

# Black Horse Pike Regional School District

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

## **Dance III** COURSE SYLLABUS

**Grade level:** 9-12

**Instructor:** at each school

### **Course Focus**

*Dance III* students will continue to explore different genres of dance. *Dance III* will be broken down into four different units:

**Ballet/Contemporary**- This beginner to intermediate-advanced level ballet course will expand and continue student's understanding of classical ballet vocabulary, history, movement concepts, principles, technical skills and artistry. With a strong technical background, students will be introduced to contemporary movement which requires a strong ballet foundation. Contemporary dance is an expressive style of dance that will allow students to use their technique while moving freely with control, organic movements and unrestricted lines.

**Jazz/Modern**- In this unit, students will revisit their knowledge of skills learned in modern and jazz from Dance II. Students will continue to explore and learn new and advanced movement concepts using their movement skills learned in previous techniques. Students will increase development of Modern and Jazz dance principles, terminology, body mechanics, basic theory, and proper execution of movements from each specific technique learned. Students will use proper technique to execute positions and movements that stem from their knowledge of different modern and Jazz techniques.

**Cultural Dance**- Through learning the history and exploring movements of cultural dance, students will continue to enforce technique, strength, flexibility, endurance, and control necessary for an intermediate level of cultural dance. Students will see how technique still plays a major role in non-traditional dance styles. Cultural dance is an essential tool for understanding humanity and individuality. By understanding the history of cultural dance, one can develop into a diverse and well-rounded dancer.

**Dance Production**-In this unit, students will demonstrate clarity of performance and dance vocabulary in intermediate level choreography. Students will be able to distinguish the similarities and differences between a variety of dance compositions. The thematic content or feeling that is portrayed through each specific dance piece will be analyzed, discussed and demonstrated through their performance. Students will correctly accomplish the production aspects required for a successful dance performance. Students will further develop proper performance etiquette skills and professionalism expected when performing.

### **Dress Code**

All students are required to have their proper dance attire every dance day . It is unsanitary and unprofessional to wear street clothes and/or a uniform in dance class.

Students will be given **Three** minutes at the beginning and at the end of each class to remove and replace extra clothing. All bottoms must follow school dress code guidelines.

### **Women:**

- solid colored Leotard or Tank Top, black jazz pants, black, tan or pink tights, black leggings or black dance shorts over tights.
- Footwear is encouraged: \*Black Jazz Shoes \*Pink Ballet Shoes \*Barefeet \*Ankle Socks
- Hair: Neatly pulled back off of the face (bobby pins and hair spray if necessary)
- Jewelry: No Jewelry is to be worn in dance class, it is a distraction, and can cause injury.

### **Men:**

- Form fitted white or black short sleeve shirt, or tank top, black jazz pants, or shorts.
- Jewelry: Not to be worn in dance class, it is a distraction, and can cause injury.
- Hair: Neatly pulled back off of the face (bobby pins and hair spray if necessary)
- Footwear is encouraged: \*Jazz Shoes \*Ballet Shoes \*Barefeet \*Ankle Socks

**Clothing Due by:** mid September  
**Shoes or Ankle Socks Due:** TBA

### **Class Participation Policy**

All students are expected to participate to the best of their ability and are **ONLY** allowed to sit out of physical activity if he or she has a note from the nurse or doctor. No exceptions! No Excuses! If a student does not have a note from the doctor, nurse, or guardian they will receive a zero for the day.

\*If the student has a medical issue and must sit out of class, alternative written work will be assigned each day.

\*Dance III is an intermediate level course in which students have already completed the requirement of Dance II or have passed the audition, students in dance III are expected to work to their full potential each day.

If a student is late to a zoom call or the dance studio are still expected to participate. Points will not be deducted if a student has a pass from teacher or administrator. Otherwise, students will have a deduction of two points from their daily grade.

**\*\*\*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 at the classroom or in a zoom call on time.
- 2.) Students will have 3 minutes to remove extra clothing to expose their dance attire.
- 3.) Do-Now- read the agenda/task on the board
- 4.) If you finish DO-NOW before others, begin stretching and warming up.
- 5.) Participate and fully engage in warm up, across the floor, and a center combination and or activities planned.
- 6.) Exit ticket/cool down- everyday there will be a closing activity
- 7.) Once advised by the teacher, students are permitted to clean the dance area and return to their cobby to gather their belongings.
- 8.) 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)
Attitude / Effort	2	10	370
Daily Agenda	6	30	1,110
Prep / Conclusion / Exit Ticket	2	10	370

Other Assignments:

Dress Rehearsal	N/A	N/A	100
Final Performance	N/A	N/A	200
Movement Studies	N/A	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 III Advanced**

**Course Number:**

## **PART I: UNIT 1**

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

<p><b>Course/Unit Title:</b> Unit 1 - Ballet/Contemporary</p>	<p><b>Unit Summary:</b></p> <p>This unit is designed to review concepts covered from Ballet technique previously learned in Dance II. Students will continue to build the strength, flexibility, endurance, and control necessary for a performance level intermediate ballet class. The class will include intermediate-advanced ballet exercises that build and advance from previous exercises learned in ballet. Students will demonstrate an understanding of proper body mechanics and technique that will be necessary for compositions, choreography, and performance.</p> <p>This beginner to intermediate-advanced level ballet course will expand and continue student's understanding of classical ballet vocabulary, history, movement concepts, principles, technical skills and artistry. With a stronger technical background, students will be introduced to contemporary movement which requires a strong ballet foundation. Contemporary dance is an expressive style of dance that will allow students to use their technique while moving freely with control, organic movements and unrestricted lines.</p> <p>Students will develop an understanding of the parallels between ballet and contemporary dance. Dancers can become stronger contemporary performers by maintaining, and improving their overall technique, coordination, musicality, and body awareness with the continuation of ballet training. Students will continue to increase confidence in performance as well as display their own individuality, refine their artistry, and perform stylistic movement. Students are required to perform and use their spatial awareness skills to connect with other dancers on stage along with the audience.</p> <p>Students must have previously completed Dance 3, but are only proficient in less than 65% of the technical and performance skills needed to advance to Dance 4. Students need to be able to execute movement sequences and combinations at an intermediate-advanced level. Students must be recommended by the teacher in order to be in this course.</p>
<p><b>Grade Level(s):</b> 9th - 12th</p>	

<p><b>Essential Question(s):</b></p> <ol style="list-style-type: none"> <li><b>1. Once a ballet foundation is established, how does one's technique continue to progress?</b></li> <li><b>2. Why is ballet fundamental for all styles of dance?</b></li> <li><b>3. How can a dancer use their technique to apply artistry?</b></li> <li><b>4. What is the difference between ballet and contemporary dance?</b></li> <li><b>5. How can contemporary allow dancers to find meaning and expression through movement?</b></li> <li><b>6. Why is repetition and a continuation of previous concepts crucial in dance?</b></li> <li><b>7. What are the different qualities a contemporary dancer uses to perform?</b></li> </ol>	<p><b>Enduring Understanding(s):</b></p> <ol style="list-style-type: none"> <li>1. Once a basic technique is established, students can expand on their abilities. There are advanced ways to do simple ballet exercises. With strength, flexibility and control, students can move more freely and perform more advanced steps without causing injury.</li> <li>2. Ballet was one of the first styles of dance created. From Ballet, many other styles and techniques were established. Dancers take ballet because it is the basis of all genres of dance. Having a strong Ballet foundation helps a dancer to become more eclectic in all styles of dance.</li> <li>3. When a dancer masters their technical abilities, they establish control, precision, body awareness, and proper placement. In order for artistry to be shown, a dancer must be knowledgeable of their body and movement quality. This allows them to have more freedom in utilizing their artistic abilities.</li> <li>4. Ballet is defined as a classic Style of dance that was formed around the time of the Renaissance. Ballet has a vocabulary of movement that is very particular and precise. Movements that dancers perform in ballet have already been established. Contemporary dance uses versatility and improvisation, unlike the strict, structured nature of ballet. Contemporary vocabulary is derived from Ballet, Modern, Jazz, Lyrical, etc. and is still continuing to develop in society in dance today.</li> <li>5. The father of Contemporary dance; Merce Cunningham formed contemporary dance by breaking the barriers of ballet. It is believed that dancers should have freedom of movement allowing their bodies to create freely and express their innermost feelings through contemporary dance that is not allowed for in ballet.</li> <li>6. Dancers can perform more difficult skills that are acquired through basic technique. Repetition allows dancers to fully understand where movements initiate from. With continuous training and practice, a dancer will be able to perform movements confidently and execute them safely and properly.</li> <li>7. Contemporary dancers strive to connect the mind and the body through fluid dance movements. Contemporary dancers focus on floorwork, using gravity to pull them down to the floor. Contemporary dance is typically done in bare feet and is performed to many different styles of music. Contemporary dance uses expression through movement.</li> </ol>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the New Jersey Student Learning Standards that are applicable

<u>Learning Target</u>	<u>NJSLS:</u>
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 in ballet.	1. 1.1.12.A.4
2. Students will determine how music, theatre, and visual art have influenced ballet and contemporary dance throughout history.	2. 1.2.12.A.1
3. 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 and contemporary dance.	3. 1.3.12.A.CS2
4. Students will learn and create theme-based ballet/contemporary solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	4. 1.3.12.A.2
5. 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 and contemporary dance technique.	5. 1.3.12.A.3
6. Students will perform ballet/contemporary dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.	6. 1.3.12.A.CS4
7. Students will collaborate in the design and production of their ballet/contemporary dances that use choreographic structures and incorporate various media and/or technologies.	7. 1.3.12.A.4
8. Students will 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.	8. 1.4.12.A.3
9. Students will evaluate how an artist's technical proficiency in ballet/contemporary 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.	9. 1.4.12.B.2
10. Students will learn interpretation of dance in relation to its period in ballet history.	10. 1.1.12.A.CS3
11. Students will integrate a variety of isolated and coordinated ballet and contemporary movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.	11. 1.1.8.A.4
12. Students will integrate and recombine movement vocabulary drawn from ballet and contemporary dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.	12. 1.3.12.A.1

### **Interdisciplinary Connections:**

**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 and Physical Education**

2.5.P.A.1 Develop and refine gross motor skills (e.g., hopping, galloping, jumping, running, and marching)

2.5.P.A.2 Develop and refine fine motor skills (e.g., completes gradually more complex

puzzles, uses smaller -sized manipulatives during play, and uses a variety of writing instruments in a conventional manner).

2.5.2.A.1 Explain and perform movement skills with developmentally appropriate control in isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.2.A.2 Demonstrate changes in time, force, and flow while moving in personal and general space at different levels, directions, ranges, and pathways.

2.5.2.A.3 Respond in movement to changes in tempo, beat, rhythm, or musical style.

2.5.2.A.4 Correct movement errors in response to feedback.

2.5.4.A.1 Explain and perform essential elements of movement skills in both isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.4.A.2 Use body management skills and demonstrate control when moving In relation to others, objects, and boundaries in personal and general space.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

**Language Arts** - **LA.9-10.RH.9-10.9** - Compare and contrast treatments of the same topic, or of various perspectives, in several primary and secondary sources; analyze how they relate in terms of themes and significant historical concepts.

**History** of the arts and culture - **VPA.1.2.12.A.CS1** - Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Visual Arts:** **PA.1.1.12.D.2** - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

**Mathematics** - **MA.9-12.G-MG.A.1** - Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

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

**Technical Manual And Dictionary Of Classical Ballet (Gail Grant)**

**A History Of Dance (Diane Bailey)**

**Dance Anatomy (Jacqui Greene Haas)**

### **Students will write:**

**Writing assignments and activities.**

- **Reflective Journals on student progress and understanding**
- **Positive feedback and corrections for reflection**
- **Self and peer evaluation**
- **Unit Terminology and Vocabulary**
- **Video Reflections of professional danceworks/student performances**

## **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, introduction, and review of vocabulary, history and essential questions
- 2.) Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers
- 3.) Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances
- 4.) Rehearsals** - in class rehearsals of movement studies, practicing and perfecting dances that will be performed in and out of class.

#### **Instructional strategies**

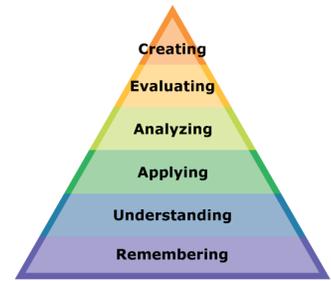
- 1.) Barre/warm up**
- 2.) Center floor/stretch**
- 3.) Across the floor movement exercises**
- 4.) Combination break down of movements learned**
- 5.) Personal time to review choreography**
- 6.) Small or large group performances/presentations**
- 7.) Reverence/Cool down**

#### **Assignments**

- 1.) Movement studies/performances**
- 2.) Class Work** – vocabulary and history worksheets
- 3.) Test and Quizzes** - physical and written
- 4.) Journal writing** – reflections and questions
- 5.) Review and practice of concepts and choreography learned** - 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, homework, class discussion, individual conferences, rehearsals, movement assessment, and retention of choreography and concepts.

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual student for extended time and review
- C.) Providing students with video footage of class rehearsals, and choreography learned

### **Summative Assessments:**

Final Unit Movement Study Assessments, vocabulary tests, demonstration and correctly executing movements

### **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.
- C. Placing students who are more advanced closer to the front of the room for demonstration

### **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.
- C. Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.

# Black Horse Pike Regional School District Curriculum Template

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

**Course Name: Dance III**

**Course Number:**

## **PART I: UNIT 2**

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

<b>Course/Unit Title:</b> Unit 2 - Modern/Jazz	<b>Unit Summary:</b> <p>In this unit, students will revisit their knowledge of skills learned in modern and jazz from Dance II. Students will continue to explore and learn new and advanced movement concepts using their movement skills learned in previous techniques. Students will increase development of Modern and Jazz dance principles, terminology, body mechanics, basic theory, and proper execution of movements from each specific technique learned. Students will use proper technique to execute positions and movements that stem from their knowledge of different modern and Jazz techniques.</p> <p>Students will continue to refine technique and skills that will be reflective in their ability to coordinate intermediate movements. They will produce combinations of steps with qualitative movement, precision, and control within the range of their own physical capacity.</p> <p>This intermediate-advanced unit will expand and continue student's understanding of Modern and Jazz vocabulary, history, movement concepts, principles, technical skills and artistry. Students will continue to build strength, flexibility, endurance, and control needed for composition, choreography, and performance.</p>
<b>Grade Level(s):</b> 9th - 12th	
<b>Essential Question(s):</b> <b>1.) How does reviewing concepts previously learned help continue to improve a dancer's technique?</b> <b>2.) What are the benefits of continuing training in modern and jazz dance?</b> <b>3.) How can you differentiate between specific Modern techniques?</b> <b>4.) What are specific Elements that Jazz dance focuses on?</b> <b>5.) What are the types of jazz styles that can be explored?</b> <b>6.) How do modern and jazz dance differ?</b>	<b>Enduring Understanding(s):</b> <ol style="list-style-type: none"> <li>1. By reviewing basic skills learned, students can expand their movement vocabulary and repertoire. Once students master basic concepts within Modern and Jazz technique they are free to perform more advanced movements.</li> <li>2. With strength, flexibility and control, students can move more freely and perform more advanced steps without causing injury. Training is an essential part of your success. Training helps develop coordination, physical strength and alignment (posture), musicality, discipline, and dedication that is needed in dance.</li> <li>3. There are multiple Modern techniques that can be explored throughout one's training. The techniques created by Martha Graham, José Limón, Lester Horton and Merce Cunningham each have distinctive movements that pertain particularly to their own individual technique. As dancers become more comfortable with these foundational styles, they become a more versatile performer, and it becomes easier to execute different styles of movement.</li> </ol>

<p><b>7.) How do the movement qualities differ in jazz and modern?</b></p> <p><b>8.) How can mastering intermediate modern and jazz technique help you succeed in both forms?</b></p>	<p>4. Within Jazz dance, there are specific movement concepts that are focused on in every class. The elements within a Jazz class are isolations, grounded movement, syncopation, Contractions, and Rhythmic movement.</p> <p>5. Once dancers learn the basic skills and movements of classical jazz dance, they have the ability to learn many different styles that stem from the jazz origin including musical theater, Broadway jazz, jazz funk, commercial jazz, afro jazz, street jazz, and contemporary jazz.</p> <p>6. Modern dance choreography is usually performed with a theme or intention in mind. Jazz dance is free and the movement does not require a meaning or intention. Jazz dance allows for more freedom of personality and uniqueness.</p> <p>7. Jazz dance utilizes various sharp turns, hops, jumps, leaps and jazz walks done to an upbeat style of music. In modern dance, these similar movements become softer and more fluid.</p> <p>8. In both modern and jazz techniques, dancers learn focus, movement quality, spatial awareness, and body awareness. Modern dance focuses on connecting movements seamlessly while using the weight of the body to vary dynamics. Jazz dance focuses on musicality, and movements can be somewhat dramatic.</p>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the New Jersey Student Learning Standards that are applicable

<u>Learning Target</u>	<u>NJSLS</u>
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 in jazz and modern.	1. 1.1.12.A.4
2. Students will determine how music, theatre, and visual art have influenced jazz and modern dance throughout history.	2. 1.2.12.A.1
3. 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 jazz and modern dance.	3. 1.3.12.A.CS2
4. Students will learn and create theme-based jazz/modern solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	4. 1.3.12.A.2
5. 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 jazz and modern dance technique.	5. 1.3.12.A.3
6. Students will perform jazz/modern dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.	6. 1.3.12.A.CS4
7. Students will collaborate in the design and production of their jazz/modern dances that use choreographic structures and incorporate various media and/or technologies.	7. 1.3.12.A.4
8. Students will 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.	8. 1.4.12.A.3
9. Students will evaluate how an artist's technical proficiency in jazz and modern 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.	9. 1.4.12.B.2
10. Students will learn interpretation of dance in relation to its period in jazz and modern history.	10. 1.1.12.A.CS3
11. Students will integrate a variety of isolated and coordinated movements in jazz and modern dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.	11. 1.1.8.A.4
12. Students will integrate and recombine movement vocabulary drawn from a jazz and modern, using improvisation as a choreographic tool to create solo and ensemble compositions.	12. 1.3.12.A.1

### **Interdisciplinary Connections:**

**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 and Physical Education**

2.5.P.A.1 Develop and refine gross motor skills (e.g., hopping, galloping, jumping, running, and marching)

2.5.P.A.2 Develop and refine fine motor skills (e.g., completes gradually more complex

puzzles, uses smaller -sized manipulatives during play, and uses a variety of writing instruments in a conventional manner).

2.5.2.A.1 Explain and perform movement skills with developmentally appropriate control in isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.2.A.2 Demonstrate changes in time, force, and flow while moving in personal and general space at different levels, directions, ranges, and pathways.

2.5.2.A.3 Respond in movement to changes in tempo, beat, rhythm, or musical style.

2.5.2.A.4 Correct movement errors in response to feedback.

2.5.4.A.1 Explain and perform essential elements of movement skills in both isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.4.A.2 Use body management skills and demonstrate control when moving In relation to others, objects, and boundaries in personal and general space.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

**Language Arts** - **LA.9-10.RH.9-10.9** - Compare and contrast treatments of the same topic, or of various perspectives, in several primary and secondary sources; analyze how they relate in terms of themes and significant historical concepts.

**History** of the arts and culture - **VPA.1.2.12.A.CS1** - Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Visual Arts:** **PA.1.1.12.D.2** - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

**Mathematics** - **MA.9-12.G-MG.A.1** - Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

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

**Introduction To Modern Dance Techniques (Joshua Legg)**

**Ballet & Modern Dance (Jack Anderson)**

**A History Of Dance (Diane Bailey)**

**Dance Anatomy (Jacqui Greene Haas)**

### **Students will write:**

**Writing assignments and activities.**

- **Reflective Journals on student progress and understanding**
- **Positive feedback and corrections for reflection**
- **Self and peer evaluation**
- **Unit Terminology and Vocabulary**
- **Video Reflections of professional danceworks/student performances**

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

**DESCRIBE THE LEARNING EXPERIENCE.**

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

### **Activities, instructional strategies & assignments**

- 5.) Whole class instruction** – instruction, introduction, and review of vocabulary, history and essential questions
- 6.) Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers
- 7.) Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances
- 8.) Rehearsals** - in class rehearsals of movement studies, practicing and perfecting dances that will be performed in and out of class.

### **Instructional strategies**

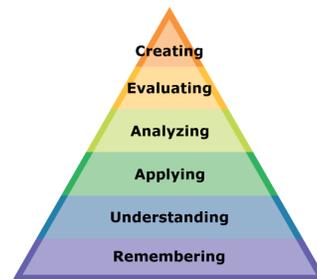
- 8.) Warm up/Stretch**
- 9.) Center floor**
- 10.) Across the floor movement exercises**
- 11.) Combination break down of movements learned**
- 12.) Personal time to review choreography**
- 13.) Small or large group performances/presentations**
- 14.) Cool down/Review**

### **Assignments**

- 6.) Movement studies/performances**
- 7.) Class Work** – vocabulary/terminology, movement exploration, and collaborative choreography
- 8.) Test and Quizzes** - physical and written
- 9.) Journal writing** – reflections and questions
- 10.) Review and practice of concepts and choreography learned** - 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, homework, class discussion, individual conferences, rehearsals, movement assessment, and retention of choreography and concepts.

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual student for extended time and review
- C.) Providing students with video footage of class rehearsals, and choreography learned

### **Summative Assessments:**

Final Unit Movement Study Assessments, vocabulary tests, demonstration and correctly executing movements

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- D. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- E. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- F. Placing students who are more advanced closer to the front of the room for demonstration

### **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

- D. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- E. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- F. Teacher demonstrates how to properly execute movements multiple times prior to student's performances.

# Black Horse Pike Regional School District Curriculum Template

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

**Course Name: Dance III**

**Course Number:**

**PART I: UNIT 3**

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

<b>Course/Unit Title:</b> Unit 3 - Cultural Dance	<b>Unit Summary:</b> Through learning the history and exploring movements of cultural dance, students will continue to enforce technique, strength, flexibility, endurance, and control necessary for an intermediate level of cultural dance. Students will see how technique still plays a major role in non-traditional dance styles. Cultural dance is an essential tool for understanding humanity and individuality. By understanding the history of cultural dance, one can develop into a diverse and well-rounded dancer. Within this unit students will be given the opportunity to explore their own individual cultural backgrounds along with exploring new styles and how movement stemmed from the originality of other cultures. Students will understand the similarities and differences between the basic traditional forms we've previously studied (ballet, jazz, modern) and new cultural dance styles. For most civilizations of the world, dance is one of the most important expressions of their world-view.
<b>Grade Level(s):</b> 9th-12th	
<b>Essential Question(s):</b>  <ol style="list-style-type: none"> <li>1. What is cultural dance?</li> <li>2. What are some cultural dance styles?</li> <li>3. Why did I need to study ballet, jazz, hip hop, and modern to understand cultural dance?</li> <li>4. What is the importance of cultural dance?</li> <li>5. How does art represent culture?</li> <li>6. As cultural dance progresses and evolves, what always remains the same?</li> <li>7. Why is it important to be exposed to cultural dance?</li> <li>8. What are specific elements of cultural dance?</li> </ol>	<b>Enduring Understanding(s):</b>  <ol style="list-style-type: none"> <li>1. Cultural dance is a way to express information about one's culture. Through dance, people can understand the respect, knowledge, and importance of tradition and cultural norms.</li> <li>2. Cultural styles of dance include ballroom, african, line dancing, folk dance, chinese dance, break dance, hula dance, flamenco, bollywood, polka, swing dance, Irish step dancing, and more.</li> <li>3. It is important to study traditional dance techniques as they are also shown in non-traditional cultural dances. The traditional styles of dance also have cultural meaning behind them.</li> <li>4. Cultural dance is a way to tell a story through dance and expression. These dances are very precious to each civilization. Each individual culture tells a story behind their dance. These dances usually contain pieces of the culture's history and passions to keep their culture alive.</li> <li>5. Art influences individual means of expression, communication, and reflection. The art created within culture helps communicate significant ideas and traditions about each civilization.</li> <li>6. Styles of dancing differ from culture to culture, and they change with the times. But one fact remains the same: whatever the culture or time may be, dance is a part of it.</li> <li>7. By participating, viewing, and learning about cultural dance and the roles it plays in society help to develop an awareness and appreciation of other people and their cultural values.</li> </ol>

	<p>8. All aspects of cultural dance use elaborate costumes and props to enhance their movements. Different cultures use various musical instruments, masks, costumes, body decorations, scenery and props to enhance their performance and show their individuality that is unique to their culture.</p>
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## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the New Jersey Student Learning Standards that are applicable

<b>Learning Target</b>	<b>NJSLS:</b>
<b>13.</b> 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 cultural dance compositions and performances.	<b>1. 1.1.12.A.4</b>
<b>14.</b> Students will determine how music, theatre, and visual art have influenced cultural dance throughout history.	<b>2. 1.2.12.A.1</b>
<b>15.</b> 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 cultural dance.	<b>3. 1.3.12.A.CS2</b>
<b>16.</b> Students will learn and create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity related to cultural dance.	<b>4. 1.3.12.A.2</b>
<b>17.</b> 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 cultural dance technique.	<b>5. 1.3.12.A.3</b>
<b>18.</b> Students will perform dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill related to cultural dance.	<b>6. 1.3.12.A.CS4</b>
<b>19.</b> Students will collaborate in the design and production of their dances that use choreographic structures and incorporate various media and/or technologies.	<b>7. 1.3.12.A.4</b>
<b>20.</b> Students will 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.	<b>8. 1.4.12.A.3</b>
<b>21.</b> Students will evaluate how an artist's technical proficiency in cultural 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.	<b>9. 1.4.12.B.2</b>
<b>22.</b> Students will learn interpretation of dance in relation to its period in cultural history.	<b>10. 1.1.12.A.CS3</b>
<b>23.</b> Students will integrate a variety of isolated and coordinated movements in cultural dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.	<b>11. 1.1.8.A.4</b>
<b>24.</b> Students will integrate and recombine movement vocabulary drawn from a variety of cultural genres, using improvisation as a choreographic tool to create solo and ensemble compositions.	<b>12. 1.3.12.A.1</b>

### **Interdisciplinary Connections:**

**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 and Physical Education**

2.5.P.A.1 Develop and refine gross motor skills (e.g., hopping, galloping, jumping, running, and marching)

2.5.P.A.2 Develop and refine fine motor skills (e.g., completes gradually more complex

puzzles, uses smaller -sized manipulatives during play, and uses a variety of writing instruments in a conventional manner).

2.5.2.A.1 Explain and perform movement skills with developmentally appropriate control in isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.2.A.2 Demonstrate changes in time, force, and flow while moving in personal and general space at different levels, directions, ranges, and pathways.

2.5.2.A.3 Respond in movement to changes in tempo, beat, rhythm, or musical style.

2.5.2.A.4 Correct movement errors in response to feedback.

2.5.4.A.1 Explain and perform essential elements of movement skills in both isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.4.A.2 Use body management skills and demonstrate control when moving In relation to others, objects, and boundaries in personal and general space.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

**Language Arts** - **LA.9-10.RH.9-10.9** - Compare and contrast treatments of the same topic, or of various perspectives, in several primary and secondary sources; analyze how they relate in terms of themes and significant historical concepts.

**History** of the arts and culture - **VPA.1.2.12.A.CS1** - Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Visual Arts:** **PA.1.1.12.D.2** - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

**Mathematics** - **MA.9-12.G-MG.A.1** - Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

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

**A History Of Dance (Diane Bailey)**

**Dance Anatomy (Jacqui Greene Haas)**

**The Intimate Act Of Choreography (Lynne Anne Blom and L. Tarin Chaplin)**

### **Students will write:**

**Writing assignments and activities.**

- **Reflective Journals on student progress and understanding**
- **Positive feedback and corrections for reflection**
- **Self and peer evaluation**
- **Unit Terminology and Vocabulary**
- **Video Reflections of professional danceworks/student performances**

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

**DESCRIBE THE LEARNING EXPERIENCE.**

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

### **Activities, instructional strategies & assignments**

- 9.) Whole class instruction** – instruction, introduction, and review of vocabulary, history and essential questions
- 10.) Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers
- 11.) Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances
- 12.) Rehearsals** - in class rehearsals of movement studies, practicing and perfecting dances that will be performed in and out of class.

### **Instructional strategies**

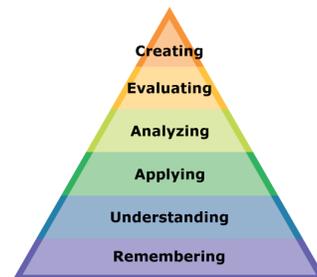
- 15.) Warm up/Stretch**
- 16.) Center floor**
- 17.) Across the floor movement exercises**
- 18.) Combination break down of movements learned**
- 19.) Personal time to review choreography**
- 20.) Small or large group performances/presentations**
- 21.) Cool down/Review**

### **Assignments**

- 11.) Movement studies/performances**
- 12.) Class Work** – vocabulary/terminology, movement exploration, and collaborative choreography
- 13.) Test and Quizzes** - physical and written
- 14.) Journal writing** – reflections and questions
- 15.) Review and practice of concepts and choreography learned** - 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, homework, class discussion, individual conferences, rehearsals, movement assessment, and retention of choreography and concepts.

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual student for extended time and review
- C.) Providing students with video footage of class rehearsals, and choreography learned

### **Summative Assessments:**

Final Unit Movement Study Assessments, vocabulary tests, demonstration and correctly executing movements

### **Accommodations/Modifications:**

Adherence to 504 plans and IEP's

- G. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- H. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- I. Placing students who are more advanced closer to the front of the room for demonstration

### **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

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

Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.

# Black Horse Pike Regional School District Curriculum Template

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

**Course Name: Dance III**

**Course Number:**

## PART I: UNIT 4

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

<b>Course/Unit Title:</b> Unit 4 - Dance Production	<b>Unit Summary:</b> In this unit, students will demonstrate clarity of performance and dance vocabulary in intermediate level choreography. Students will be able to distinguish the similarities and differences between a variety of dance compositions. The thematic content or feeling that is portrayed through each specific dance piece will be analyzed, discussed and demonstrated through their performance. Students will demonstrate the different aesthetics needed for each piece that they will perform. Students will correctly accomplish the production aspects required for a successful dance performance. Students will further develop proper performance etiquette skills and professionalism expected when performing.
<b>Grade Level(s):</b> 9th - 12th	
<b>Essential Question(s):</b>  <ol style="list-style-type: none"> <li>1. <b>What is rehearsal etiquette verses stage etiquette?</b></li> <li>2. <b>What is the difference between executing dance movements and performing dance movement?</b></li> <li>3. <b>What are the Elements of Production?</b></li> <li>4. <b>What is your role as a performer?</b></li> <li>5. <b>How and why do we critique dances?</b></li> <li>6. <b>How can we apply healthful living as it affects our performances, class work, and rehearsals?</b></li> <li>7. <b>How can you be more effective in rehearsals so you are prepared for a performance?</b></li> </ol>	<b>Enduring Understanding(s):</b>  <ol style="list-style-type: none"> <li>1. Students will demonstrate their understanding of how to perform during a rehearsal; by demonstrating professionalism from the beginning of 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 of movement, and make mistakes. Once the rehearsal process is over students will understand how to take their dancing to the next level through performance.</li> <li>2. Executing dance movements in class and rehearsal has not yet reached the level of connecting the movement to deeper meaning. Executing movement for the purpose of performing often tells a story or communicates an emotion to the point where the audience can take something from it, whether it's their own idea or what the choreographer was communicating.</li> <li>3. Students will perform the responsibilities and guidelines needed in preparation for a dance performance. Students will demonstrate each aspect of a dance production from rehearsal, to dress rehearsal, to staging, lighting, sound, strike, and more.</li> <li>4. It is a performer's duty to portray what it is the choreographer envisions to the audience. The performer must physically articulate a story, a message, an event, or purpose with their bodies. A dancer is responsible for fulfilling the choreographer's vision through their</li> </ol>

**8. How does a dancer progress throughout the stages of performance?**

movement so that the audience can take away something from the performance.

5. It is important for dancers to both give and receive criticism in order to improve, change, gain new ideas, and strengthen their choreography. Students can compare and contrast a variety of professional dance performances along with their own performances to enhance their personal performance. By being open to criticism, a dancer will have the opportunity to expand their choreographic and technical abilities.
6. A healthy diet and routine for dancers is extremely important in the rehearsal and performance stages. It is important for a dancer to receive proper fuel in order to retain energy levels, stay well and avoid injury.
7. Practice and rehearsal strategies reinforce memory and the comprehension of retaining choreography. By using rehearsal strategies such as visualization, story creation, improvisation, or reflection cards, students have the resources to become their best performer.
8. Dancers are first introduced to technique which helps develop the tools needed to execute movements correctly and safely. Once technique is established, students can then learn to perform these movements within dance choreography. After choreography is given, dancers must rehearse until the dance piece is executed confidently to the choreographer's expectations. Upon the final performance, dancers participate in a dress rehearsal where they become acquainted with the stage, costumes, lighting, spacing, and performance qualities needed to project the choreographer's vision to the audience. After the final performance, dancers can reflect on the choreographic process from start to finish.

## PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

### DESCRIBE THE LEARNING TARGETS.

After each target, identify the New Jersey Student Learning Standards that are applicable

<u>Learning Target</u>	<u>NJSLS:</u>
25. 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.	1. 1.1.12.A.4
26. Students will determine how music, theatre, and visual art have influenced dance throughout history.	2. 1.2.12.A.1
27. 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 dance.	3. 1.3.12.A.CS2
28. Students will learn and create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	4. 1.3.12.A.2
29. 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 dance technique.	5. 1.3.12.A.3
30. Students will perform dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.	6. 1.3.12.A.CS4
31. Students will collaborate in the design and production of their dances that use choreographic structures and incorporate various media and/or technologies.	7. 1.3.12.A.4
32. Students will 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.	8. 1.4.12.A.3
33. Students will evaluate how an artist's technical proficiency in 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.	9. 1.4.12.B.2
34. Students will learn interpretation of dance in relation to its period in dance history.	10. 1.1.12.A.CS3
35. Students will 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.	11. 1.1.8.A.4
36. 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.	12. 1.3.12.A.1

### **Interdisciplinary Connections:**

**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 and Physical Education**

2.5.P.A.1 Develop and refine gross motor skills (e.g., hopping, galloping, jumping, running, and marching)

2.5.P.A.2 Develop and refine fine motor skills (e.g., completes gradually more complex

puzzles, uses smaller -sized manipulatives during play, and uses a variety of writing instruments in a conventional manner).

2.5.2.A.1 Explain and perform movement skills with developmentally appropriate control in isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.2.A.2 Demonstrate changes in time, force, and flow while moving in personal and general space at different levels, directions, ranges, and pathways.

2.5.2.A.3 Respond in movement to changes in tempo, beat, rhythm, or musical style.

2.5.2.A.4 Correct movement errors in response to feedback.

2.5.4.A.1 Explain and perform essential elements of movement skills in both isolated settings (i.e., skill practice) and applied settings (i.e., games, sports, dance, and recreational activities).

2.5.4.A.2 Use body management skills and demonstrate control when moving In relation to others, objects, and boundaries in personal and general space.

2.5.4.A.3 Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.5.4.A.4 Correct movement errors in response to feedback and explain how the change improves performance.

**Language Arts** - **LA.9-10.RH.9-10.9** - Compare and contrast treatments of the same topic, or of various perspectives, in several primary and secondary sources; analyze how they relate in terms of themes and significant historical concepts.

**History** of the arts and culture - **VPA.1.2.12.A.CS1** - Cultural and historical events impact art-making as well as how audiences respond to works of art.

**Visual Arts:** **PA.1.1.12.D.2** - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

**Mathematics** - **MA.9-12.G-MG.A.1** - Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).

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

**A History Of Dance (Diane Bailey)**

**Dance Anatomy (Jacqui Greene Haas)**

**The Intimate Act Of Choreography (Lynne Anne Blom and L. Tarin Chaplin)**

### **Students will write:**

**Writing assignments and activities.**

- **Reflective Journals on student progress and understanding**
- **Positive feedback and corrections for reflection**
- **Self and peer evaluation**
- **Video Reflections of professional danceworks/student performances**

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

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

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

#### **Activities, instructional strategies & assignments**

- 13.) Whole class instruction** – review of dance pieces, choreographic tools, and concepts covered from previous units
- 14.) Class discussions** – performance critiques and evaluating progress of self and peers
- 15.) Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances
- 16.) Rehearsals** - in class rehearsals of movement studies, practicing and perfecting dances that will be performed in and out of class.

#### **Instructional strategies**

- 22.) Warm up/Stretch**
- 23.) Choreography break down of dance pieces**
- 24.) In-class rehearsal of repertoire**
- 25.) Personal time to review choreography**
- 26.) Small or large group performances/presentations**
- 27.) Cool down/Review**

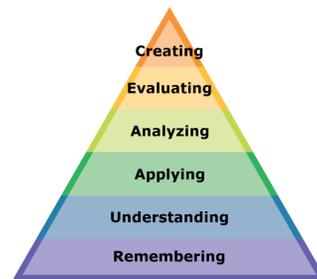
#### **Assignments**

- 16.) Movement studies/performances**
- 17.) Class Work** – movement exploration, collaborative choreography, and in class rehearsals.
- 18.) Test and Quizzes** - physical and written
- 19.) Journal writing** – reflections and questions.
- 20.) Video Reflection-** video of each rehearsal for students to reflect on performance during rehearsal process

**Review and practice of concepts and choreography learned** - 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, homework, class discussion, individual conferences, rehearsals, movement assessment, and retention of choreography and concepts.

### Accommodations/Modifications:

Adherence to 504 plans and IEP's

- A.) Grouping students according to strengths.
- B.) Having allotted times to meet with individual student for extended time and review
- C.) Providing students with video footage of class rehearsals, and choreography learned

### Summative Assessments:

Dance Concert - final assessment

### Accommodations/Modifications:

Adherence to 504 plans and IEP's

- J. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- K. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- L. Placing students who are more advanced closer to the front of the room for demonstration

### 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

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

Teacher demonstrates how to properly execute movements multiple times prior to student's performances.

