

# Black Horse Pike Regional School District

ENGAGING STUDENTS — FOSTERING ACHIEVEMENT — CULTIVATING 21<sup>st</sup> CENTURY GLOBAL SKILLS

## Dance II COURSE SYLLABUS

**Grade level:** 9-12

**Instructor:** at each school

### **Course Description:**

Dance Education has the ability and flexibility to support all students individually. This course will help students develop values and skills such as problem solving, risk taking, decision making, collaboration, commitment, and understanding that there are multiple solutions to problems. Dance creates an opportunity for students to self-express and communicate through their movement. Dance stimulates all senses, allowing for multisensory development. Throughout dance students will problem solve using their bodies as the main tool. Students will develop a strong Bodily Kinesthetic awareness and intelligence throughout the study of movement.

### **Course Goals and Objectives:**

In Dance II students will be focusing on and exploring different genres of dance. Dance II will be broken down into four different units:

**Ballet-** This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate ballet class. The class will include barre exercises, adagio sequences, allegro enchainments, compositions / choreography and lectures on the history of ballet dance. An understanding of proper body mechanics and the French vocabulary will also be used.

**Modern-** In this unit, students will obtain a basic understanding of Modern dance principles through practical application including basic theory, body mechanics, alignment, and execution of Modern vocabulary. Students will execute positions, and movements that stem from different modern techniques. Students will also execute a basic understanding of the elements of dance through Modern dance.

**Jazz/Hip Hop-** This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate jazz and hip-hop dance class. An understanding of proper body mechanics and the basic dance, jazz and hip-hop dance vocabulary will also be used. This unit will broaden and deepen the student's understanding of jazz and hip-hop culture, movement concepts, processes, principles, technical skills and artistry.

**Dance Production/ Showcase-** In this unit, students will demonstrate clarity of performance and dance vocabulary in beginner, and intermediate level choreography. Students will distinguish between the different techniques, compare and contrast principles and styles of dance through a visual performance. Students will use the tools learned in previous units to help develop the knowledge they need in correctly accomplishing production aspects.

**Dress Code:**

Students must be dressed appropriately for each dance class. Students will develop faster and move more easily in the proper fitting clothes made for dance. Clothing should cover the major muscles and maintain body warmth. **For safety, no jewelry will be allowed. Also, no baggy clothing which hides the lines of the body. Hair must be secured away from the face in order to not prohibit movements, as well as obstruct the dancer's visual line.** SHOES MUST BE WORN FROM CHANGING ROOMS, when available to use, TO THE BATHROOMS AND CLASSROOM. Students are responsible for their own belongings. For safety students should mark shoes and clothing and keep personal belongings in a personal bag or locker-room locker, when available.

**Women:**

- Solid colored leotard or solid colored tank top, black jazz pants, black leggings or black dance shorts which are appropriate dress code length is preferred.
- Footwear (required): \*Black Jazz Shoes \* Pink Ballet Shoes\*BareFeet \*Ankle Socks
- Hair: Neatly pulled back off of the face (bobby pins and hair spray if necessary)

**Men:**

- Form fitted solid colored short sleeve shirt, or tank top and black jazz pants, or black shorts which are appropriate dress code length.
- Footwear (required): \*Jazz Shoes \*Mens Dance Socks \*BareFeet \*Ankle Socks
- Hair: Neatly pulled back off of the face (bobby pins and hair spray if necessary)

**Clothing Due:** mid September

**Pink Ballet Shoes Due:** end of September

**Black Jazz Shoes Due:** TBA

*If there is a financial difficulty in obtaining the required dance attire, please contact me as soon as possible. I want you to succeed and I will make arrangements for you to have the necessary dancewear.*

### **\*\*\*CELL PHONES\*\*\***

Cell phones and headphones are NOT permitted in class unless advised. Any visible cell phones/headphones in class will result in a “o” for the day. If a student is unprepared and they have a visible cell phone/headphone, they will receive a disciplinary referral which will be filed with the VP for electronics violation.

\*Phones are only permitted on choreography/movement study days in which students will be advised prior to class.

### **Daily Expectations and Procedures**

- 1.) Arrive to the locker room on time.
- 2.) Students will have 5 minutes to change into their dance attire.
- 3.) Students will walk quietly and quickly to the dance studio.
- 4.) Do-Now- read the agenda/task on the board
- 5.) If you finish DO-NOW before others, begin stretching and warming up.
- 6.) Participate and fully engage in warm up, across the floor, and a center combination and or activities planned.
- 7.) Exit ticket/cool down- everyday there will be a closing activity
- 8.) Once advised by teacher, students are permitted to return to the locker room to change
- 9.) Five minutes to change
- 10.) Dismissal

### **Requirements needed**

\*Notebook/Chromebook “as needed”

\*Dance Attire

\*Dance Footwear

How am I being graded?

<b>Assignments:</b> Participation/Preparation	Points Each Day	Points each week (5 Days)	Total Points (37 weeks)
Uniform	2	10	370
Prep/Daily Agenda	<b>6</b>	30	1,110
Conclusion/Exit Ticket	2	10	370

Other Assignments:

Dress Rehearsal	<b>N/A</b>	N/A	100
Final Performance	<b>N/A</b>	N/A	200
Movement Studies	<b>N/A</b>	N/A	50 (Each)
Quizzes / Test Classwork / Homework			100 (Each)

### **Grading Policy:**

There are four categories that make up the dance grade:

#### **50% Participation/Preparation**

(Dress code, performance during class, tardiness, having a willing and positive attitude to work, being respectful)

#### **20% Movement Studies/Performances**

#### **20% Test/Quizzes**

#### **10% Classwork/Homework**

**Dance Concert Information:** Date and rehearsal schedule to be announced.

# Black Horse Pike Regional School District Curriculum Template

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21<sup>ST</sup> CENTURY GLOBAL SKILLS

**Course Name: Dance II Advanced**

**Course Number: 000441**

## PART I: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<b>Course/Unit Title: Dance II</b> <b>Unit 1 - Ballet</b>	<b>Unit Summary:</b> <p>This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate ballet class. The class will include barre exercises, adagio sequences, allegro enchainment, compositions / choreography and lectures on the history of ballet dance. An understanding of proper body mechanics and the French vocabulary will also be used.</p> <p>This beginner to intermediate level ballet course will broaden and deepen student's understanding of classical ballet vocabulary, movement concepts, processes, principles, technical skills and artistry.</p> <p>Students will demonstrate an increasing vocabulary of ballet movement and technique reflective in their ability to coordinate simple movements and produce combinations of steps with qualitative movement, precision and control, within the range of their own physical capacity. Students should communicate an increasing confidence in performance as well as display sensitivity to musical content and style. Students are required to perform and show a developing awareness and ability to work with others and provide responsiveness to an audience.</p> <p>Students must have previously completed Dance 2, but are only proficient in less than 65% of the technical and performance skills needed to advance to Dance 3. Students need to be able to execute movement sequences and combinations at an intermediate level. Students must be recommended by the teacher in order to be in this course.</p>
<b>Grade Level(s):</b> <b>9<sup>th</sup> - 12<sup>th</sup></b>	
<b>Essential Question(s):</b> <ol style="list-style-type: none"> <li>1.) What is Ballet Technique?</li> <li>2.) Why is it important for a dancer to understand When, Where and Why Ballet technique started?</li> <li>3.) What is Ballet designed to do?</li> <li>4.) What is proper body alignment?</li> <li>5.) How does a dancer increase their turn-out and flexibility?</li> </ol>	<b>Enduring Understanding(s):</b> <ol style="list-style-type: none"> <li>1.) Students will study ballet technique. A style of dance that uses foundational principles to control body mechanics including; alignment, turnout, port de bras and balloon.</li> <li>2.) Ballet is a classical art form in which is learned and performed in a particular way. Students who are studying the art form will learn the history in order to capture how the movement should be performed.</li> <li>3.) Ballet dances tell stories. Students will be able to design their own as well as recreate stories through dance.</li> <li>4.) Students will be able to execute and define proper body alignment. Proper body alignment refers to having key parts of your body in line with each other in motion or still. Ballet Technique uses proper body alignment in order to put less stress on the spine and to create good posture.</li> </ol>

<p>6.) <b>Why is repetition important in ballet technique?</b></p> <p>7.) <b>What is the connection between breath, phrasing and musicality?</b></p> <p>8.) <b>Why is it important to know what part of the body a movement initiates from?</b></p> <p>9.) <b>What qualities does a ballet dancer need?</b></p> <p>10.) <b>How does effective and appropriate movement affect wellness?</b></p>	<p>5.) Students will be able to stretch and strengthen their hip extensors and external rotators to increase their turnout. Also, they will stretch and strengthen their whole body in order to increase their overall flexibility. Dancers must continue to work on turnout / flexibility in order to enhance their technical skills.</p> <p>6.) Ballet Technique like most genres of dance uses a lot of repetition to learn, enhance and attempt to perfect skills. Through repetition students will develop motor skills, precision and muscle memory.</p> <p>7.) Students will use breath to control their speed through performing phrases of movement to music and without music.</p> <p>8.) Executing different movements requires utilizing different parts of the body. Students will be able to identify the parts of their body and utilize those parts with control in order to correctly perform movements with different qualities.</p> <p>9.) Students will gain strength, endurance, flexibility, control and balance; which is needed to become a ballet dancer.</p> <p>10.) Students will improve physical health, endurance, strength and flexibility by knowing and understanding the concepts of the ballet technique.</p>
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## **PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES**

### **DESCRIBE THE LEARNING TARGETS.**

**After each target, identify the NJCCCS or Common Core Standards that are applicable**

<p>1. Students will use anatomical principles related to proper body alignment, body patterning through sequences, balancing on one and two legs, strength, and upper and lower body coordination in compositions and performances.</p> <p>2. Students will explore the nine distinct evolutions of ballet dance in their art-making with primary focus on the classical period that will encourage audiences to respond emotionally to their works of art.</p> <p>3. Students will determine how music, theatre, and visual art have influenced ballet dance throughout history.</p> <p>4. Students will find their own aesthetic quality, resulting from conceptual coherence and from understanding and application of the principle unity of form and content of ballet dance.</p> <p>5. Students will learn and create theme-based ballet dance solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>6. Students will demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics using ballet dance technique.</p> <p>7. Student will perform ballet dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.</p>	<p><b><u>NJCCCS or CCS</u></b></p> <p>1. <b>1.1.12.A.4</b></p> <p>2. <b>1.2.12.A.CS1</b></p> <p>3. <b>1.2.12.A.1</b></p> <p>4. <b>1.3.12.A.CS2</b></p> <p>5. <b>1.3.12.A.2</b></p> <p>6. <b>1.3.12.A.3</b></p> <p>7. <b>1.3.12.A.CS4</b></p> <p>8. <b>1.3.12.A.4</b></p> <p>9. <b>1.4.12.A.CS2</b></p> <p>10. <b>1.4.12.A.3</b></p> <p>11. <b>1.4.12.B.2</b></p> <p>12. <b>1.1.12.A.CS3</b></p>
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<ol style="list-style-type: none"> <li>8. Students will collaborate in the design and production of their ballet dances that use choreographic structures and incorporate various media and/or technologies.</li> <li>9. Students will demonstrate contextual clues to display the nine distinct evolutions of ballet dance that often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</li> <li>10. Students will develop informed personal responses to an assortment of artworks across the nine distinct evolutions of ballet (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</li> <li>11. Students will evaluate how an artist's technical proficiency in ballet dance 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.</li> <li>12. Students will learn interpretation of dance in relation to its period in ballet history.</li> </ol>	
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### **Inter-Disciplinary Connections:**

#### **Music** (Ballet and Contemporary Music)

1.1.12.B.1-Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

#### **Health** (Understand the structure of the body, breathe, mechanics and fitness)

2 .6.12.A.2 - Design, implement, and evaluate a fitness plan that reflects knowledge and application of fitness-training principles.

#### **English** (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

CCSS.ELA-Literacy.RL.3.5- Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

### **Students will engage with the following text:**

1. **Moving History / Dancing Cultures** (Ann Dils & Ann Cooper Albright)
2. **Dance Anatomy and Kinesiology** (Karen Clippinger)

### **Students will write:**

#### **Writing assignments and activities.**

- 1.) **Reflective Journals on essential questions**
- 2.) **Composition Outlines including: movement ideas and formations**
- 3.) **Critiques on peers and self**
- 4.) **Self-Evaluations**

## **PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

### **DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills?**

#### **Activities**

- 1.) **Whole class instruction** – instruction on Ballet vocabulary, history and essential questions
- 2.) **Class discussions** – critiquing, peer, small and large group discussions and movement study guidelines
- 3.) **Performances** – movement studies, school and away events, dance concerts with ensemble and solo performances
- 4.) **Rehearsals** – command time and after school

#### **Instructional strategies**

- 1.) Barre
- 2.) **Center floor** – Adagio and Allegro
- 3.) **Across the floor movement execution / exercises**
- 4.) **Combinations**
- 5.) **Small group movement break down**
- 6.) **Small or large group performances / presentations**
- 7.) **Reverence**

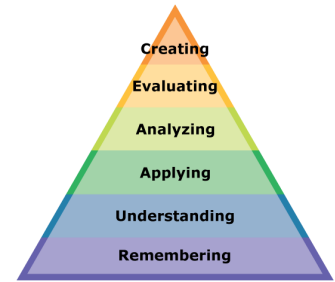
#### **Assignments**

- 1.) **Movement studies**
- 2.) **Class Work** – vocabulary and ballet history worksheets
- 3.) **Test and Quizzes**
- 4.) **Journal writing** – student composition, essential questions
- 5.) **Practice skills and stretches** - homework

## **PART IV: EVIDENCE OF LEARNING**

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.**

**IDENTIFY BLOOM'S LEVELS.**



### **Formative Assessments:**

Quizzes, tests, homework, class discussion, individual conferences, rehearsals

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual students for extended time and review.

### **Summative Assessments:**

Final Unit Movement Study Assessments

Students will have a vocabulary test that will also include a few movements that they will have to demonstrate and explain how to correctly execute.

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

### **Performance Assessments:**

Movement Study Projects / performances, small or large group composition execution and individual movement evaluations



**Accommodations/Modifications:**

**Adherence to 504 plans and IEP's**

- A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.**
- B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.**

August 2022

# Black Horse Pike Regional School District Curriculum Template

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21<sup>ST</sup> CENTURY GLOBAL SKILLS

**Course Name: Dance II**

**Course Section: 000441**

## PART I: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<b>Course/Unit Title: Dance II</b> Unit 2-Modern Dance	<b>Unit Summary:</b> In this unit, students will obtain a basic understanding of Modern dance principles through practical application including basic theory, body mechanics, alignment, and execution of Modern vocabulary. Students will execute positions, and movements that stem from different modern techniques. Students will also execute a basic understanding of the elements of dance through Modern dance.
<b>Grade Level(s):</b> 9 <sup>th</sup> - 12 <sup>th</sup>	
<b>Essential Question(s):</b> <ol style="list-style-type: none"><li>1.) How do we accurately execute Modern dance movements and positions?</li><li>2.) What are the positions of the feet and arms?</li><li>3.) How does Modern dance differ from other genres of dance?</li><li>4.) What is the importance of proper technique?</li><li>5.) How do we define proper dance etiquette?</li><li>6.) Why is it essential for a dancer to have Modern training?</li><li>7.) What are the different Styles of Modern Dance?</li><li>8.) How can Modern technique be applied to other genres of dance?</li></ol>	<b>Enduring Understanding(s):</b> <ol style="list-style-type: none"><li>1.) Before performing any movement, a dancer must first understand Modern terminology by learning positions of the body; feet, and arms. Technique is the foundation of dance and it is important to incorporate the fundamentals of training. Once a dancer understands correct alignment and placement in basic movements, a dancer can move onto more difficult movements and execute them correctly.</li><li>2.) Students will be able to properly execute first, second, third, fourth, and fifth position of both the feet and port de bras.</li><li>3.) Modern dance is made up of multiple styles and techniques. What differentiates Modern dance from other genres of dance is the way in which movements are put together and also in the aesthetic preferences of the art form.</li><li>4.) Clean lines, injury prevention, effortless movements, body awareness, strength of movement and ability to execute advanced dance skills are all reasons to focus on dance technique. Strong technique allows for longevity in a dancer's lifetime. Technique is fundamental and a student cannot develop correctly if the physical movement performed in the classroom is done improperly.</li><li>5.) Proper dance etiquette is essential to the education and training of a dancer. Dance etiquette is universal and should be applied at a dance studio, dance class, college, or as a professional performer. Dance etiquette defines a dancer and separates a professional experienced dancer from a non-experienced dancer. Demonstrating proper dance etiquette allows for an efficient dance class which leads to individual and class growth. Dancers will gain technique competency, learn</li></ol>

	<p>movement principles, develop a professional attitude, and become aware of customary practices in a dance studio.</p> <p>6.) Although Ballet is the foundation of dance, Modern and Ballet focus highly on technique. Modern and Ballet have similar terminology and movements. A dancer must develop proper technique, and alignment before moving on to any complex movement or genre of dance. Modern dance allows for more freedom in the body along with a strong technical background.</p> <p>7.) Getting to know the foundational styles of modern dance that were created by the pioneers of our art will make for a stronger and more versatile mover. Dancers will develop an understanding and a movement vocabulary within the Graham technique, Horton technique, Limon technique, Cunningham technique, and explore the evolution of modern dance today.</p> <p>8.) Having a solid foundation and technical background can allow for broad range of movement in a dancer's body. Once a dancer has a technical background and understand how to safely and correctly execute movements, a dancer is ready to experiment with movement that allows for more freedom in the body.</p>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> <li>Students will use anatomical principles related to body alignment, body patterning, balance, strength, and coordination in Modern dance compositions and performances.</li> <li>Students will apply cultural and historical events in their art-making that aided the creation of Modern dance as well as devices that will encourage audiences to respond to their works of art.</li> <li>Students will determine how dance, music, theatre, and visual art have influenced Modern dance throughout history.</li> <li>Students will find their own aesthetic quality, resulting from Modern conceptual coherence and from understanding and application of the principle unity of form and content.</li> <li>Students will create Modern theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</li> <li>Students will demonstrate Modern dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</li> <li>Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skill.</li> <li>Students will collaborate in the design and production of Modern dances that use choreographic structures and incorporate various media and/or technologies.</li> </ol>	<ol style="list-style-type: none"> <li>1.1.12.A.4</li> <li>1.2.12.A.CS1</li> <li>1.2.12.A.1</li> <li>1.3.12.A.CS2</li> <li>1.3.12.A.2</li> <li>1.3.12.A.3</li> <li>1.3.12.A.CS4</li> <li>1.3.12.A.4</li> <li>1.4.12.A.CS2</li> <li>1.4.12.A.3</li> <li>1.4.12.B.2</li> <li>1.1.12.A.CS3</li> </ol>

<p>9. Students will use contextual clues within Modern dance technique to demonstrate the artwork and to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</p> <p>10. Students will develop informed personal responses to an assortment of artworks in Modern dance.</p> <p>11. Students will evaluate how a Modern dance 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.</p> <p>12. Students will learn Interpretation of dance in relation to Modern dance history.</p>	
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### **Interdisciplinary Connections:**

**Music** (Students perform to classical music) 1.1.12.B.1

Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

**Health** (Understand the structure of the body, breathe, mechanics and fitness) 2.6.12.A.2

Design, implement, and evaluate a fitness plan that reflects knowledge and application of fitness-training principles.

**English/ Language Arts** (Students write, interpret, and analyze ballet terminology) [CCSS.ELA-Literacy.RL.3.5](#)

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**History** (Students study historical and influential ballet companies/ dancers)

**Visual Arts** (Students take visual inventory of their alignment and recreate the image of different ballet positions with their bodies)

**Math** (Students will count sequences, music, and rhythmic patterns)

### **Students will engage with the following text:**

1. **Technical Manual and Dictionary Of Classical Ballet** (Gail Grant)
2. **Dance Anatomy** (Jacqui Greene Haas)
3. **The Anatomy Coloring Book** (Wynn Kapit and Lawrence M. Elson)

**Students will write:**

**Writing assignments and activities.**

- 1.) Reflective Journals on essential questions and prompts
- 2.) Critiques on peers and self
- 3.) Self-Evaluations
- 4.) Dance history project/presentation

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills?**

**Activities**

- 1.) **Whole class instruction** – Partake in a ballet class, perform ballet sequences individually and in groups
- 2.) **Class discussions –Self/group/peer/teacher critique, view and critique dance performances**
- 3.) **Performances** – movement studies, ensemble and solo performances
- 4.) **Rehearsals**-in class rehearsals in preparation for in school performances
- 5.) **Digital notebook**-students will video their performance in class once a week and critique their skills

**Instructional strategies**

- 1.) Ballet Barre/ Warm up/ Stretch
- 2.) Center floor movement execution / exercises
- 3.) Across the floor movement execution / exercises
- 4.) Combinations/ballet sequences
- 5.) Small group movement break down
- 6.) Small or large group performances / presentations
- 7.) Cool Down

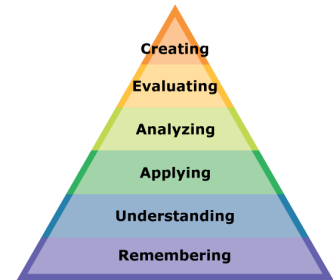
**Assignments**

- 1.) Movement studies
- 2.) Test and Quizzes
- 3.) Journal writing – student composition, essential questions
- 4.) Practice skills and concepts learned in class at home

## **PART IV: EVIDENCE OF LEARNING**

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.**

**IDENTIFY BLOOM'S LEVELS.**



### **Formative Assessments:**

Evaluation by self, peers, and teachers, performance observations, Quizzes, tests, homework, class discussion, individual conferences, rehearsals

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- C.) Applying word banks for students who need it along with extended time on tasks.
- D.) Grouping students according to strengths.
- E.) Having allotted times to meet with individual students for extended time and review.
- F.) Precise step by step directions, and feedback.
- G.) Having a teacher or a demonstrator stand in close proximity to student

### **Summative Assessments:**

Dance Concert = final assessments

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

### **Performance Assessments:**

Movement Study Projects / performances, small or large group composition execution and individual movement evaluations

**Accommodations/Modifications:**

**Adherence to 504 plans and IEP's**

- a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.**
- b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.**

# Black Horse Pike Regional School District Curriculum Template

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21<sup>ST</sup> CENTURY GLOBAL SKILLS

**Course Name: Dance II**

**Course Number: 000441**

## PART I: UNIT RATIONALE

### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p><b>Course/Unit Title: Dance II</b> Unit 3- Jazz / Hip-Hop</p> <p><b>Grade Level(s):</b> 9<sup>th</sup> - 12<sup>th</sup></p>	<p><b>Unit Summary:</b></p> <p>This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate jazz and hip-hop dance class. An understanding of proper body mechanics and the basic dance, jazz and hip-hop dance vocabulary will also be used. This unit will broaden and deepen the student's understanding of jazz and hip-hop culture, movement concepts, processes, principles, technical skills and artistry.</p> <p>Students should demonstrate an increasing vocabulary of basic jazz and hip-Hop dance movement and technique reflective in their ability to coordinate simple movements and produce combinations of steps with qualitative movement, precision and control, within the range of their own physical capacity. Students should communicate an increasing confidence in performance as well as display sensitivity to musical content and style. Student should show a developing awareness and ability to work with others, critique and provide responsiveness to an audience.</p>
<p><b>Essential Question(s):</b></p> <ol style="list-style-type: none"> <li>1. How has Jazz Technique and Hip-Hop dance evolved?</li> <li>2. What are the similarities and differences between Jazz and Hip-Hop Dance?</li> <li>3. How are the movements in each genre unique?</li> <li>4. How does artistic expression play a role in these genres?</li> <li>5. What characteristics does a performer use to entertain an audience?</li> </ol>	<p><b>Enduring Understanding(s):</b></p> <ol style="list-style-type: none"> <li>1. Dance has developed greatly since the 1900's. Jazz and Hip-Hop dancers have used things such as their own artistry, technology and music to explore new ways of using the techniques. Students will learn and explores the changes made to these genres as well as find their own way of expression through movement.</li> <li>2. Jazz and Hip-Hop dance both have an expressive quality of movement, footwork and quick motions. Students will explore classical jazz skills and Hip-Hop movements utilizing the concepts bounce, groove, pop, lock, etc.</li> <li>3. Student will be able to utilize the expressive quality both genre's share and their different kinesthetic aesthetic.</li> <li>4. When learning Jazz and Hip-Hop Dance, Students will be challenged to add their own personal style to the movement as well as their own creativity.</li> <li>5. Students will learn, practice and then perform using characteristics that attract an audience such as enthusiasm. Students will be able to put on the persona of whatever their dance is about. The students will</li> </ol>



<p><b>6. What qualities does a Jazz and Hip-Hop dancer need?</b></p> <p><b>7. What qualities are dancers judged on when critiquing?</b></p>	<p>practice being able to execute their movements well and understand how to utilize their accompaniment.</p> <p>6. Jazz and Hip-Hop dancers need to have a lot of energy, spunk and control. Students will develop their confidence in order to be able to utilize their personalities throughout performing the movement.</p> <p>7. When judges critique a performance or performer they look for their knowledge of choreography, technical skills, performance skills and rhythm / tempo. Dancers can be judged as being excellent, good, fair, minimum or poor in either of these categories. Students will be using these same five qualities to judge professional dancers, themselves and each other.</p>
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## **PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES**

### **DESCRIBE THE LEARNING TARGETS.**

**After each target, identify the NJCCCS or Common Core Standards that are applicable**

<b><u>Learning Target</u></b>	<b><u>NJCCCS or CCS</u></b>
<ol style="list-style-type: none"> <li>Students will use anatomical principles related to the manipulation of body alignment, isolation, patterning, balancing in all parts of the body, physical strength, polyrhythmic motions and coordination in jazz and hip-hop dance compositions and performances.</li> <li>Students will apply the cultural and historical events in their art-making that aided the creations of jazz and hip-hop dance as well as devices that will encourage audiences to respond to their works of art.</li> <li>Students will determine how dance, music, and visual art have influenced jazz and hip-hop dance throughout history.</li> <li>Students will find their own aesthetic quality, resulting from jazz and hip-hop conceptual coherence and from understanding and application of the principle unity for the art form and its content.</li> <li>Students will create jazz and hip-hop theme-based solo's and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</li> <li>Students will demonstrate jazz and hip-hop dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</li> <li>Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skill.</li> <li>Students will collaborate in the design and production of jazz and hip-hop dances that use choreographic structures and incorporate various media and/or technologies.</li> <li>Students will use contextual clues within jazz technique and hip-hop dance to demonstrate the artwork and to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</li> <li>Students will develop informed personal responses to an assortment of artworks in the jazz and hip-hop dance genre.</li> </ol>	<ol style="list-style-type: none"> <li><b>1. 1.1.12.A.4</b></li> <li><b>2. 1.2.12.A.CS1</b></li> <li><b>3. 1.2.12.A.1</b></li> <li><b>4. 1.3.12.A.CS2</b></li> <li><b>5. 1.3.12.A.2</b></li> <li><b>6. 1.3.12.A.3</b></li> <li><b>7. 1.3.12.A.CS4</b></li> <li><b>8. 1.3.12.A.4</b></li> <li><b>9. 1.4.12.A.CS2</b></li> <li><b>10. 1.4.12.A.3</b></li> <li><b>11. 1.4.12.B.2</b></li> <li><b>12. 1.1.12.A.CS3</b></li> <li><b>13. 1.1.12.A.CS2</b></li> <li><b>14. 1.3.12.A.1</b></li> </ol>

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| <ol style="list-style-type: none"> <li>11. Students will evaluate how a jazz or hip-hop dance 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.</li> <li>12. Students will learn Interpretation of dance in relation to jazz and hip-hop context.</li> <li>13. Students will gain an acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of jazz and hip-hop dance as performance and art.</li> <li>14. Students will integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</li> </ol> |  |
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### **Interdisciplinary Connections:**

**Music** (Jazz Dance, Hip-Hop and Contemporary Music)

1.1.12.B.1-Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

**Health** (Understand the structure of the body, breathe, mechanics and fitness)

2.6.12.A.2-Design, implement, and evaluate a fitness plan that reflects knowledge and application of fitness-training principles.

**English** (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

CCSS.ELA-Literacy.RL.3.5-Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

### **Students will engage with the following text:**

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| <ol style="list-style-type: none"> <li>1. <b>Moving History / Dancing Cultures</b> (Ann Dils &amp; Ann Cooper Albright)</li> <li>2. <b>Dance Anatomy and Kinesiology</b> (Karen Clippinger)</li> </ol> |
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### **Students will write:**

**Writing assignments and activities.**

- 1.) **Reflective Journals on essential questions**
- 2.) **Composition Outlines including: movement ideas and formations**
- 3.) **Critiques on peers and self**
- 4.) **Self-Evaluations**

## **PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

### **DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills?**

#### **Activities**

- 1.) Whole class instruction** – instruction on Ballet vocabulary, history and essential questions
- 2.) Class discussions** – critiquing, peer, small and large group discussions and movement study guidelines
- 3.) Performances** – movement studies, school and away events, dance concerts with ensemble and solo performances
- 4.) Rehearsals** – command time and after school

#### **Instructional strategies**

- 1. Warm-Up**
- 2. Center floor** – movement execution / exercises
- 3. Across the floor** - movement execution / exercises
- 4. Combinations**
- 5. Small group** - w/ movement break down
- 6. Small or large group performances / presentations**
- 7. Cool Down** – Stretch

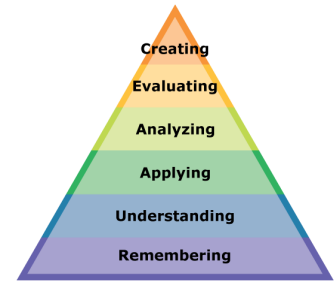
#### **Assignments**

- 5.) Movement studies**
- 6.) Class Work** – vocabulary and Jazz / Hip-Hop history worksheets
- 7.) Test and Quizzes**
- 8.) Journal writing** – student composition, essential questions
- 9.) Practice skills and stretches** - homework

## **PART IV: EVIDENCE OF LEARNING**

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.**

**IDENTIFY BLOOM'S LEVELS.**



### **Formative Assessments:**

Quizzes, tests, homework, class discussion, individual conferences, rehearsals

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual students for extended time and review.

### **Summative Assessments:**

Final Unit Movement Assessments

Students will perform a Jazz and Hip Hop dance work that will be performed in a dance concert and graded using a performance rubric.

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

### **Performance Assessments:**

Movement Study Projects / performances, small or large group composition execution and individual movement evaluations

**Accommodations/Modifications:**

**Adherence to 504 plans and IEP's**

- A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.**
- B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.**

# Black Horse Pike Regional School District Curriculum Template

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21<sup>ST</sup> CENTURY GLOBAL SKILLS

**Course Name: Dance II**

**Course Section: 000441**

## PART I:

### UNIT RATIONALE

#### WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<b>Course/Unit Title: Dane II</b> Unit- 4- Dance Production/Showcase	<b>Unit Summary:</b> In this unit, students will demonstrate clarity of performance and dance vocabulary in beginner, and intermediate level choreography. Students will distinguish between the different techniques, compare and contrast principles and styles of dance through a visual performance. Students will use the tools learned in previous units to help develop the knowledge they need in correctly accomplishing production aspects.
<b>Grade Level(s):</b> 9 <sup>th</sup> - 12 <sup>th</sup>	
<b>Essential Question(s):</b> <ol style="list-style-type: none"> <li>1. What is the importance of understanding dance terminology when learning choreography?</li> <li>2. How do students process teacher learned choreography?</li> <li>3. What is your role as a performer?</li> <li>4. What is the difference between a thoughtful and a thoughtless artistic judgement?</li> <li>5. What is rehearsal etiquette verses stage etiquette?</li> <li>6. What are the Elements of Production?</li> <li>7. How does dance technique affect a dancer's performance?</li> </ol>	<b>Enduring Understanding(s):</b> <ol style="list-style-type: none"> <li>1. Using correct terminology in addition to correct alignment is imperative. Movements and steps should not only be performed technically correct, but the student should be able to describe the action in which they participate. Different forms of dance use similar steps and terminology, as a dancer it is important to be versatile and able to adapt to multiple styles of movement. When a dancer is learning choreography, not only should they be able to copy the movement, but also verbally articulate what they are performing with their body.</li> <li>2. As a choreographer it is important to understand and accommodate all of the learning styles in the room; visual, auditory, and tactile. Students will be introduced to movement using three different methods, visually seeing the movement, listening to what the movement is, using terminology and metaphors, and most importantly physically demonstrating the movement with their bodies. As a dancer you are responsible to fully engage in the rehearsal process and figure out which style suits you in learning and executing the choreography to the best of your ability.</li> <li>3. As a performer it is your job to portray and perform to your full ability what it is that the choreographer envisions. The performer or performers must physically articulate a story, a message, an event, and purpose with their bodies. As a dancer it is your job to fulfill the choreographer's vision through your movement so that the audience is fulfilled and understands the performance.</li> <li>4. Learning dance fosters artistic appreciation, interpretation, imagination, significance and value.</li> <li>5. Students will demonstrate their understanding of how to perform during a rehearsal; by demonstrating professionalism from the beginning of</li> </ol>

<p>8. <b>What is the difference between executing dance movements and performing dance movement?</b></p>	<p>class to the end. Students will understand rehearsal is a safe place to experiment, ask questions, use critical thinking and problem solving skills, develop a deeper understanding for movement, and make mistakes. Once the rehearsal process is over students will understand how to take their dancing to the next level through performance.</p> <p>6. Students will understand the responsibilities and guidelines needed in preparation for a dance performance. Students will experience each aspect of a dance production from rehearsal, to dress rehearsal, to staging, lighting, sound, strike, and everything in between.</p> <p>7. Dance technique is more than the physical execution of movement; it is the total process of expressing oneself and evolving through creative movement.</p> <p>8. Executing dance movement is simple and has not reached the level of connecting the movement to deeper meaning or reasoning. Performing dance often tells a story or communicates an emotion to the point where the audience can take something from it, whether their own idea or whatever the dancers were attempting to communicate.</p>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the NJCCCS or Common Core Standards that are applicable

<u>Learning Target</u>	<u>NJCCCS or CCS</u>
<ol style="list-style-type: none"> <li>Students will use anatomical principles related to body alignment, body patterning, balance, strength, and coordination in Ballet, Modern, Jazz, and Hip hop dance compositions and performances.</li> <li>Students will apply cultural and historical events in their art-making that aided the creation of all genres of dance and production as well as devices that will encourage audiences to respond to their works of art.</li> <li>Students will determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</li> <li>Students will find their own aesthetic quality, resulting from Ballet, Modern, Jazz, and Hip hop conceptual coherence and from understanding and application of the principle unity of form and content.</li> <li>Students will create Ballet, Modern, Jazz, and Hip hop theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</li> <li>Students will demonstrate Ballet, Modern, Jazz, and Hip hop dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</li> <li>Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skills.</li> <li>Students will collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</li> </ol>	<ol style="list-style-type: none"> <li><b>1. 1.1.12.A.4</b></li> <li><b>2. 1.2.12.A.CS1</b></li> <li><b>3. 1.2.12.A.1</b></li> <li><b>4. 1.3.12.A.CS2</b></li> <li><b>5. 1.3.12.A.2</b></li> <li><b>6. 1.3.12.A.3</b></li> <li><b>7. 1.3.12.A.CS4</b></li> <li><b>8. 1.3.12.A.4</b></li> <li><b>9. 1.4.12.A.CS2</b></li> <li><b>10. 1.4.12.A.3</b></li> <li><b>11. 1.4.12.B.2</b></li> <li><b>12. 1.1.12.A.CS3</b></li> <li><b>13. 1.1.12.A.CS2</b></li> <li><b>14. 1.3.12.A.1</b></li> </ol>

<ol style="list-style-type: none"> <li>9. Students will use contextual clues within different dance techniques to demonstrate the artwork and to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.</li> <li>10. Students will develop informed personal responses to an assortment of artworks across multiple genres of dance; Ballet, Modern, Jazz, and Hip hop using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</li> <li>11. Students will 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.</li> <li>12. Students will learn Interpretation of Ballet, Modern, Jazz, and Hip hop in relation to its context.</li> <li>13. Students will gain an acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of Ballet, Modern, Jazz, and hip hop dance as performance.</li> <li>14. Students will integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</li> </ol>	
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### **Interdisciplinary Connections:**

**Music** (Students perform to different genres of dance)

Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres. - 1.1.12.B.1

**Health** (Understand the structure of the body, breathe, mechanics and fitness)

Design, implement, and evaluate a fitness plan that reflects knowledge and application of fitness-training principles. 2.6.12.A.2

**English/ Language Arts** (Students write, interpret, and analyze ballet terminology)

[CCSS.ELA-Literacy.RL.3.5](#)

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**History** (Students study historical and influential ballet companies/ dancers)

**Visual Arts** (Students take visual inventory of their alignment and recreate the image of different ballet positions with their bodies)

**Math** (Students will count sequences, music, and rhythmic patterns)



**Students will engage with the following text:**

- 1.) **Dance Anatomy** (Jacqui Greene Haas)
- 2.) **The Intimate Act of Choreography** (Lynne Anne Blom and L. Tarin Chaplin)

**Students will write:**

**Writing assignments and activities.**

- 1.) **Reflective Journals on essential questions**
- 2.) **Rehearsal Journals-Notes given in rehearsal, and tasks to complete at home**
- 3.) **Critiques on peers and self**
- 4.) **Self-Evaluations**

**PART III: TRANSFER OF KNOWLEDGE AND SKILLS**

**DESCRIBE THE LEARNING EXPERIENCE.**

**How will students uncover content and build skills?**

**Activities**

- 1.) **Whole class instruction** – instruction of choreography
- 2.) **Class discussions** – Critiquing, Small and Large group discussions and movement study proposals
- 3.) **Rehearsal Video Critique-** students will take weekly footage of rehearsals, as a class we will critique choreography
- 4.) **Student Performances** – movement studies, ensemble and solo performances
- 5.) **Rehearsals**
- 6.) **Attending Dance Performances-**Students will have the opportunity to attend a dance performance gaining a deeper understanding of performance, production, and critique.

**Instructional strategies**

- 1.) **Warm-up**
- 2.) **Stretch**
- 3.) **Teacher Learned choreography workshop**
- 4.) **Small group movement break down**
- 5.) **Small or large group performances / presentations**
- 6.) **Cool Down**

**Assignments**

- 1.) **Movement studies**

**2.) Test and Quizzes**

**3.) Journal writing** – student composition, essential questions

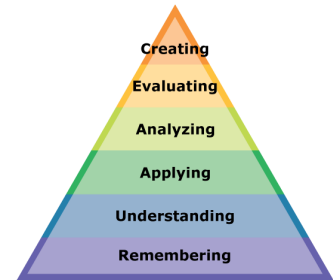
**4.) Practice skills to take home**

**5.) Video Critiques**-dance performances, personal performances

## **PART IV: EVIDENCE OF LEARNING**

**IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.**

**IDENTIFY BLOOM'S LEVELS.**



### **Formative Assessments:**

Quizzes, tests, homework, class discussion, individual conferences, rehearsals

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Applying word banks for students who need it.
- B.) Grouping students according to strengths.
- C.) Having allotted times to meet with individual students for extended time and review.

### **Summative Assessments:**

Dance Concert = final assessments

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

### **Performance Assessments:**

Movement Study Projects / performances, small or large group composition execution and individual movement evaluations

**Accommodations/Modifications:**

**Adherence to 504 plans and IEP's**

- a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.