

STEP 1 – BIG IDEA Students will demonstrate core principles and vocabulary in modern dance and identify and discuss the history and context of modern.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - identify and perform basic modern movements and vocabulary - name, recognize and discuss well-known modern dancers and choreographers - perform modern choreography sequences - observe and critique footage of a modern dance piece - identify core principles of modern and apply them to student choreography

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>What are the core principles of modern? Who are some well-known modern dancers and choreographers? What is the history of modern dance? How can we apply the principles of modern and the elements of dance to the creation of choreography? How do we critique modern dance?</p>	<ul style="list-style-type: none"> - Modern dance positions - Basic modern vocabulary including contraction, release, and fall/recovery - Modern dancers/choreographers (Isadora Duncan, Rudolph Laban, Paul Taylor, José Limón, Merce Cunningham, Alvin Ailey, Alvin Ailey American Dance Theater, Trisha Brown, etc.) - Dance elements (from Unit 1)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>-learn basic modern positions</p> <p>-read about modern dancers and choreographers and participate in class discussion about readings</p> <p>-learn and perform modern choreography created by the teacher</p> <p>-choreographic exercises: such as creating small group or individual choreography based on principles of modern dance (i.e.: using “I Statements,” creating shape phrases, manipulating choreography using dance elements, creating phrases using props/outside motivation, etc.)</p> <p>-Observe a modern dance work from one or more of the listed choreographers. Students will fill out a guided observation/critique questionnaire and discuss feedback with the class</p>	<p>-Completion of the choreographic exercises graded by a rubric</p> <p>-Written feedback and critique of modern dance works</p> <p>-Responses to readings</p> <p>-Demonstration of modern choreography</p>

Timeline: 5 weeks Upper Elementary Dance Unit 6: Introduction to World Dance

STEP 1 – BIG IDEA Students will connect world dances with the culture they represent through learning the basic movement vocabulary of a variety of world dances.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> - discuss the history and purpose of the selected world dances - demonstrate basic dance steps from the selected world dances - observe and discuss video footage of selected world dances - compare and contrast movement from the dances of at least two different cultures

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>-What are some similarities and differences between two world dances?</p> <p>-What observations can we make about the world dance featured in the video?</p> <p>-What are the cultural influences and purposes related to the world dance?</p>	<ul style="list-style-type: none"> - ceremonial - ritual - rites of passage - dance-dramas - vocabulary specific to the world dance style chosen

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>-Students will complete a Venn diagram to compare and contrast two world dances chosen</p> <p>-Students will observe video footage of a world dance and participate in a group discussion/reaction.</p> <p>-Students will choose a country that has not been studied during class and will research and present information about a cultural dance from that country. Research should include a geographical representation of the country, information about the people who perform the dance, traditional clothing, purpose of the dance, and an example of a movement from that dance.</p> <p>-Learn and perform traditional movement and choreography from a world dance</p>	<ul style="list-style-type: none"> - Completion of venn diagram - Participation in class discussion of video footage. - Completed world dance research assignment - Demonstration and performance of world dance choreography

Timeline: 4 weeks

Upper Elementary Dance

Unit 7: Line /Social Dances

STEP 1 – BIG IDEA	Distinguish the similarities and differences between a variety of line and social dances and correctly perform the steps, patterns, and formations of each dance.
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance	Students will be able to: <ul style="list-style-type: none">- identify and discuss the cultural influences of specific line and social dances- analyze similarities and differences in line and social dances- perform steps of basic line and social dances- demonstrate proper partnering techniques influenced by line and social dance- create their own line dance using common elements of line dances

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
What are the cultural influences of line and social dances? What are the similarities and differences between line dances and social dances? How do we engage in line and social dances? How are new line dances created?	<ul style="list-style-type: none">- grapevine- slide- pattern- formation- pivot- stomp- shuffle- chug- Jig- Reel- Quadrille- Cotillion- Charleston- cake walk

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>-Observe footage of line dances and discuss the patterns and formations used in the dance.</p> <p>-Learn and perform the steps and patterns in a variety of structured line and social dances.</p> <p>-Read an excerpt of information about the cultural context of the line and social dances presented in class. Students will answer discussion questions based on the reading assignment.</p> <p>-Trust/Partnering activities such as mirroring, shadowing, or weight sharing.</p> <p>-In small groups students will create an original line dance based on the criteria provided by the teacher</p>	<p>-Participation in group discussion of patterns and formation in line and social dance</p> <p>-Participation in the performance of the line and social dances</p> <p>-Completion of discussion questions about the reading assignments</p> <p>-Presentation of group line dance graded by rubric</p>

STEP 1 – BIG IDEA	Students will demonstrate core principles and vocabulary in a variety of styles of Tap dance and identify and discuss the history and context of Tap dance.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - identify and perform basic Tap vocabulary and dance steps - name, recognize and discuss historical figures of Tap dance - perform Tap choreography - identify core principles of Tap dance

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What are the core principles of Tap dance? Who are the historical figures in Tap dance? What is the history of Tap dance?	<ul style="list-style-type: none"> - marches - heel slaps - flap - shuffle - Suzy Q - step ball change - claps - shuffle ball change - Irish - Waltz Clog - hop and jump - strike - step chug - step brush - strut - time step - heel tap - paddle - roll - cramproll

	<ul style="list-style-type: none"> - crawl - rhythm - syncopation - Body percussion - Broadway - Vaudeville - Historical tap figures: Bill “Bojangles” Robinson, Henry “Juba” Lane, Nicholas Brothers, Fred Astaire, Gene Kelly, Charles “Honi” Coles, Eleanor Powell, Jimmy “Slyde,” Gregory Hines, Savion Glover, Brenda Bufalino, etc.
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Read/watch video about historical figures of Tap and participate in class discussion about readings/video -learn and perform Tap routine choreographed by the teacher -Students will observe a video presentation of different styles of tap and complete a guided response questionnaire highlighting the similarities and differences between styles -Call and response and choreographed Tap exercises led by teacher -In small groups, students will create a short dance phrase using elements of Tap 	<ul style="list-style-type: none"> -Responses to readings/video about historical Tap figures -Demonstration of completed Tap routine -Completion of video response questionnaire -Presentation and accuracy of student-created Tap phrase based on teacher-created rubric

Junior High School Dance

Timeline: Year-long, ongoing Junior High School Dance Unit: Beginning Modern

STEP 1 –	Students will be able to demonstrate knowledge and mastery of beginning
BIG	Modern technique through ongoing technique classes and describe and
IDEA	discuss contributions of historical Modern dance figures.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - demonstrate mastery of beginning Modern dance vocabulary and skills - explain the historical contributions of Modern dance pioneers - observe and discuss works of Modern dance choreographers

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What are some of the historical modern dance techniques? How do we train in modern dance technique? What are the similarities and differences between the historical modern dance techniques? Who are the historical figures in the modern dance world and what are their contributions to modern dance? What are some historical modern dance works and what elements of dance can	<ul style="list-style-type: none"> - roll down - contraction - release - flat back - spiral - parallel/turnout - fall/recovery/rebound - triplets - Modern dance positions of feet and arms - inversions - fan - swings - leg swings

we observe in them?	
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<p>-Learn and perform Modern dance exercises, combinations, and routines</p> <p>-Watch video footage of Modern dance pioneers and their works. Fill out graphic organizers to guide video observations. Take part in class discussions.</p> <p>-Read biographical information about modern dance pioneers and answer guided discussion questions</p>	<p>-Modern dance skills tests</p> <p>-Accurate performance of exercises, combinations, and routines graded by rubric/checklist</p> <p>-Written quizzes on Modern dance pioneers</p> <p>-Self- and peer- assessments of performance of dance exercises and combinations</p> <p>-Completion of graphic organizers and discussion questions</p>

Timeline: 4 weeks Junior High School Dance Unit 1: Knowing Your Instrument

STEP 1 –	Students will demonstrate a foundational awareness of proper alignment, breath, and body action by establishing healthy and anatomically safe habits in the dance classroom.
BIG IDEA	

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - identify and discuss basic anatomical components of the core and demonstrate their correct alignment - demonstrate awareness of using breath to support their movement - execute the warm-up sequence without the aid of the teacher - dialogue about the importance of warming up and evaluate the effectiveness of a warm-up - identify the major joints and demonstrate their range of movements - correctly perform basic foundational steps individually and in combination

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
Why should we warm up?	-point
How do we warm up our bodies for dancing?	-flex
What does a proper warm-up consist of?	-pile
How does strengthening the core benefit a dancer?	-tendú
What is proper alignment?	-degage
How do we use breath to support our movement?	-chasse
	-pivot
	-modern dance walks and runs
	-parallel
	-turnout
	-first and second position
	-roll down
	-spine/vertebrae
	-core
	-pelvis
	- Pilates/Yoga vocabulary (hundreds, cobra, single leg stretch, spine twist, downward dog)
	-joint
	-straddle

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> - Learn and perform the different sections of the warm-up with increasingly less prompting from the teacher - Perform basic exercises practicing the vocabulary from the unit -Learn and perform short combinations using the vocabulary from the unit - Prompt: Explain why it is important to warm up and what elements make up a proper warm-up -Midway self-reflection: Which exercises do you feel that you understand and execute well? Which exercises do you feel you need to improve? What do you find particularly challenging about those exercises? -Final self-reflection: What changes have you noticed in your ability to perform the warm-up and strengthening exercises? 	<ul style="list-style-type: none"> -Quiz: Basic unit dance terms, definitions and identifications -Peer Assessment: Students will use a checklist to assess the alignment of one of their classmates. -Warm-up Skills Test- Students will be graded on their ability to perform the warm-up correctly with minimal prompting from the teacher

Timeline: 5 weeks Junior High School Dance Unit 2: Folkloric Dance #1

STEP 1 –	Students will identify and apply general principles of the folkloric dance to
BIG	create small choreographic studies that use dance concepts to communicate
IDEA	students’ intended purpose.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - identify and demonstrate the general movement principles of the folkloric dance in their choreography - discuss historical and cultural traditions of the country from which the dance originates - observe video footage of the folkloric dance and analyze and identify general movement principles - perform a variety of dance steps particular to the style, individually and in combination - use dance concepts (chosen by teacher) to communicate the purpose of their dance

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What are the general movement principles of this dance? What historical and cultural traditions influence this dance? What are the purposes of this dance in its country/countries of origin?	<ul style="list-style-type: none"> - dance steps particular to the dance style chosen - cultural and historical words of importance specific to the dance and the culture from which it comes - general movement principles specific to the dance - dance concepts that will be explored through studying the dance and in student choreography (i.e.: space, relationships, levels, etc)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Baseline assessment to learn about what they already know about the dance -Students will perform teacher-created choreography on their own -Students will view video footage of the folkloric dance and participate in guided discussion and response activities -Students will fill out a graphic organizer to plan for the ways that they will use dance concepts to communicate their choreographic intent -Students will collaborate with their groups to create a dance study in the folkloric style -Students will view video footage of their dance work and fill out self-assessment sheets after viewing their work -Students will perform their dance study within the larger choreography created by teacher 	<ul style="list-style-type: none"> -Peer Assessment: Students will use a guided response sheet to analyze the work of other students -Completion of the graphic organizer -Quiz- Students will take a quiz on the principles and purposes of the folkloric dance -Completion of self-assessment sheets after viewing their own choreography -Presentation of choreography- Students will be graded on their use of the general principles, movements, dance concepts as specified by a teacher-created rubric

Timeline: 4 weeks

Junior High School Dance

Unit 3: Musical Theatre Dance
(jazz, tap, or character dance)

STEP 1 –	Students will demonstrate core principles, vocabulary, and skills in Musical
BIG	Theatre dance and apply their understanding to the analysis of repertory
IDEA	works.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - identify and demonstrate core principles of the Musical Theatre dance style - perform a variety of dance steps particular to the style - perform choreography in the Musical Theatre style - observe and analyze video footage of repertory works in the style using vocabulary and core principles to inform their analysis - discuss historical and cultural influences on the dance style

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What are the core principles of this style? What other genres are evident in Musical Theatre repertory and how do they compare and contrast to their pure forms? What are some of the cultural and historical influences on this dance style?	<ul style="list-style-type: none"> - dance steps particular to the dance style chosen - core movement principles specific to the dance style - selected dance figures and repertory pieces in the style chosen

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> - Baseline assessment to learn about what they already know about the dance style chosen - Students will perform teacher-created choreography on their own - Students will view video footage of the dance figures and repertory in the dance style chosen and analyze the works based on teacher-chosen criteria 	<ul style="list-style-type: none"> - Demonstration of teacher-created choreography - Written analysis of two repertory works seen in class - Vocabulary quiz (written or performed)

STEP 1 –	The students will demonstrate knowledge of skills and vocabulary of
BIG	beginner ballet technique and compare and contrast characteristics of the
IDEA	genres of romantic, classical, neoclassical, and contemporary ballet.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - demonstrate and perform a variety of Ballet steps individually and in combination - identify, compare, and contrast characteristics of different genres of ballet - create short dance studies using Ballet vocabulary and specific characteristics of the dance genres - discuss important points in the history of Ballet - identify important figures in each genre of Ballet

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
How do we accurately perform ballet movements? What are the different genres of ballet? What characterizes each genre of ballet? How can we use the characteristics of each genre to inform our own ballet choreography? How has ballet evolved?	<ul style="list-style-type: none"> - review of Ballet positions of the feet - Ballet vocabulary (pile, tendú, relevé, degagé, battement, rond de jambe, cou-de-pied, passé, developpé, pirouette, body facings, arm positions, chaîné, piqué, balancé, arabesque, attitude, fondú, changement, glissade, assemblé, jeté, pas de bouree, pas de chat, echappé, tombé, adagio, etc.) - Romantic, Classical, Neo-Classical, and Contemporary Ballet

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> - Baseline assessment to learn about what they already know about ballet - Ballet bare, center, and across the floor work -Students will perform teacher-created choreography on their own - Students will view video footage in each genre and fill out a graphic organizer to compare and contrast characteristics of each genre. Participate in a class discussion of observations. -Create dance studies using selected ballet vocabulary and characteristics of the dance genres presented 	<ul style="list-style-type: none"> -Ballet skills test (bare, center, and across the floor) using a rubric to score student ability -Student created choreographic studies based on rubric -Completion of graphic organizer

Timeline: 5 weeks Junior High School Dance Unit 5: Contemporary Modern

STEP 1 –	Students will identify and discuss the techniques that influence
BIG	Contemporary Modern dance and apply elements of performance quality to
IDEA	the performance of choreography in the dance style.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - demonstrate and perform movement skills specific to Contemporary Modern dance - discuss the techniques that influence Contemporary Modern and identify specific examples of the influences - recall elements of performance quality and apply them to the performance of the genre - observe and discuss elements of performance quality in Contemporary Modern works - construct and interpret meaning from dance

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
How do we accurately perform movements specific to Contemporary Modern dance? What techniques have influenced contemporary modern dance? What are the elements of performance quality and how do they enhance a dancer’s performance? How do we construct and convey meaning through dance?	<ul style="list-style-type: none"> - projection - focus - movement quality - spatial awareness - body awareness - energy - gesture - facial expression - narrative - pedestrian movement - pantomime - symbolism - Contemporary Modern choreographers/dancers: Bill T. Jones, Jennifer Muller, Sean Curran, Desmond Richardson, Mia Michaels, Mandy Moore, Twyla Tharp, Pilobolus, Robert Battle, etc.)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -View video footage of different Contemporary Modern works and use unit vocabulary to discuss, compare, and contrast the works -Learn contemporary modern choreography and perform it using the stylistic elements discussed in the unit - Read about and view works of Contemporary Modern choreographers and identify influences from other dance genres -Take a simple dance phrase, manipulate it, and relate it to a world or life experience by using the elements discussed within the unit 	<ul style="list-style-type: none"> -Manipulated dance phrases graded by a rubric -Performance of contemporary choreography based on rubric -Quiz on elements of performance quality -Participation in class discussion about Contemporary Modern choreographers and works

STEP 1 – BIG IDEA	Students will identify and apply general principles of the folkloric dance to create small choreographic studies that use dance concepts to communicate students’ intended purpose.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - identify and demonstrate the general movement principles of the folkloric dance in their choreography - discuss historical and cultural traditions of the country from which the dance originates - observe video footage of the folkloric dance and analyze and identify general movement principles - perform a variety of dance steps particular to the style, individually and in combination - use dance concepts (chosen by teacher) to communicate the purpose of their dance

STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
What are the general movement principles of this dance? What historical and cultural traditions influence this dance? What are the purposes of this dance in its country/countries of origin?	<ul style="list-style-type: none"> - dance steps particular to the dance style chosen - cultural and historical words of importance specific to the dance and the culture from which is comes - general movement principles specific to the dance - dance concepts that will be explored through studying the dance and in student choreography (i.e.: space, relationships, levels, etc)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Baseline assessment to learn about what they already know about the dance -Students will perform teacher-created choreography on their own -Students will view video footage of the folkloric dance and participate in guided discussion and response activities -Students will fill out a graphic organizer to plan for the ways that they will use dance concepts to communicate their choreographic intent -Students will collaborate with their groups to create a dance study in the folkloric style -Students will view video footage of their dance work and fill out self-assessment sheets after viewing their work -Students will perform their dance study within the larger choreography created by teacher 	<ul style="list-style-type: none"> -Peer Assessment: Students will use a guided response sheet to analyze the work of other students -Completion of the graphic organizer -Quiz- Students will take a quiz on the principles and purposes of the folkloric dance -Completion of self-assessment sheets after viewing their own choreography -Presentation of choreography- Students will be graded on their use of the general principles, movements, dance concepts as specified by a teacher-created rubric

STEP 1 – BIG IDEA The students will synthesize improvisational skills with choreographic devices, structures, and elements to create a dance work.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - respond appropriately to improvisational prompts and activities - create short dance studies based on improvisation - describe and apply choreographic devices, structures, and elements to improvisation and choreography - create a dance work utilizing choreographic devices, structures and principles - analyze professional works for their clear use of choreographic devices, structures, and elements
STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
How can improvisation lead to composition? What are the choreographic structures, devices, and elements? How do we structure a dance? How do professional choreographers use the choreographic devices, structures, and elements to convey meaning?	<ul style="list-style-type: none"> - improvisation - composition - choreographic elements - levels: low, medium, high - body design: curved, angular, symmetrical, asymmetrical - pathway - direction - facing - proximity - focus - speed - phrasing - motif - repetition - theme & variation - rondo - narrative - chance - force - canon - retrograde - shape

	<ul style="list-style-type: none"> - accumulation -
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Students will participate in various improvisational exercises focused on teaching elements of choreography -Watch video footage of different dance works that clearly display use of choreographic structures, devices, and elements. Participate in class discussion. -Create a dance work that utilizes different choreographic elements, structures, and devices -“Works in progress” showing of dance works at midway point. Students will engage in conversation about the elements, devices, and structures evident in the works. 	<ul style="list-style-type: none"> -Self- and peer- assessments of dance works -Graded dance works based on rubric -Journaling of the creative process

High School Dance

Timeline: 9 weeks

High School Unit: 1 Elements/Dance Terms and Techniques

STEP 1 – BIG IDEA	Students will develop and demonstrate applied principles of anatomy, dance terms, and technique to initiate movement and insure safe use of the body. The students will refine all main dance technique areas and specific dance vocabulary related to the efficient and artful use of the body instrument while in preparation for ongoing performances instilled within the dance disciplined classroom.
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STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> - Recognize and identify specific dance elements. (Beginning, Intermediate, Advanced/Ensemble, Honor Dance syllabus) - Apply knowledge of counting to teacher guided warm-up exercises - Demonstrate knowledge of the origins of Ballet - Retain facts about the development of Ballet through the use of a timeline - Discuss and identify Modern and Ballet techniques and their effect on the development of each genre of modern and ballet dance. - Discuss healthful/ unhealthful living choices as they relate to performance - Provide examples of cultural and historical influences in dance and describe how each interacts. - Experience and discuss Musical Theatre (Jazz, Tap, or Character) as a dance form that is driven by plot and story. - Recognize and identify dance elements (advanced terms) in a dance syllabus and evaluate the use of each element through the articulation of an informed response. - Define all dance terms as described in the specified dance

	<p>syllabus (Beginning Intermediate, Advance/Ensemble, and Honors Dance.)</p> <ul style="list-style-type: none"> - Translate the advanced French terminology of ballet into actions - Demonstrate a proficiency in using dance terminology to communicate dance concepts - Identify two choreographic styles from different cultures - Identify the difference between classical and contemporary ballet with regards to their place in history - Compare and contrast several modern techniques as they relate to a time in history - Compare and contrast several cultures and their contributions to dance - Identify and recognize 3 choreographers and identify the style of their work and the plot or story of the dances (Ex. Martha Graham, Alvin Ailey, Wade Robson...) - Evaluate healthful living choices as they affect performance, class work, and rehearsals - Identify core principles of modern and apply them to student choreography - Identify core principles of Ballet and apply them to student choreography - Translate the basic French terminology of ballet into actions - Count and phrase music using rhythmic patterns and counts - Demonstrate a proficiency in using dance terminology to communicate dance concepts - Identify modern dance movement that originated in African dance - Explore how dance functions as a part of everyday life. - Understand dance in today's society and how dancers are perceived by the public
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	<ul style="list-style-type: none">- Identify dances that are a result of other cultures- Discuss modern dance techniques and its affect on the development of Modern dance styles. Ex: Lyrical, Contemporary, Modern, and Post Modern,- Observe a choreographed dance and demonstrate how various senses change perception and communication in a dance routine- Evaluate and interpret the goals of selected dance techniques.- Discover dance techniques as a creative process and a means to self-expression- Identify the idea, thematic content or feeling in a dance routine, study or video- Use advanced improvisation to depict a concept, idea or dance- Provide examples of cultural and historical influences of the theatre on dance and choreography
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STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>What are the core principles of Modern, and Ballet Dance Techniques?</p> <p>Who are some well-known Modern dancers and choreographers?</p> <p>Who are some well-known Ballet dancers and choreographers?</p> <p>What is the timeline of Modern dance and Ballet dance?</p> <p>How can we apply the principles of Beginning Modern and Beginning Ballet to our choreography?</p> <p>How can we apply the principles of Intermediate Modern and Intermediate Ballet to our choreography?</p> <p>How can we apply the principles of Advanced Modern and Advanced Ballet to our choreography?</p> <p>How do we observe Modern and Ballet dance studies or videos?</p> <p>Who are “The Big Four” (Modern Dance Pioneers?)</p> <p>What are the five fundamental positions of the feet and arms in Ballet and Modern dance techniques?</p> <p>How can we apply the French language to our dance elements, terms and techniques?</p> <p>How can we apply healthful living and proper food as they affect our performances, class work, and rehearsals?</p> <p>How can we introduce Pointe Study to trained and advanced dancers? (Heavily Teacher Recommendation)</p>	<p>Beginning Ballet</p> <p>Plié, Demi & Grand Tendu Rélévé Develope Passé Jeté Chasse Assemble Port de Bras Chaine Adagio Allegro</p> <p>Intermediate Ballet</p> <p>Rond De Jambe Balance Glissade Echape Pique Coupe Pas De Deux Arabesque Saute Pas De Chat Adagio Allegro Chaine Turns Pique Arabesque</p> <p>Advance Ballet</p> <p>Adagio Allegro Arabesque Balance Pas De Basque Cabriole Pas De Chat En Cloche Coupe Rond De Jambe Chappe Frappe Fouette Ferme, Ouvert Grand Jeté Passé Pique</p>

	<p>Port De Bras Penche Reverence Sissone Soutenu Tendu Tombe Arabesque 1st 2nd 3rd & 4th Method</p> <p>Beginning Modern Modern Walks Modern Runs Jeté Drag Slide Chasse Kick Ball Change Pas De Bourree Triplets Grand Battements Fan Kicks Floor Fan Kicks Pivot Turns Paddle Turns Single Modern Turn Inside Single Modern Turn Outside Hitch Kicks Modern Split To The Floor Falls Side & Front</p> <p>Intermediate Modern Double Inside Turns Double Outside Turns Combination Inside/Outside Step Turn (For Arm Placement) Triplets Soutenu To Fourth Touch Turns Pencil Turns Pique Turns Step Hop In Opposition/W/Turn Jeté Straddle Drag Step Sissone Cut Hinges To The Knee Reverse Hitch Big Kicks, Front Side Back Sauté Coupe Chasse Pas De Bouree, Run to Jeté</p> <p>Advanced Modern Dance Walk</p>
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	<p> Heel Walk Runs, Jumps, Hops Prance Leap Gallop Skip Tilt Contraction Contract/Release Falls Lateral Tilt Beginning Dance Terms Turn Out / Parallel Beat / Upbeat / Downbeat and Counts Triplets Alignment vs. Placement Posture Five Sections of Vertebrae Pelvis Choreographer Choreography Choreograph Dynamics Projection Improvisations Stage Directions Pilates Creative Visualization Constructive Rest Line Mark / Full Out Minstrels Jitterbug Hoofers Lyrical Dance Patterns, Levels & space Intermediate Dance Terms From Jazz History; Shuffle, Two Step, Ball Change, Box Step, Pivot, Contraction, Fall Rebound, Chug, Grapevine, Paddle Turn, Polka, Stomp Bones & Muscles (Skeleton Handout Jump Into Jazz") Joints Powerhouse Flexibility Tempo Beat </p>
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	<p>Rhythm Musical Phrase Note Value Tree Example (Jump For Jazz) Alignment Placement Pilates Effort, Mental Emotional Inner Pulse Resistance</p> <p>Advance Dance Terms Kinesiology Pilates Placement (Skeletal) Muscle Groups Joints, Spine, Vertebrae Social ,Ballet ,Modern Jazz, Tap, Musical Theatre Flexion Tension Resistance Terpsichore Choreographic Forms Creative Visualization</p>
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Teach a combination of exercises to music (isolations) -Have students take a partner and teach each other the same isolations with proper counts and usage of terms. -Teacher then choreographs a dance sentence. <ul style="list-style-type: none"> Students identify the isolations. Students identify the dance term. - Repeat through the use of video, two choreographic styles from African dance basic elements. <ul style="list-style-type: none"> -Teach basic ballet concepts of , chasse’, assemble, glissade , chasse’ -Review Isolations <p>Divide the class into groups and have each group develop a modern phrase of movement based on the above 1-4</p> <ul style="list-style-type: none"> - Students will read “A Sense of 	<p>Students will be assessed by:</p> <ul style="list-style-type: none"> -Written tests that examine the knowledge of dance terminology -A student demonstration of physical movement from a verbal command -A teacher demonstration of a dance position, dynamic or element, and student response in writing -Teacher observations of students understanding of historical relationship of past to present -Students’ ability to follow directions and work within a group

<p>Dance” The Laws of (Loco) Motion, Part II, The Elements of Dance, chapter 5, 6, 7, and 8.</p> <p>-Students will think about the spaces they occupy during the day. What range of movements do those spaces allow? Example- Go to a sporting event or practice and observe the movements of the athletes. Write down the sequence of as many of their movements as you can in 5 minutes of observation. While you are there, write down your estimate of the dimensions of the space they have to work in. Students will work in trios and develop a movement conversation by taking turns moving and responding then choose the most interesting moments from each position.</p> <p>- Students will observe various video presentations; ex; Alvin Ailey “Revelations” “Martha Graham Dance on Film” “Nutcracker”</p> <p>-Answer Questions: How did the dance make you feel? Were the characters or dancers responsible for the communication of the feelings? Why? What role does the choreographer play in the communication of the dance? (discussion)</p> <p>-Students listen to a selected old negro spiritual.</p> <p>-Students employ creative visualization to create a story that exists in their minds.</p> <p>-Students write the story into a journal.</p> <p>-Students begin the process of improvising movement that would best convey the emotions of that story.</p> <p>-Research articles on dance and nutrition.</p>	<p>-Teacher evaluates for accuracy, completion and content</p> <p>-Completion and content of written answers to questions</p> <p>-Their journal entries and the demonstration of examples of movements that best convey the idea or emotion</p> <p>-A written test which relates questions of dance, nutrition and life and is based on the research and class findings</p> <p>-Completion of the combination, and a demonstration of the understanding of the “style”</p> <p>-Completion of Ballet and Modern timeline</p> <p>-Teacher evaluates for accuracy completion and content of the timeline</p> <p>-Verbal responses to dance demonstrations and the correct association to dance definitions, techniques, elements, and terms</p> <p>-A demonstration of movements that best convey the idea or emotion</p> <p>-Participation of stretch warm-up and discussion of the correlation of proper, healthy, and non-injury teacher-guided exercises</p> <p>- Parent or Legal Guardian signature on syllabus returned within 2 consecutive school days</p> <p>-Content and completion of choreographed sequence with regard to an understanding of</p>
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<ul style="list-style-type: none"> -Dance and smoking. -Dance and drug abuse -Dance and alcohol abuse. -Record your results. -Chart your own eating habits (Food Log) for one week... Write a self-evaluation of the results. - Video observation of “Revelations” -Students learn a combination that is typical Alvin Ailey reconstructed by the teacher “Old Negro Spirituals” -Students identify the “style” Students re-create the style, in a group combination - Teach a combination of beginning, intermediate, and advanced exercises to music. (adagio) -Have students take a partner and teach each other the same adagio with proper counts and usage of dance terms. -Teacher then choreographs a dance sentence. <ul style="list-style-type: none"> a. Students identify the vocabulary b. Students identify the dance terms - Read “The Power of Dance” <i>A sense of Dance</i>, and extract a timeline of the development of modern dance as we know it today. - Observe “dance explosions” to compare and contrast several dance styles and ask students to identify the genre of dance and relate it to its place in history. - Define classical and contemporary ballet. Discuss the division and the meaning of classical as it relates to ballet and to all the arts. - Follow and execute basic Pilate and yoga stretches. - Follow and execute Zena Rommett Floor Barre exercises - Review proper posture and placement...discuss the advantages of muscular alignment and good posture to health. - Teach a combination of exercises using Modern Technique (Horton) or Ballet Technique (Balanchine) - Have students take a partner and 	<p>classical vs. contemporary dance styles</p> <ul style="list-style-type: none"> - Participation, Effort, Attitude, Character, Discipline, and Required Dance Attire -Their ability to make a physical distinction between styles of modern dance and ballet dance -The completion of the recipe and a dance that fulfills the ingredients -A final discussion on images and movement -Content and creative delivery of the poster assignment message -A written assessment of their ability to differentiate the styles of each choreographer in the genre of Modern and Ballet Dance.
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teach each other the same exercise with proper counts and usage of terms.

- Teacher then choreographs a dance sentence.

- Students will learn the Horton series “Dimension “exercises from Horton technique, Falls from Graham technique, and rebound exercises from Limon technique.

- Students will review “A Sense of Dance” chapter 2, Modern dance, Definitions and History.

- Relate the three techniques to a period in time. Written assignment.

- Students will receive a recipe of movement. (Ex: 4 contractions, 2 spirals, 1 Jeté, 1 fall, 5 swings) add an emotion and a pattern.

- Students will form groups and follow the recipe to create a dance

- Answer Questions: How did the dance make you feel? Were the dancers responsible for the communication of the feelings? Why? What role does the choreographer play in the communication of the dance?
(discussion)

- Students are asked to design a poster for the dance studio that shows a health “Do’s” or “DON’T” for dancers.

At this level dancers should use their experiences from beginning, intermediate, and advanced dance to formulate these rules.

Timeline: 9 weeks

High School

Unit 2: Creation and Choreography

STEP 1 –	The students will demonstrate clarity of performance and vocabulary of
BIG	Beginning, Intermediate, and Advanced Choreography. Students will
IDEA	distinguish the styles and specific techniques and compare and contrast the principles and styles of dance from a visual presentation.

STEP 2 - LEARNING OUTCOMES	
NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: <ul style="list-style-type: none"> -Demonstrate clarity in performing dance vocabulary -Distinguish the styles and principles of a specific dance study and routine -Create a dance sentence using dance vocabulary and dance terms -Demonstrate choreographic structures within a dance composition -Demonstrate improvement in performing Beginning, Intermediate, and Advanced movement combinations through application of demonstrated corrections guided by dance teacher -Compare and contrast basic principles and styles of dance from a visual presentation -Demonstrate and integrate the use of choreographic structures within a self-made composition -Demonstrate and explore improvement in performing Beginning, Intermediate, and Advanced movement combinations through self-evaluation

STEP 3 – TO CONSIDER

Essential Questions	Vocabulary
<p>How do we engage in clarification of the performing dance vocabulary?</p> <p>What are the similarities and differences between specific dance styles of Choreography and Advance Improvisation?</p> <p>How do we create a dance sentence using vocabulary and dance terms?</p> <p>How do we recognize structured choreography within dance compositions?</p> <p>What are the elements of a production?</p> <p>How do we foster creative student choreography?</p> <p>How do students process teacher learned choreography?</p> <p>How do life experiences define and motivate the student choreographer?</p> <p>How does journal writing allow you to review and experience choreographed dance solos and choreographed 3 minute dance duets, trios, small groups, kick-lines or large groups?</p> <p>How do students cite, explain, and construct dance criticism while using a teacher rubric?</p> <p>What are proper shoes used for specific choreographic dance combinations?</p> <p>What dance floors and supplies prevent feet from rolling inward during choreographed structured learned combinations?</p> <p>How do students compare and contrast Beginning, Intermediate, and Advance</p>	<p>Beginning Jazz Jazz Walks Jazz Runs Jeté Jazz Slide Grapevine Chasse Kick Ball Change Pas De Bourree Triplets Grand Battements Fan Kicks Pivot Turns Paddle Turns Single Jazz Turn Inside Single Jazz Turn Outside Hitch Kicks Jazz Split To The Floor Falls Side & Front</p> <p>Intermediate Jazz Double Inside Turns Double Outside Turns Combination Inside/Outside Step Turn (For Arm Placement) Triplets Soutenu To Fourth Touch Turns Pencil Turns Pique Turns Step Hop In Opposition/W/Turn Jeté Straddle Drag Step Sissone Cut Hinges To The Knee Reverse Hitch Big Kicks, Front Side Back Sauté Coupe Chasse Pas De Bouree, Run Jeté</p> <p>Advance Jazz Intermediate Vocabulary Review Combination Inside, Turns Double Combination Outside Turns, Double Coupe Chasse PDB With A Run To Jeté'</p>

<p>principles and styles of dance from observing a professional University Student Dance Concert Productions?</p> <p>What dance projects enable students to improve and correct creative dance structures within original choreography?</p> <p>How do students choreograph structured compositions and apply selected Beginning, Intermediate or Advance vocabulary?</p> <p>What determines a student's length of choreography? Beginning Students must display a minimum of 1 minute in length. Intermediate Students must display a minimum of 2 minutes in length. Advanced students must display a minimum and maximum length of 3 minutes.</p> <p>How can students journal a lighting plot, prop plot, and costume plot for a specific dance technique and variety of dance styles?</p> <p>Do students prefer verbal or written corrections applied to creative and choreographed combinations?</p> <p>How do advance choreographers connect digital plots and scenery to their creative dance projects?</p> <p>How will students evaluate and create a dance resume?</p> <p>What are some demonstrations of consistent Learned principles of dance from an Advance Dance performance.</p> <p>What students will compose a dance within all the interdiscilines?</p>	<p>Windmill Chainé Chasse Coupe Jeté Tour Jeté Pique Turns Arabesque Turns Soutenu En Lair Falls Side And Front Lay Outs Hand Stand To A Split (Men) Knee Slides Calypso Floor Jump Hinge To The Floor Skaters Turn Russians(Men)</p> <hr/>
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Students will learn Beginning, Intermediate, and Advance Dance Terms and Vocabulary as steps -Students will combine steps to create a combination of creative structured choreography -Students will create a combination of 32 counts or 4 counts of 8. -Students will demonstrate a progression of steps across the floor. -Define elements of a production; Choreography, story, music, dynamics, costumes, etc. -Define and/or review the choreographic structures -Videotape the students dance (teacher learned group choreography) -Observe and identify the structures and forms. <ul style="list-style-type: none"> a) Have we succeeded? What could we have done better? b) Record thoughts into journals. c) Record day 1 rehearsal on cell phone or personal camera as a DVD (Portfolio) -Have students cite and explain to the class, an improvement that was a result of a specific adjustment that they consciously made in order to attain the desired result. -Ex: My feet were rolling inward when I did a Plié?. By sending the knees over the toes, and rotating from the hips, I was able to keep my whole foot on the floor and prevent it from rolling inward. -Students will create a combination of 64 counts or 8 counts of 8. -Student will choreograph a solo or duet. The dance must employ Beginning, Intermediate, and Advance vocabulary and be at least 1 minute in length. 	<ul style="list-style-type: none"> -The students correct assessment and improvement due to that assessment Skills test in vocabulary: <ul style="list-style-type: none"> -Successful incorporation of vocabulary into choreography. -Following directions for time -Usage of proper technical application of movements -Creative and performs with style. -Demonstration participation and performance -Completion of a combination that employs the Beginning, Intermediate, and Advanced vocabulary -Demonstration of technical progress - Their ability to make the adjustment that leads to improvement -A verbal explanation of the adjustment -Senior Journal entries and participation

<p>-Demonstrate improvement in performing movement combinations through application of verbal corrections.</p>	
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Timeline: 9 weeks

High School

Unit 3: Performance

STEP 1 – BIG IDEA – Students distinguish the similarities and differences between a variety of dance works and dance careers. Students will analyze and discuss the thematic content or feeling in a dance study or dance performance and correctly accomplish the production aspects, and formations of each dance. Students will define and distinguish between the various dance magazines, dance journals, dance job websites, and resources that are available to research the dance careers in the performing arts.

STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies	Students will be able to: -Demonstrate clarity in performing specific dance techniques -Identify basic principles of anatomy, physiology, and kinesiology -Demonstrate a Yoga, Pilate’s, and Horton exercise - Create movement studies using themes that have unity of form and content -Demonstrate active and energized participation in the creative dance process or improvisational techniques - Identify technological or digital equipment that may be used in the production of dance -Define the technology used in some dance videos or dance concerts. (Ex. PPP, Scenic Background) - Identify various career opportunities related to dance and the performing arts -Define and distinguish between the various dance magazines, dance journals, dance job websites, and resources that are available to the research of careers in the performing arts -Analyze and discuss the thematic content or feeling in a dance study or dance performance -Practice creative visualizations -Use improvisation to depict a

	<p>concept or idea and dance sentence</p> <ul style="list-style-type: none"> - Create movement studies using themes that have unity of form and content within a certain structure of dance production -Create movement studies using the Beginning, Intermediate, and Advanced elements of dance -Demonstrate knowledge of Beginning, Intermediate, and Advanced choreographic forms -Complete and Observe a dance audition -Define and Participate in a structured dance audition workshops at Montclair State University or local higher educational institutions -Provide examples of cultural and historical influences in dance and describe how each interacts -Experience and discuss theatre dance as a dance form driven by plot and story
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STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
<p>What technical devices or equipment can be used to improve a dancer’s experience in a production?</p> <p>What websites are useful to recognize various career options related to dance and performing arts? www.Danceorbust.com, www.Dance.net, www.dancenyc.org, www.dancenj.org, www.backstage.com, www.stagedooraccess.com, www.playbill.com, www.starbound.net, www.careertransition.org</p> <p>What technology is used in dance videos?</p> <p>How to build a dance resume? www.dancehelp.com</p> <p>When should a student start the portfolio process?</p> <p>What inspires your music selection?</p>	<p>Dance Audition</p> <p>Dance Conventions</p> <p>Dance Workshops</p> <p>Dance Stage manager</p> <p>Dance Production Manager</p> <p>Dance Lighting Stage Manager</p> <p>Dance Manager</p> <p>Dance Costumer</p> <p>Dance Historian</p> <p>Dance Author</p> <p>Dancer</p> <p>Choreographer</p> <p>Dance Director</p> <p>Lighting Designer</p> <p>Teacher</p> <p>Dance Critic</p> <p>Dance Costumer</p> <p>Dance Reporter</p> <p>Dance Artistic Director</p> <p>Dance Judge</p> <p>Dance Magazine Editor</p> <p>Dance Anthropologist</p>

<p>How do students begin the process of choreographing?</p>	<p>Dance Swing Aesthetics Dance Stage Positions Dance librarian Dance Therapist Headshots/Pictures Body or Dance full body pictures Resume Dance Career</p>
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STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> - Students listen to a selected musical piece - Students employ creative visualization to create a story that exists in their minds - Students write the story into a journal - Students begin the process of improvising movement that would best convey the emotions of that story - Students will research a variety of music selections and create a visualization to create a story that exists in their everyday life - Students observe Rent - Students are taught a combination from the stage choreography - Students will read the lyrics of the song, and express the story through the movement - Students will discuss the characteristics homeless and the subplot of social activism - Students will identify the style of Marlies Yearby through the study of Rent - Students will construct and research a professional dancer’s resume - Students will research a specific dance career and complete a teacher guided questionnaire - Students will be taught Horton Technique, Graham Technique, Limón Technique, Dunham Technique, some Primus Technique and exercises included - Advanced Dance production project: with emphasis on technology and digital engagement. - Student submits a concert theme on paper only for the Spring 	<ul style="list-style-type: none"> -Verbal reports on audition choice - A demonstration of quick memorization skills regarding movements during an audition -Written paper and research on career opportunities in dance - Observation and demonstration of Performance concepts -Memorization of Beginning, Intermediate, and Advanced warm-up. -Self Assessment and improvement of memorized warm up exercise - Participation -Identification of the components of lighting -Identification of the components of sound -Completion of Senior notes to the journals

<p>Concert. Must include a theme and some music selections</p> <ul style="list-style-type: none">- Students will chart performance areas of a stage with regard to lighting plots- Student will submit a costume plot- Student will create a rehearsal schedule- Teacher brings the following papers to class: Backstage, Variety, Show Business, Ross Reports, Dance Teacher- Students create mock audition and teach the combination in 15 minutes. Perform it in a group and be subjected to being kept or cut.- Create a resume that is appropriate for a dance audition	
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STEP 1 – BIG IDEA	Students will demonstrate fluency in communicating concepts using Beginning, Intermediate, and Advance dance terminology. Students will provide examples of cultural and historical influences in dance using Dance History. Students will compare and contrast the thematic content and feelings of several dance compositions.
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STEP 2 - LEARNING OUTCOMES

NJCCC Standards - Content <i>What Students will Know</i>	Instructional Objectives – Skills <i>What Students will be able to do</i>
<p>1.1- Creative Process 1.2- History of the Arts and Culture 1.3- Performance 1.4- Aesthetic Responses and Critique Methodologies</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> -Utilize a set of criteria to evaluate work using positive commentary -Demonstrate fluency in communicating concepts using Beginning, Intermediate, and Advance dance terminology -Demonstrate knowledge of specific dancers and choreographers with regards to their genre of dance, and their contributions to the dance world -Solve basic movement problems through the use of critique - Identify differences of dance expression throughout the world -Recognize expressive body movements that occur in the human experience using dance terms and vocabulary -Provide examples of cultural and historical influences in dance using dance history -Demonstrate African influences on dance within the research of dance history -Discuss dance in media and illustrate connections between dance and the preservation of current culture - Analyze reasons for differences in dance expressions throughout the world -Provide examples of cultural and historical influences in dance and analyze how history/culture parallels artistic development - Demonstrate Advanced /African and Latin dance history while completing a guided questionnaire -Provide examples of cultural and historical influences in dance and analyze how history/culture parallels artistic development - Compare and contrast the thematic

	content and feelings of several dance compositions
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STEP 3 – TO CONSIDER	
Essential Questions	Vocabulary
-How do we compare and contrast the thematic content and feeling of several dance compositions?	Dance Compositions
-How do we discuss the history of dance?	Dance History
What are the criteria to evaluate appropriate dance criticism?	Dance Analysis
What are dance compositions?	Dance Criticism
How do we research the history of dance?	Modern dancers/choreographers (Isadora Duncan, Rudolph Laban, Paul Taylor, Merce Cunningham, Alvin Ailey, Alvin Ailey American Dance Theater, Trisha Brown)

STEP 4 - ACTIVITIES	STEP 5 - EVIDENCE
Learning Activities – Technology - Integration	Assessments
<ul style="list-style-type: none"> -Students research the history of Higher Education Institutional dance programs. -Students will Google Dance Historians and Philosophers - Observation and critique of: <ol style="list-style-type: none"> 1. Revelations, Alvin Ailey 2. Fall River Legend, Dance Theatre of Harlem 3. Push comes to Shove, Twyla Tharp 4. Romeo and Juliet, New York City Ballet - Students choreograph a group dance sequence that will communicate one single emotion. Ex; Angry shoppers, Happy children.... - Students perform their sequence and classmates will determine if the meaning was communicated. - The choreographers will take the improvement suggestions and make specific changes. - The group will present the dance with the changes and the critics will cite the improvement. - Research local dance companies that preserve their culture through dance. Example: Nai Ni Chen. Lulu Washington, Ballroom etc. Bring information about that group and its culture to class. Dance Theatre of Harlem, Robert Battle Dance Company, Philadanco Dance Company, Paul Taylor Dance Company, Alvin Ailey Dance Theatre, Sharron Miller Dance Academy... -Student is asked to review the Persuasive essay format and complete an essay that supports the following statement with examples; “All styles of dance has its roots in the past and is constantly being re-invented, re-designed and renewed. - Students observe Fela - Students are taught a combination from Fela (folklore) 	<ul style="list-style-type: none"> - Completion and content of the research and facts that support the statement with regard to knowledge derived from the history of dance. - Correct persuasive format of essay - A written assessment of their ability to differentiate the styles of each choreographer in the genre of theatre dance.

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| <ul style="list-style-type: none">- Students will read the synopsis and express the story through the movement- Students will discuss the characters anguish and relate it to current events- Students will identify the style of Bill T. Jones through the study of Fela | |
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