

**Randolph Township
Randolph High School**

Dance Department: Grades 9-12
Introduction, Intermediate, and Advanced Dance

“To watch us dance is to hear our hearts speak”.

- Hopi

Department of Visual and Performing Arts

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Curriculum Committee

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Randolph Township Schools
Introduction, Intermediate & Advanced Dance

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**Randolph Township Schools
Mission Statement**

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Randolph Township Schools
Affirmative Action Statement**

Equality and Equity in Curriculum

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

RANDOLPH TOWNSHIP BOARD OF EDUCATION

EDUCATIONAL GOALS

VALUES IN EDUCATION

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

Dance Department

INTRODUCTION

The Dance department at Randolph High School is offered to students in grades nine through twelve and is a full year, five credit, elective course. Randolph Dance Education is designed to introduce students to various genres of dance technique. They will be exposed to styles such as ballet, contemporary, jazz, hip-hop, improvisation, and multi-cultural dance forms throughout the year. In addition to physically taking class on a daily basis, students will also gain knowledge and aesthetic awareness of dance in its historical, cultural, and social contexts. They will develop a strong understanding of the choreographic process by continuously crafting their own work through improvisation and in-class movement assignments. The RHS dance elective will allow students to form a valid framework for observing and analyzing through media and live performance. Dancers will have the opportunity to perform their own work as well as the choreography of their instructor (s) and guest artists in the annual dance showcase. Infused within these various units is the realization and recognition that dance education contributes to a healthy lifestyle as well as fostering self-confidence and developing strong social skills. Dance enables students to become creative thinkers, leaving these artists to discover new ways to approach problem solving in other areas of academic study. Students will leave open minded, self-assured, and confident to fully engage themselves in the art of dance as well as in everyday life.

Prerequisites: Students will be placed into proper levels (Introductory, Intermediate, or Advanced) based on the following components: teacher recommendation at the conclusion of each school year, previous dance experience and/or approval of instructor through placement auditions that occur each spring. Placement auditions are based on the following categories: temporal awareness (understanding and demonstration of musicality, timing, and counts), memorization, cleanliness and clarity of movement, technique, proper execution of movement phrases, coordination, awareness of personal space and space of those around them, overall energy/performance quality, classroom contribution and studio etiquette.

**Randolph Township School District
Curriculum Pacing Chart
Introduction, Intermediate & Advanced Dance**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT – UNIT OF STUDY
2 Weeks/Ongoing	I	Dance History
3 Weeks/Ongoing	II	Ballet
3 Weeks/Ongoing	III	Modern/Contemporary
3 Weeks/Ongoing	IV	Jazz/Broadway
3 Weeks/Ongoing	V	Multicultural Dance
3 Weeks/Ongoing	VI	Hip-Hop
4 Weeks/Ongoing	VII	Choreography
Ongoing	VIII	Performance & Critique
2 Weeks/Ongoing	IX	Healthy Lifestyle

Randolph Township School District
Dance
Unit I: Dance History

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p>	<p>Knowledge of dance history leads to a lifelong appreciation and active interest in the arts, while providing context for the study of styles of dance from various eras and cultures.</p>	<ul style="list-style-type: none"> • How are forms of dance influenced by time, place, and people?
<p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.</p> <p>1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.</p> <p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using</p>	<p>Students will know:</p> <p>Significant choreographers such as Isadora Duncan, George Balanchine, Gene Kelly and Clive Campbell contributed to the social, political, and historical influence of dance.</p> <p>Movement and aesthetic styles of significant dance artists and their artistic works represent historical periods, world cultures, and social/political influences.</p>	<p>Students will be able to:</p> <p>Compare and contrast styles of significant artists and artistic works in dance that represent various historical periods, world cultures, and social/political influences.</p> <p>Distinguish between the origins and history of ballet, modern, jazz, hip hop, improvisation, and various multicultural dance forms.</p>

<p>improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Proper use of dance vocabulary and terminology contributes to the communication and understanding of movement.</p> <p>KEY TERMS: choreographer, choreography, dance pioneer, genre, Modern, Contemporary, Jazz, Broadway, Hip-Hop, Tap, improvisation, stage direction, upstage, downstage, center stage, stage right, stage left, traveling, phrase, concept, combination, counts, style, aesthetic, art appreciation, piece</p>	<p>Intro/Intermediate: Research, create, and produce a comprehensive presentation on a noteworthy choreographer.</p> <p>Advanced: Research and produce a comprehensive presentation on a noteworthy choreographer, their significant dance style and its relationship to a current dance style.</p> <p>Develop and utilize a vast vocabulary of dance-specific words from various genres of movement.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Participating in daily physical activity. • Synthesizing knowledge through creative projects and choreography (completing and demonstrating dance history presentation). • Developing memorization skills. • Functioning as a cooperative member of a group. • Collaborating in cross discipline projects (e.g., English/Dance “Gatsby” project). • Using proper dance vocabulary on a regular basis (verbal and written). • Analyzing dance performances (video or live). • Performing learned material in small groups. • Choreographing original work (individually or in small groups). • Functioning as a cooperative member of a group. 		

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will participate in brief lectures and class discussions.
- Students will view supplementary videos & photos pertaining to relevant genre.
- Students will take class from guest artists in order to broaden their understanding of each genre of dance.
- Students will work with English classes to explore 1920's dance style (The Charleston). Students will learn/teach a short movement combination in addition to presenting and discussing social/political climate at that time.

Randolph Township School District
Dance
Unit I: Dance History

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Significant Choreographers: Loie Fuller, Isadora Duncan, Ruth St. Dennis, Ted Shawn, Doris Humphrey, Charles Weidman, Jose Limon, Martha Graham, Erick Hawkins, George Balanchine, Merce Cunningham, Paul Taylor, Twyla Tharp, Trisha Brown, Alvin Aiely, Rudolph Laban, Hanya Holm, Katherine Dunham, Bill Robinson, Bob Fosse, Fred Astaire, Jerome Robbins, Gene Kelly, Josephine Baker, Lester Horton, Savion Glover, DJ Kool Herc (Clive Campbell), Keith Haring & Jean Michel Basquiat (visual artists)	Grossman, Peter. Dance Scope. New York: The American Dance Guild, 1979. Journal of Dance Education: <i>What Does Dance History Have To Do With Dancing? History Useable for Dancers.</i> Labanotation- Ann Hutchinson Pre-Classic Dance Forms- Louis Horst
1 Week	Current Professional Dance Companies: Alvin Ailey, Pilobolus, NJ Ballet, Rennie Harris, Diovolo Dance, Streb, Momix, NYC Ballet, Break the Urban Funk Spectacular, Randy James Dance Works, Rutgers Dance Works (Student Company)	Dance Classics: <i>A Viewer's Guide to the Best Loved Ballets and Modern Dances</i> - Nancy Reynolds and Susan Reimer-Torn World History of Dance- Curt Sachs
Ongoing	Relevant Commercial Dance/Television & Film: So You Think You Can Dance, World of Dance, Dancing With the Stars	The Dance Through the Ages-Walter Sorell Grant, Gail. Technical Manual and Dictionary of Classical Ballet. New York: Dover Publications, Inc.
Ongoing	Dance vocabulary and terminology at an appropriate pace based on class level.	

**Randolph Township School District
Dance
Unit II: Ballet**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	Ballet is the basic foundation for most forms of dance.	<ul style="list-style-type: none"> • Why is it important to continuously develop and maintain good ballet technique?
1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.	Training in proper basic dance technique is the foundation for successful and more challenging movement.	<ul style="list-style-type: none"> • How can proper technique help you in other forms of dance?
1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.	Using the common vocabulary of dance terms assists dancers in communicating with each other and with choreographers.	<ul style="list-style-type: none"> • How can a dancer use ballet vocabulary in other genres of dance?
	KNOWLEDGE	SKILLS
<p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p>	<p>Students will know:</p> <p>Movement characteristics and correct arrangement of exercises in a standard ballet class and distinguish ballet from other dance forms.</p> <p>Traditional musicality of ballet includes adagio (slow and sustained), petite allegro (small and brisk), grand allegro (large and strong), suspension, epaulment, and momentum.</p>	<p>Students will be able to:</p> <p>Identify, participate and execute a traditional ballet class (stretch, barre, center work, across the floor).</p> <p>Identify and integrate specific musicality that is used in ballet by physically participating in various movement combinations and phrases such as adagio, petite allegro, grand allegro and triplets.</p>

	<p>Proper vocabulary and terminology are used in Ballet for consistency in this genre. Proper ballet positions of the body, which are an essential component of this genre include feet, legs, arms, hands, torso, center, chest, sternum, and head are an essential component to this genre.</p> <p>Proper barre and center work contribute to strengthening physical technique such as alignment, core, balance, turn-out, port de bras, epaulment, extension, flexibility, endurance, foot/leg strength, upper body strength.</p>	<p>Describe and use proper <u>positions of the upper and lower body</u>:</p> <p>Intro: 1st, 2nd, 3rd, 4th, and 5th position of the feet and arms, point, flex, plie, releve, tendu, degage, battement, passé, attitude.</p> <p>Intermediate: 1st, 2nd, 3rd, 4th, and 5th position of the feet and arms, point, flex, plie, releve, tendu, degage, battement, passé, attitude <i>rond de jamb, developpe, arabesque, grand battement.</i></p> <p>Advanced: 1st, 2nd, 3rd, 4th, and 5th position of the feet and arms, plie, releve, tendu, degage, <i>fondue, frappe, coupe, rond de jamb, passé, rond de jamb en lair, developpe, arabesque, grand battement.</i></p> <p>Identify and execute <u>proper barre and center exercises and techniques including but not limited to</u>:</p> <p>Intro: adagio, balance, pirouette, pas de bourre.</p> <p>Intermediate: adagio, balance, <i>pirouette, petite allegro, glissade, assembles, pas de chat, pas de bourre.</i></p> <p>Advanced: adagio, balance, pirouette, petite allegro, <i>glissade, sissone, assembles, pas de chat, pas de bourre, beats, soutenu turn.</i></p>
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	<p>Proper across the floor work in this genre contribute to strengthening of locomotive skills such as traveling, groundedness, maximizing space, spotting, moving in a straight line, moving on a circle, floor movement.</p> <p>KEY TERMS:</p> <p>Ballet barre, turn out, alignment, posture, positions of the feet, positions of the arms, ballet barre, center work, across the floor, traveling phrase</p>	<p>Name and demonstrate proper <u>traveling/across the floor exercises and techniques including but not limited to:</u></p> <p>Intro: difference between a hop, jump, and leap, chaine turn, chasse, battement.</p> <p>Intermediate: difference between a hop, jump, and leap, chaine turn, chasse, battement, <i>pique turn, jete, develop, sauté arabesque.</i></p> <p>Advanced: difference between a hop, jump, and leap, chaine turn, chasse, battement, pique turn, jete, develop, sauté arabesque, <i>lame duck, balance, tambe pas de bourre, glissade, tore jete, pas de chat.</i></p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in daily physical activity.
- Improving ballet skills and technique.
- Developing memorization skills.
- Contributing to the class (both physically and verbally).
- Using proper ballet vocabulary on a regular basis (verbal and written).
- Self-reflecting and constructively criticizing.
- Evaluating both self and peers.
- Analyzing dance performances (video or live).
- Performing learned material in small groups.
- Choreographing original work (individually or in small groups).
- Functioning as a cooperative member of a group.

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will create, present, and teach three ballet barre warm ups to the class using traditional classical ballet accompaniment and proper vocabulary (**Intro**).
- Students will create, present, and teach one ballet barre warm up, one center warm-up, and one traveling warm-up to the class using traditional classical ballet accompaniment and proper vocabulary (**Intermediate**).
- Students will present, and teach an entire ballet barre warm up (or center) using traditional classical ballet accompaniment and proper vocabulary (**Advanced**).

Randolph Township School District
Dance
Unit II: Ballet

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
<p>2 weeks</p> <p>Ongoing</p>	<p>History of ballet: origin, political and social contexts, significant pioneers, choreographers, performers, companies, other artistic influences</p> <p>Warm ups at barre, center and across the floor</p> <p>Proper ballet vocabulary and terminology at an appropriate pace based on class level</p> <p>Various center and traveling combinations</p> <p>Individual and group choreography projects</p>	<p>Technical Manual and Dictionary of Classical Ballet by Gail Grant</p> <p>Ballet and Modern Dance- Susan Au</p> <p>Basic Ballet: <i>The Steps Defined</i>- Joyce Mackie</p>

**Randolph Township School District
Dance
Unit III: Modern/Contemporary**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.	Modern dance is a style that rejects many of the rigid constraints of ballet and instead focuses on creative self-expression.	<ul style="list-style-type: none"> Should a dancer forget about their ballet technique while training in Modern and Contemporary Dance?
1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.	Contemporary dance employs ballet technique with an abstract approach.	<ul style="list-style-type: none"> How does a dancer’s technique affect Modern & Contemporary Dance?
1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.	The truest expression of a people is in its dances and its music.	<ul style="list-style-type: none"> Is it possible to tell a story through movement without using words?
1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	KNOWLEDGE	SKILLS
<p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p>	<p>Students will know:</p> <p>Significant Modern dance pioneers such as Martha Graham, Jose Limon, Merce Cunningham, and Paul Taylor developed their own specific techniques that are still practiced today.</p> <p>Timing and rhythm play a significant role in the musicality of Modern/Contemporary Dance.</p>	<p>Students will be able to:</p> <p>Name various modern dance techniques.</p> <p>Compare and contrast the similarities and differences through the movement styles.</p> <p>Illustrate specific musicality that is often used in Modern dance including but not limited to:</p>

<p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Accompaniment is structured sound that goes along with the movement. It enhances rather than dominates.</p> <p>Proper language, vocabulary, and terminology used in Modern and Contemporary dance distinguishes this genre from other genres. Proper Modern positions of the body including feet, legs, arms, hands, torso, center, chest, sternum, and head are an essential component to this genre.</p>	<p>Intro/Intermediate: Counting movement/music aloud, clapping, and to oneself). counting/Dancing in “eights” as well as using numbers OTHER than eight. Identifying the downbeat and accenting it.</p> <p>Advanced: Counting movement/music aloud, clapping, and to oneself). Counting/Dancing in “eights” as well as using numbers OTHER than eight. <i>Identifying the downbeat and accenting it. Triplets, suspension, momentum, tempo, dynamic, contrasting the music, triplet, suspension, momentum, underlying beat, variations of time pattern (3/4, 4/4, 2/4, 6/8), accent, tempo, dynamic, form, contrasting the music.</i></p> <p>Experience and summarize various types of accompaniment that is often used in Modern dance: percussion, poetry, song, silence, self-made sound, recorded sound, instrument, pedestrian/random sound.</p> <p>Identify and execute the <u>proper positions of the body including but not limited to:</u></p> <p>Intro: 1st, 2nd, 3rd, 4th, and 5th position of the feet and arms. Parallel vs. turn-out, curvature of the spine, head to tail connection.</p>
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	<p>Proper center and floor work contribute to strengthening physical technique such release, head tail connection, use of plie, curvature of spine, flexibility, stamina, foot/leg strength, upper body strength.</p> <p>Proper traveling techniques in this genre contribute to strengthening of locomotive skills such as groundedness, maximizing space, spotting, moving in a straight line, moving on a circle, floor movement, use of plie, peripheral vision.</p>	<p>Intermediate/Advanced: 1st, 2nd, 3rd, 4th, and 5th position of the feet, arms, and legs (arabesque), parallel vs. turn-out, curvature of the spine, head to tail connection, grounded movement, release suspension,</p> <p>Define and perform proper <u>center / floor exercises and techniques including but not limited to:</u></p> <p>Intro/Intermediate: stretch, relaxation, parallel plie, parallel tendu, contraction, flat back, plank, roll down, reaches, wide second position, abdominal work, chasses, swings.</p> <p>Advanced: stretch, relaxation, parallel plie, parallel tendu, contraction, flat back, plank, roll down, reaches, wide second position, abdominal work, chasses, <i>swings, pike, traveling pike, tilt, traveling cartwheel, assemble, barrel turn/jump.</i></p> <p>Describe and demonstrate proper <u>traveling/across the floor exercises and techniques including but not limited to:</u></p> <p>Intro: prances, prances with directional changes.</p> <p>Intermediate: prances, prances with directional changes, <i>assemble, passé jumps, sauté jump, sauté arabesque.</i></p>
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	<p>KEY TERMS: Positions of the body (feet, legs, arms, hands, torso, core, chest, sternum, and head), center, floor work, across the floor technique, alignment, balance, stretch, parallel vs. turn-out, curvature of the spine, head to tail connection, grounded movement, release, suspension,</p>	<p>Advanced: prances, prances with directional changes, assemble, passé jumps, sauté jump, sauté arabesque, <i>jete</i>, <i>tore jete</i>, <i>develope</i>, <i>traveling pike</i>, <i>suspended cart wheel</i>, <i>tore</i>, <i>axle turn</i>.</p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in daily physical activity.
- Improving Modern/Contemporary skills and technique.
- Developing memorization skills.
- Contributing to the class (both physically and verbally).
- Using proper ballet vocabulary on a regular basis (verbal and written).
- Self-reflecting and constructively criticizing.
- Evaluating both self and peers.
- Functioning as a cooperative member of a group.
- Analyzing dance performances (video or live).
- Performing learned material in small groups.
- Choreographing original work (individually or in small groups).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will write or choose a poem or lyrics to a song that has emotional significance to them. Students will create movement to represent the words and perform a short phrase in front of their classmates.
- Students will learn a full piece of Modern/Contemporary choreography that will be performed in the annual dance showcase.
- Students will actively participate in the musical selection process as well as overall story and meaning behind choreography.
- Students will create various movement phrases that will be incorporated into the final product.

Randolph Township School District
Dance
Unit III: Modern/Contemporary

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
<p>3 weeks</p> <p>Ongoing</p>	<p>History of Modern Dance: origin, political and social contexts, significant pioneers, choreographers, performers, companies, other artistic influences</p> <p>Warm ups in center and across the floor</p> <p>Various center and traveling combinations</p> <p>Individual and group choreography projects</p> <p>Full repertoire piece</p> <p>Proper Modern vocabulary and terminology at an appropriate pace based on class level</p>	<p>Cari Cunningham’s “Modern Marvels”</p> <p>Modern Dance: <i>Building and Teaching Lessons</i>- Aileene Lockhart and Esther E. Pease</p> <p>Modern Dance Forms- John Russell and Louis Horst</p>

**Randolph Township School District
Dance
Unit IV: Jazz/Broadway**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.	A successful Jazz dancer must evoke style and enthusiasm in their movement.	<ul style="list-style-type: none"> • How can you integrate your own personality into someone else's choreography?
1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.	Dance develops the body and mind as creative and expressive instruments.	<ul style="list-style-type: none"> • How can a dancer improve performance quality in a genuine and authentic manner?
1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.	Training in various genres of dance is essential in creating a versatile dancer.	<ul style="list-style-type: none"> • How do we identify and demonstrate key movement elements and skills in performing the various dance style studied?
1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	KNOWLEDGE	SKILLS
<p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p>	<p>Students will know:</p> <p>Understanding the various styles and techniques of Jazz dance contributes to a clearer physical comprehension of this genre.</p>	<p>Students will be able to:</p> <p>Summarize the evolution of Jazz dance styles from the past and present: African American vernacular dance, vaudeville, Tap dance, Cakewalk, Charleston, Jitterbug, Swing, Caribbean, Broadway, Musical Theater, commercial dance, music videos, mainstream competition.</p>

<p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>The ability to count Jazz music correctly enables a dancer to perform this genre with more clarity.</p> <p>The characteristics that distinguish Jazz from other dance forms including the proper language, vocabulary, and terminology that is used in Jazz.</p> <p>Proper center techniques contribute to: body alignment, balance, stretch, turn-in, extension, flexibility, endurance, stamina, foot/leg work, precision, enthusiasm.</p>	<p>Interpret <u>specific musicality that is used in Jazz dance</u> including but not limited to:</p> <p>Intro/Inter/Adv: counting aloud in “eights” (“ands”, “and-uhs”, “e and uhs”), identifying and understanding the down beat and finding/accenting it, half time, full time, quarter time, syncopation, isolation, repetition, improvisation, enthusiasm, accents, groove, swing, funk.</p> <p>Define and demonstrate the proper <u>positions of the body including but not limited to:</u></p> <p>“Turned In” / parallel positions of the feet and legs, flat back, arch, contraction & release, hyperextension, forced arch.</p> <p>Identify and execute proper <u>center exercises and techniques:</u></p> <p>Intro: isolations of the head, neck, arms, and shoulders, plie, tendu, releve, body rolls, point, flex, preparation for pirouette .</p> <p>Intermediate: isolations of the head, neck, arms, and shoulders, plie, tendu, releve, body rolls, point, flex, <i>pirouette, leg flicks, bent knee jumps, flat back, attitude, hop, jumps in 2nd, single pirouette.</i></p> <p>Advanced: isolations of the head, neck, arms, and shoulders, plie, tendu, releve, body rolls,</p>
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	<p>Proper traveling techniques in this genre contribute to strengthening of locomotive skills such as maximizing space, spotting, moving in a straight line, moving on a circle, floor movement, use of plie, peripheral vision.</p> <p>KEY TERMS:</p> <p>Technique, performance quality, musicality, parallel, isolations, facial expressions, sharpness, accent, dynamics, tension & release, enthusiasm, storytelling</p>	<p>point, flex, leg flicks, bent knee jumps, flat back, attitude, hop, jumps in 2nd, <i>ring jump, pivot, hinges, right/left/center splits, single, double, and triple pirouettes, fouttes, turns in 2nd, tilts.</i></p> <p>Name and perform <u>proper traveling/across the floor exercises and techniques, including but not limited to:</u></p> <p>Intro: chaine turn, chasse, battement, pas de bourre, pivot.</p> <p>Intermediate: chaine turn, chasse, battement, pas de bourre, pivot, passé turn, <i>battement with directional changes, jazz runs, jazz leaps, jazz kicks.</i></p> <p>Advanced: chaine turn, chasse, battement, pas de bourre, pivot, passé turn, battement with directional changes, jazz runs, jazz leaps, jazz kicks, <i>axle turn, switch leaps, leaps in 2nd.</i></p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in daily physical activity.
- Improving Jazz skills and technique.
- Developing memorization skills.
- Contributing to the class (both physically and verbally).
- Using proper jazz vocabulary on a regular basis (verbal and written).
- Self-reflecting and constructively criticizing.
- Evaluating both self and peers.
- Functioning as a cooperative member of a group.
- Analyzing dance performances (video or live).
- Performing learned material in small groups.
- Choreographing original work (individually or in small groups).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will learn a piece of choreography in the jazz/hip-hop genre to be performed at annual spirit week pep rally event.
- Students will read/discuss an article (e.g., “Overcoming Stage Fright”) as well as complete a pre and post self-assessment based on various factors that contribute to stage fright.
- Students will participate in a performance quality workshop: attend a mock audition that focuses on components such as facial expressions, character building, eye contact, cleanliness and clarity of movement, energy and execution of steps, correcting bad habits.
- Students will attend a field trip to New York City: master class, live Broadway performance or similar (Advanced).
- Students will attend a field trip to see a live dance performance @ NJPAC, Rutgers, CCM, or Montclair State based on scheduling and availability (Intro & Intermediate).

Randolph Township School District
Dance
Unit IV: Jazz/Broadway

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
<p>2 Weeks</p> <p>Ongoing</p>	<p>History of Jazz: origin, political and social contexts, significant pioneers, choreographers, performers, companies, other artistic influences. Warm ups in center and across the floor</p> <p>Various center and traveling combinations</p> <p>Individual and group choreography projects</p> <p>Proper Jazz vocabulary and terminology at an appropriate pace based n class level</p>	<p><i>Street Jazz-A Fusion of Hip Hop and Jazz- Rhapsody</i></p> <p><i>Latin Jazz: An Intro to Partnering- Maria Torres</i></p>

**Randolph Township School District
Dance
Unit V: Multicultural Dance**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.	Dance is a universal language.	<ul style="list-style-type: none"> • How and what can we communicate through the language of dance?
1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.	Dance, whether social, theatrical, or ritually based, is a form of cultural expression.	<ul style="list-style-type: none"> • Why is dance important within a culture? • What is the purpose of multicultural dance?
1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	KNOWLEDGE	SKILLS
<p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.3.12.A.2 Create theme-based solo and</p>	<p>Students will know:</p> <p>Various styles and techniques of multi-cultural dance forms include but not limited to (African, Indian-Bharatanatyam, Flamenco, Brazilian-Capoeira).</p>	<p>Students will be able to:</p> <p>Experiment with multicultural dance and how it impacts other forms of dance.</p> <p>Differentiate between various multi-cultural dance pioneers and the styles they created.</p> <p>Intro: African, Capoeira Intermediate: Capoeira, Indian Advanced: African, Capoeira, Flamenco</p>

<p>ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Time is the duration of an action. It has a beginning and an end. Rhythm is the organization of the time units into patterns.</p> <p>Understanding time and rhythm in various multi-cultural dance forms contributes to a clearer physical comprehension of this genre.</p> <p>Multicultural dance often has a specific function within a culture.</p> <p>Similarities and/or movement relationships exist among many multi-cultural dance forms and present-day styles such as ballet, modern, jazz, tap, and hip hop.</p> <p>Characteristics that distinguish multicultural dances from other dance forms include stylized center work, unique performance quality, proper language, vocabulary, and terminology.</p>	<p>Integrate specific musicality that is used in various multi-cultural dance forms: variations of time pattern, accents, tempo changes, dynamic, form, is movement contrasting or similar to the music.</p> <p>Discover and make use of various types of accompaniment that is often used in multi-cultural dance: percussion, poetry, song, silence, self-made sound, spoken word, hand made instruments, pedestrian/random sound. (<i>Bharatanatyam</i>-mridangam, veena, cymbal, vocals. <i>Capoeira</i>- Berimbau, Atabaque, Pandeiro, A-Go-Go, vocals. <i>Flamenco</i>- palmas, cajon, guitar, vocals.</p> <p>Develop and experience movement as a function of storytelling, as a reflection of people’s roles in a given society, a function of celebration, and a function of religious ritual.</p> <p>Compare/contrast the basic steps and positions of the body in various multi-cultural dance forms: <i>Bharatanatyam</i>- wide 2nd position plie, articulate hand gestures, <i>Capoeira</i>- ginga, au, role, esquivá. <i>Flamenco</i>-escobilla, llamada, palmas, pitos.</p> <p>Explore <u>various styles of center combinations and execute individual performance quality:</u></p>
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	<p>KEY TERMS:</p> <p>Multiculturalism, self-awareness, versatility, accompaniment, percussion, poetry, song, silence, self-made sound, spoken word, hand made instruments, pedestrian/random sound, story telling</p>	<p><i>Bharatanatyam</i>-mridangam, veena, cymbal, vocals. <i>Capoeira</i>- Berimbau, Atabaque, Pandeiro, A-Go-Go, vocals.</p> <p><i>Flamenco</i>- palmas, cajon, guitar, vocals, wide 2nd position plie, articulate hand gestures, escobilla, llamada, palmas, pitos.</p> <p><i>Capoeira</i>- ginga, au, role, esquivas, storytelling, a battle disguised as a dance.</p>
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<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Participating in daily physical activity. • Improving various multicultural skills and technique. • Developing memorization skills. • Contributing to the class (both physically and verbally). • Using proper ballet vocabulary on a regular basis (verbal and written). • Self-reflecting and constructively criticizing. • Evaluating both self and peers. • Functioning as a cooperative member of a group. • Analyzing dance performances (video or live). • Performing learned material in small groups. • Choreographing original work (individually or in small groups).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will perform in annual anti-bullying and multicultural assembly (depending on the class, some students may have the opportunity to perform in the annual multicultural / anti-bullying assembly in order to highlight and celebrate multiculturalism through dance.
- Students will participate in annual RHS “Global Café” or similar (depending on the class, some students may have the opportunity to perform in an assembly created by the world languages department) celebrating multiculturalism.
- Students will participate in RHS guest artist series (depending on availability and funds, students may have opportunities to study multicultural dance with various guest artists).

Randolph Township School District
Dance
Unit V: Multicultural Dance

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
1 week	History of African, Indian, Flamenco and Capoeira: origin, political and social contexts, significant pioneers, choreographers, performers, companies, other artistic influences.	Capoeira 100: <i>An Illustrated Guide to the Essential Movements and Techniques</i> - Gerard Taylor
Ongoing	Warm ups in center and across the floor Various center and traveling combinations Individual and group choreography projects Proper vocabulary and terminology at an appropriate pace based on class level	The Little Capoeira Book- Nestor Capoeira Song of the Outcasts: <i>An Introduction to Flamenco</i> - Robin Totton Dances of India: <i>Bharatanatyam</i> -Anita Rama

**Randolph Township School District
Dance
Unit VI: Hip Hop**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p>	<p>Musicality is when the dancer’s movements appear to create the music and not the other way around.</p>	<ul style="list-style-type: none"> • How can a dancer be in control of the music? • What specific groups, choreographers or routines master this idea?
<p>1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.</p> <p>1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p>	<p>Students will know:</p> <p>Present-day hip hop styles and techniques have a specific and historical origin.</p> <p>Musicality is an essential component of Hip Hop that contributes to a clearer understanding of the genre and overall movement quality.</p>	<p>Students will be able to:</p> <p>Explore and analyze the significance of the story behind hip-hop. Realization that this style of movement originated in the 1970’s and stood for peace at a time when young people were being lured into gangs.</p> <p>Identify and apply specific musicality that is used in Hip Hop dance. Experience and explore how to dissect a beat or song in order to discover as many instruments or sounds as possible; create movement to the beats that are “least” and/or “most” obvious to the listener.</p>

<p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Early Hip Hop dance was composed of four specific elements that are still utilized today.</p> <p>Characteristics and specific techniques that distinguish hip hop from other dance genres including the proper language, vocabulary, and terminology that is used in hip hop dance.</p> <p>Proper vocabulary and terminology are used in hip-hop for consistency in this genre. Proper positions of the body, which are an essential component of this style include feet, legs, torso, center, chest.</p> <p>Proper center techniques in the hip hop genre contribute to: body alignment, strong core, endurance, stamina, foot/leg work, precision, cleanliness and clarity, stylization.</p>	<p>Experiment with the elements of hip hop: DJing (disc jockeys who play music on a turn table or record player experimenting and manipulating sounds rhythmically), MCing (master of ceremonies or the person who organizes the event), experimenting with spoken word “rap” often w/ political or social messages, Dancing, Graffiti Art (public statements), and Personal Style.</p> <p>Identify and experiment with the many styles and techniques of Hip Hop: popping, locking, waving, ticking, breaking, free-styling, house, jungle.</p> <p>Name and perform the <u>proper positions of the body including but not limited to</u>: grounded, loose, low to the floor, bent knees, active facial expression and personality.</p> <p>Identify and execute proper <u>center exercises and techniques including but not limited to</u>:</p> <p>Intro: isolations of the head, neck, arms, and shoulders, body rolls, tension and release of individual muscles, abdominal work, “hitting” movement with power and energy.</p> <p>Intermediate/Advanced: isolations of the head, neck, arms, and shoulders, body rolls, tension and release of individual muscles, abdominal work, “hitting” movement with power and</p>
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	<p>Improvisation and freestyle (the ability to create interesting and exciting movement without previous thought) is an essential component in hip-hop dance.</p> <p>KEY TERMS: DJ, MC, accent, musicality, isolation, popping, locking, gliding, hitting, improvisation/free style, tension, release, freeze, breaking, ticking.</p>	<p>energy, <i>waving through the upper and lower body, gliding through the feet, accents, performance quality, freeze positions.</i></p> <p>Advanced: isolations of the head, neck, arms, and shoulders, body rolls, tension and release of individual muscles, abdominal work, “hitting” movement with power and energy, waving through the upper and lower body, gliding through the feet, accents, performance quality, freeze positions, <i>finding dynamic changes: “hitting” movement with power and energy vs. softening the energy and finding a gentle flow, experimenting with the two within given choreography.</i></p> <p>Explore and practice individual performance quality in order to improve confidence in improvisation and freestyle movement choices.</p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Participating in daily physical activity.
- Improving various hip-hop skills and overall hip-hop technique.
- Developing memorization skills.
- Contributing to the class (both physically and verbally).
- Using proper ballet vocabulary on a regular basis (verbal and written).
- Self reflecting and constructively criticizing (verbal and written).
- Evaluating both self and peers.
- Functioning as a cooperative member of a group.
- Analyzing dance performances (video or live).
- Performing learned material in small groups.
- Choreographing original work (individually or in small groups).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will participate in master classes with hip hop guest artist (Tom McKie or similar).
- Students will have the opportunity to attend professional audition / join annual after-school hip hop ensemble (select group).
- Students will complete “Elements of Hip Hop” group project (select positive message, create visual artistic expression of message, delivery of message through spoken word or “rap”, construction of authentic b-boy/b-girl movement phrase).

**Randolph Township School District
Dance
Unit VI: Hip-Hop**

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
2 weeks	History of Hip Hop: origin, political and social contexts, significant pioneers, choreographers, performers, companies, other artistic influences	Steve Love’s “Break”, The Urban Funk Spectacular – Breakdance Glossary, The Hip Hop Story
1 week	All classes will complete and present a “History of Hip Hop” assignment including the major elements of hip-hop	Krista McDevitt “Competitive Hip Hop”
Ongoing	Warm ups in center and across the floor Various center and traveling combinations	
Ongoing	Proper Hip Hop vocabulary and terminology at an appropriate pace based on class level	

**Randolph Township School District
Dance
Unit VII: Choreography**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.	Choreography is a process. Similar to writing a research paper, there are many steps to complete and ongoing revisions to apply before reaching the final product.	<ul style="list-style-type: none"> • What is your creative process? • Why is it important to have structure when crafting your work?
1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.	Dance develops the body and mind as creative and expressive instruments.	<ul style="list-style-type: none"> • What are some principles, processes, and structures for creating choreography?
1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.	Improvisation and choreography are important in the expression of higher-level thinking and problem solving.	<ul style="list-style-type: none"> • How does improvisation help to develop new movement ideas?
1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	KNOWLEDGE	SKILLS
<p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p>	<p>Students will know:</p> <p>Choreography groupings consist of solos, duets, trios, quartets, quintets, small groups, large groups and production groups.</p> <p>Improvisational skills contribute to personal movement discovery and unique choreography.</p>	<p>Students will be able to:</p> <p>Choose a choreography grouping and construct an original creative idea or movement theme for in-class and at-home assignments.</p> <p>Discover and decide how to communicate feelings and ideas through their own movement: telling a story, expression of an emotion or mood, imitation of a person, place, or thing, concentration on rhythmic ideas, simple</p>

<p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Choreography is a creative and independent journey that entails a detailed process, loose structure, practice, trial and error.</p>	<p>locomotive or spatial patterns, concentration on tempo changes, influence of spoken word or lyric, pedestrian movements, gestures.</p> <p>Explore, research, construct and perform an original piece of choreography that includes basic choreographic components/principals:</p> <p>Intro: levels, facings, unison, repetition, stage direction, timing, formations, organization, sequencing, tempo, performance quality, memorization, clarity, cleanliness.</p> <p>Intermediate: levels, facings, unison, repetition, stage direction, timing, formations, organization, sequencing, tempo, performance quality, memorization, clarity, cleanliness, <i>spatial awareness, unique, style, contrast, tempo changes, variation of stage direction, performance quality, transitions, formation changes.</i></p> <p>Advanced: levels, facings, unison, repetition, stage direction, timing, formations, organization, sequencing, tempo, performance quality, memorization, clarity, cleanliness, spatial awareness, unique, style, contrast, tempo changes, variation of stage direction, performance quality, transitions, formation changes, <i>movement theme and/or idea, phrasing, musicality, beginning/climax/and end, dynamics.</i></p>
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	<p>Movement notation within a dance journal contributes to memorization refinement, pattern creation, choreography structure, and theme building.</p> <p>Leadership skills and collaboration are essential components of the choreography process: how to take on the role of an instructor/choreographer and communicate movement ideas clearly to other dancers and ultimately to an audience.</p> <p>Proper stage directions and theater terminology from varying perspectives (audience vs. performer) is important when discussing movement, writing in dance journals and applying corrections on stage.</p> <p>Proper theater and staging terminology contribute to a clearer understanding of the performance.</p> <p>Accompaniment is structured sound that goes along with the movement. It enhances rather than dominates.</p> <p>Constructively criticizing and evaluating one's own work and the work of others contributed to a dancer's ability to speak clearly about one's thoughts on various movement ideas.</p>	<p>Compose a personal dance journal to help plan and remember choreography (including formations, counts, notes, pictures, reflections, etc.).</p> <p>Experiment with different roles of the choreography process (choreographer vs. performer).</p> <p>Apply specific stage directions during rehearsals including upstage, downstage, center stage, stage right, stage left, quarter marks.</p> <p>Use proper theater terminology including backstage, wing, proscenium, curtains, cross over, cyc, traveler, catwalk, proscenium, orchestra pit, spotlight, cue, lighting, sound, stage manager.</p> <p>Choose accompaniment based on: designed counts, appropriateness of musical selection to central idea, appropriateness of musical style and content, music as a backdrop, familiarity with broad musical possibilities, percussive sounds, poetry or spoken word, silence, self-accompaniment.</p> <p>Reflect, discuss, constructively critique, and evaluate the choreography process and final product (individually as well as in small and large groups).</p>
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	KEY TERMS: stage direction, stage right, stage left, upstage, downstage, center stage, choreographic elements, performance quality, accompaniment, dance journal, solo, duet, trio, group, timing, musicality, transitions, formations, levels, facings	
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Demonstrating/performing small and large group choreography projects.
- Researching/creating/demonstrating/performing benchmark choreography project.
- Presenting flipped classroom assignment.
- Self-reflecting and constructively criticizing (verbal and written).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will complete benchmark choreography project: Intro & Intermediate (trio, duet, or solo) Advanced (duet or solo).
- Students will complete flipped classroom project: Intro (small groups), Intermediate & Advanced (pairs).
- Students will audition their own work to be performed in the annual dance showcase (optional).
- Students will notate and reflect on choreography in individual dance journals.

Randolph Township School District
Dance
Unit VII: Choreography

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
<p>2 weeks</p> <p>Ongoing</p>	<p>History of Improvisation: origin, political and social contexts, significant pioneers, choreographers, performers, other artistic influences</p> <p>Improvisation games and exercises to promote and encourage movement ideas</p> <p>Individual and group choreography projects: small group choreography tasks, benchmark choreography project, student works, flipped classroom, final showcase performance</p> <p>Proper choreographic vocabulary and terminology</p> <p>Inspirational quotes for interpretation and discussion during benchmark choreography project</p>	<p>The Art of Making Dances-Doris Humphrey</p> <p><i>Choreography: A Basic Approach Using Improvisation-</i> Sandra Cerny Minton</p> <p>Journal of Dance Education: Best Instructional Practices for Developing Student Choreographers</p> <p>Journal of Dance Education: A Collaborative Project for Student Choreographers</p> <p><i>Dance Composition- A Practical Guide for Teachers</i></p>

**Randolph Township School District
Dance
Unit VIII: Performance & Critique**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p> <p>1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.</p>	<p>The practice of participating in and attending dance performances in educational and professional realms increases a dancer's exposure to choreographers, cultures, styles, traditions, and trends.</p>	<ul style="list-style-type: none"> • How does creating and performing dance differ from viewing dance? • What makes a strong performer? • What makes a successful performance? • What kind of performer are you?
<p>1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p>	<p>Students will know:</p> <p>Various physical, mental, emotional and technical skills are needed to prepare for a successful dance performance/production.</p>	<p>Students will be able to:</p> <p>Utilize skills to successfully participate in a performance fostering punctuality, cooperation, self-discipline, team work, confidence, and overall feelings of success.</p> <p>Demonstrate self-awareness, etiquette, and creative risk-taking while performing.</p> <p>Demonstrate culmination of dance skills learned by performing a live faculty, guest artist, or student work in our annual dance showcase (in addition to other performances throughout the</p>

<p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Team building within an individual class and/or in an entire department contributes to a healthy and inclusive performance environment.</p> <p>Proper terminology and etiquette when working inside a theater and on stage contributes to a safe performance environment.</p> <p>Proper terminology and etiquette when working with a lighting and sound crew enables a tech rehearsal to run smoothly and quickly.</p> <p>Proper terminology and etiquette when working with a photographer and videographer results in high quality movement photographs.</p> <p>Production preparation is an essential aspect in ensuring a successful performance and large audience.</p>	<p>year).</p> <p>Maximize technical skills learned and demonstrate clear comprehension of repertoire (appropriate to the student's developmental level in the styles taught) to successfully perform four full pieces of choreography.</p> <p>Experience and discover artistic expressiveness, stylistic accuracy, focus, poise, and individual responsibility.</p> <p>Develop and participate in relaxation, mindfulness, sportsmanship, and trust exercises/activities leading up to the annual dance showcase.</p> <p>Demonstrate clear understanding of performance space by rehearsing dances in the auditorium.</p> <p>Collaborate with Mass Media students by participating in brief lighting/sound lecture as well as formal technical and dress rehearsal.</p> <p>Collaborate with visual art department by participating in brief dance photography lecture as well as formal technical and dress rehearsal.</p> <p>Organize, develop and participate in production preparation activities such as: advertising/promotion, social media promotion, ticket/poster design, photography, lighting,</p>
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	<p>Continuous reflection and critique of one's own work and the work of others is an essential part of the performance process (based on both live and video performance).</p> <p>Dance can be integrated into all styles of learning and academic study.</p> <p>KEY TERMS: production, performance, etiquette, expressiveness, evaluation, summarization, constructive criticism, criteria, promotion, stage fright, performance quality, artistic expression</p>	<p>sound, spacing/stage setting, costumes, make-up hair, ticket sales, front and back of the house preparation).</p> <p>Explore the identification, description, and communication of one's own evaluation of dance.</p> <p>Express the evaluation of one's own work and the work of others both orally and written.</p> <p>Summarize and evaluate a dance performance (live and through video) and formulate a constructive critique utilizing proper criteria for assessing dance.</p> <p>Respond to, respect, and learn from the artistic opinions of others.</p> <p>Discover the relationships of dance to other academic study by completing an end of the year survey, journal entry and group discussion.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performing at least four full pieces of choreography in the annual dance showcase. • Participating in production preparation activities leading up to final performance. • Self reflecting and constructively criticizing (verbal and written). • Completing end of the year survey and reflection journal. 		

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will perform in annual dance showcase: tech rehearsal, dress rehearsal, middle school performance, evening performances, and at senior center.
- Students will develop and participate in team building activities (e.g., relaxation, iDance because, “speed-friending’, name game, human knot, trust activities).
- Students have the opportunity to join the RHS “Dance Outreach Club” as a way to further performance opportunities in the younger grades and in the community.

**Randolph Township School District
Dance
Unit VIII: Performance & Critique**

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
2 weeks (ongoing)	<p>Proper theater/stage/performance vocabulary and terminology</p> <p>Proper theater/stage/performance etiquette</p> <p>Costumes, stage make-up, and hair</p> <p>Ticket/Poster design</p> <p>Preparation for a successful dance production</p> <p>Overcoming stage fright</p> <p>Team Building</p> <p>Constructive Criticism (criteria to assess dance)</p> <p>Self Reflection</p> <p>Group discussion critiques</p>	<p>The Dance Bible: <i>The complete guide for aspiring dancers</i>-Camille LeFevre</p> <p>Dance: A Creative Art Experience Margaret N. H'Doubler</p> <p>Journal of Dance Education: Artistic Critique: A Practical Approach to Viewing Dance</p>

**Randolph Township School District
Dance
Unit IX: Healthy Lifestyle**

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.	Specific lifestyle choices and practices will determine the effectiveness of a dancer.	<ul style="list-style-type: none"> • How are the chances of injuries reduced through proper physical and mental choice?
1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	The dancer uses the human body as an instrument for creation and performance.	<ul style="list-style-type: none"> • How can a dancer distinguish between good pain and bad pain?
	KNOWLEDGE	SKILLS
<p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Students will know:</p> <p>Health promotion, injury prevention concepts and health enhancing behaviors.</p>	<p>Students will be able to:</p> <p>Recognize injuries and injury prevention. Apply first-aid care for minor injuries, distinguish “good pain” from “bad pain”, identify and prevent blisters and splits on feet, apply proper wrapping and taping techniques.</p> <p>Recognize the importance and benefits of proper nutrition and healthy eating choices.</p> <p>Recognize the pros and cons of dieting; dangers of irresponsible dieting that can lead to eating disorders.</p>

	<p>Movement, health and fitness concepts/skills will foster positive and safe participation in physical activities throughout life.</p> <p>Participation in dance as an <i>avocation</i> promotes an active and healthy lifestyle which enhances personal, interpersonal, and general life skills.</p> <p>Kinesiology is the study of the art and science of human movement.</p> <p>Pursuing dance as a future <i>vocation</i> requires knowledge in school choice (university vs. conservatory), career options, and audition preparedness.</p>	<p>Experience and understand various training and conditioning techniques for dancers: strength, coordination, balance, flexibility, endurance, proper preparation before and after a performance, warming up and cooling down properly, correct body alignment for training.</p> <p>Identify and understand the importance of self-awareness, self-care, confidence, social skills, mindfulness, body image, self-esteem, stress management, healthy relationships, and effective communication.</p> <p>Identify significant systems of the body in relation to movement: the circulatory system (heart), muscle structure (strength and toning), the skeletal system (posture, alignment, and healthy bones), the nervous system (energy, focus, high productivity, mind/body connection, relaxation/stress reduction).</p> <p>Intermediate/Advanced: Discuss how to successfully pursue dance in college with the proper knowledge and skills necessary: the audition process, clear expectations of a college dance major/minor, dance team vs. dance program, BA vs. BFA, EdM (Attend local “College Dance Days” throughout the year @ Rutgers, The College of St. Elizabeth, Montclair State, County College of Morris etc;).</p>
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	<p>KEY TERMS: Healthy lifestyle, training, nutrition, mindfulness, stress management, self-esteem, self-care, body image, communication, relationships, vocation, avocation</p>	Identify various career opportunities in Dance: performer, choreographer, studio owner, company director/manager, costume designer, lighting technician, studio teacher, public school teacher (certification process).
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Self reflecting in dance journal and as part of class discussions. • Participating in injury prevention and maintenance workshop with athletic trainer. • Participating in mindfulness activities (relaxation/meditation). • Attending College dance Day Activities at CCM, Montclair State, Rutgers (Mason Gross School of the Arts), and College of St. Elizabeth. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will have the opportunity to attend a dance injury prevention workshop with the athletic trainer. • Students will have the opportunity to attend various College Dance Days (CCM, Montclair State, Rutgers Mason Gross School of the Arts, College of St. Elizabeth). • Students will have the opportunity to join the RHS “Dance Outreach Club” as an opportunity to promote and foster dance as a healthy activity (both physically and mentally). 		

Randolph Township School District
Dance
Unit IX: Healthy Lifestyle

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Health, Fitness, and Safety in Relation to dance Living a healthy lifestyle (both physically and mentally) Weekly quotes for interpretation and discussion Dance as an avocation Dance as a vocation Becoming a College Dance Major / Minor	<i>Maximizing Your Results: Reaching Your Fullest Potential and Increasing Your Longevity as a Dancer</i> – Trish Humenansky-Laub <i>Diet for Dancers: A Complete Guide to Nutrition and Weight Control</i> - Robin D. Chmelar & Sally S. Fitt <i>Dance Injuries: Their prevention and Care</i> -Daniel Arnheim <i>The Dance Bible: The complete guide for aspiring dancers</i> -Camille LeFevre <i>Journal of Dance Education: Careers in Dance, Beyond Performance to the Real World of Work</i> <i>Journal of Dance Education: High School to College Transitions, Guiding Students into Post Secondary Dance Programs</i> <i>Journal of Health, Physical Education, Recreation: What About Men in College Dance?</i>