

Newport-Mesa Unified School District
Office of Secondary Curriculum and Instruction
High School Course of Study

Course Title		Dance Production 1AB (Intermediate)				Course Code		[Office use only]	
Transcript Title:	Dance Production 1AB			Grades Levels:	9-12	Board Adoption Date:			
Content Area:	Visual/Performing Arts			GPA Scale:	4.0	Date Course Submitted:		March 2011	
Credential Req:			Graduation Subject Areas:		PE	Humanities		Elective	
UC/CSU “A-G” Area Approvals:				School Site that wrote and submitted the course:			NHHS & CdM		
Prerequisite(s):	Audition								
Next course(s):									

COURSE DESCRIPTION

Dance Production is an intermediate/advanced course by audition only. Students will develop skills and vocabulary related to the following dance styles: ballet, jazz, hip-hop, historical/cultural, prop, musical theatre, contemporary/lyrical, and choreography/production. Using choreographic principles, students create dances that communicate meaning. Students assess and critique live dance performances, describing performance elements, dance technique and defending personal preferences. Students develop appreciation of dance through, discussion, performance activities, viewing of live professional dance, reading assignments, and dance on video. Students are exposed to and learn about careers in dance through guest professional dancers and field trips. Students learn about dance as it related to fitness for life. Students are required to participate and perform in a culminating dance concert including student and professional choreography in the dance genres listed above. All course work and unit material will be based on the California State Standards for dance education. These standards are posted in the dance room. The instructor will determine which dances will be used for each show.

GOALS: (Expected performance outcomes for students)

1. Students will demonstrate clarity of intent in technical dance skill and memorization of the dance styles listed in the course description.
2. Students will show proficiency in choreography by creating original dance works that communicate meaning.
3. Students will understand the value of historical and cultural dance styles and how they have influenced contemporary dance styles.
4. Students will assess works of dance through class discussions and written critiques.
5. Students will learn valuable life skills through creating, producing and presenting a complete original dance concert.

California Content Standards

1.0 Artistic Perception "Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance." 1.1, Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength). 1.2 Memorize and perform works of dance, demonstrating technical accuracy and consistent artistic intent. 1.3 Perform in multiple dance genres (e.g., modern, ballet, jazz, tap, traditional/recreational). 1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements. 1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

2.0 Creative Expression "Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance." 2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform

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dances. 2.3 Design a dance that utilizes an established dance style or genre. 2.4 Perform original works that employ personal artistic intent and communicate effectively. 2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles). 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.

3.0 Historical and Cultural “Students analyze the function and development of dance in past in past and present cultures throughout the world, noting diversity as it relates to dance and dancers.” 3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances. 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

4.0 Aesthetic Valuing “Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.” 4.1 Describe how the qualities of a theatrical production contribute to the success of a dance performance (e.g., music, lighting, costuming, text, set design). 4.2 Apply criteria-based assessments appropriate to various dance forms (e.g., concert jazz, street, liturgical). 4.3 Defend personal preferences about dance styles and choreographic forms, using criteria-based assessment. 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

5.0 Connections, relationships, applications “Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.” 5.3 “Synthesize information from a variety of health-related resources to maintain physical and emotion health.”

Evaluation

Student achievement will be measured using multiple assessment tools including but not limited to: classroom observation during rehearsals and performances, student participation, written movement and choreography tests, student portfolios, written critiques, choreography projects and rubrics (see attached).

Performance Standards - Benchmark Assessments				
Far Below Basic = F	Below Basic = D	Basic = C	Proficient = B	Advanced Proficient = A

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Unit 1	Length of Unit (Days / weeks / class sessions) ...			
	Key Terms	Standards *	Model Tasks**	Tools & Text
<u>Ballet</u>	Tendue – Stretched Pile – to Bend Ronds de Jambe – Circling the leg Degaje – off the floor Battement – movement of the leg (kick) En criox – in the shape of a cross Port de bras – Cariage of the arms Passe – to Pass (foot pointed to the side of the supporting leg's knee) Coupe – to cut (foot at ankle) Chasse – to chase Pas de bourree – a movement in 3 steps (back, side, front) Glissade – to glide/slide (jump from one foot to the other) Assamble – to assemble (jump from one to two feet) Chaine – chain (series of half turns traveling to the side) Sous sus – below, above (very tight 5th on demi-point) Tombe – to fall Jete – to toss or throw Tour – to turn Pique - to prick Pirouette – Whirling Penche – to incline Saute – to jump Devante – to the front De Cote – to the side Derriere – to the back En lair – in the air A terre – the floor Balance – to swing or rock Fouette – to whip Petit Allegro example: 5th position R foot front en face □1-4 4 changements □5 Temps levé to cou de pied back with R foot □6 Relevé to attitude croisé derrière (R leg lifted) □7 Extend R	H M L	1. Barre work 2. Abdominal conditioning 3. Stretching 4. Ballet technique across the floor 5. Combinations 6. Petite Allegro 7. Grand Allegro 8. Adagio 9. Students may be broken into small groups and given time to work on their own ballet choreography.	D C B A Recorded music Student portfolios Ballet related worksheets and videos, advanced vocabulary worksheets. Ballet slippers, ballet barres.

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	leg allongée and extend arms □8 Plié in 5th L foot front □1-4 Echappé sauté to 2nd 2X □5-8 Echappé sauté to 4th, 2nd, 4th R foot front, close 5th □1-8 Repeat last 8 counts beginning with R foot front and ending L front □Can repeat entire combination starting with L foot front 5th en face The <i>grand allegro</i> is the big exciting part of ballet where all of the big fast moves are. In a ballet class, dancers will only do <i>grand allegro</i> work for a short period of time because it can be very tiring. <i>Grand jetés</i> are a big part of the grand allegro. Also known as "split jumps," they can be done either by brushing the front leg up without bending it, or by doing a développé with the front leg. You can see the dancer in a QuickTime animation doing a grand jeté with a développé Positions Legs These positions, if not specified, are generally with the feet flat on the floor. They can however also be on demi-pointe or half toe which would be just standing on the balls of the feet with the heel raised as high as possible, or en pointe which is right on the end of the toes. This should only be attempted when wearing the special reinforced pointe shoes, a pain generally reserved for female dancers. First - In this position the feet are placed heels together and the legs are turned out so that the feet are as close to 180 degrees as the dancer is able. Second - Again the feet are in line like first position but this time they are spaced		

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	apart, sometimes it is described as being shoulder-width spacing and sometimes a foot's length apart. Third - In this position the legs are turned out and the feet are placed so that they overlap, the heel of one foot is placed in front of the instep of the other foot. Fourth - This position is similar to fifth position but instead of the feet being tight together, they are spaced apart to the front and back. Again the description of the distance varies. Fifth - The feet are turned out and overlapping each other, tight together. How much they overlap is dictated by the method being taught, in the Russian method they are heel to toe. Arms First - The arms are held in front of the body slightly curved so that the tips of the fingers almost meet, resting on the thighs. Second - Both arms are held out to the side slightly below shoulder level. How curved they depends on the style being taught, in the Russian methods they only have a slight curve. Demi Second - This is a position as the title says, demi or half way between first and second position arms. The arms are lifted to about 45 degrees and held away from the body. Third - The hands and arms are kept in the same shape as first position but raised up in front of the body to just below shoulder height. Fourth - In this position, one arm is in fifth position and the other in second. The choice of which arm is in fifth position		

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	relates to which foot is in front. The choreography will dictate whether this will be the same arm as front foot or the opposite arm. Fifth - The hands and arms are again in the same shape as first position but are raised above the head. In this position the hands should be held with the palms turned away from the audience. Directions of the Body Croisé (Crossed Alignment) - When in either fifth or fourth position (positions where the legs are crossed) and the dancer is facing towards the front corner of the stage; croisé is where the audience would see the legs crossing. Another way to describe it is to say that if in this position the hip of the front leg is towards the audience then the dancer is in croisé. En Face - This is standing facing the audience, with the feet in any position. This has some similarities to À la seconde. Effacé (Open Alignment) - This the opposite of croisé. Again when the feet are in fifth or forth position and the dancer is facing towards the front corner of the stage, effacé is where the audience would see open legs, i.e. not crossed. Another description is to say the hip of the front leg is facing away from the audience. Seconde, à la - To the second position. The foot is to be placed in the second position, or a movement is to be made to the second position. Écarté (Separated or thrown wide apart) - The best way to describe this is probably to imagine À la seconde but facing one of the corners. The arms are held en attitude.		

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	These combine to give you the 8 directions: croisé devant, en face devant, effacé devant, À la second, croisé derrière, en face derrière, effacé derrière, écarté. Directions of Movement Devant - This term may refer to a step, movement or the placement of a limb in front of the body. In reference to a particular step, the addition of the word devant implies that the working foot is closed in the front. Derrière - This term may refer to a movement, step or placement of a limb to the rear. In reference to a particular step, the addition of derrière implies that the working foot is closed to the rear. En Avant - Used to indicate that a given step is executed moving forward. En Arrière - Used to indicate that a step is executed moving backwards. En Dedans (Inwards) - Some people try to describe this in terms of clockwise or anticlockwise, but that doesn't really work as it changes depending on which is the supporting leg. This is more of a feeling rather than a specific movement, i.e. the feeling of turning in on yourself. The best way to describe this would be to say the working leg (the one that is making the movement) comes from the back to the front, coming around inwards towards the supporting leg. En Dehors (Outwards) - Unsurprisingly this is just the opposite direction to En Dedans, so it means the working leg travels from the front to the back, moving outwards from the supporting leg around to the back. In either case if there is no supporting leg,		

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	in terms of something like a jump from both feet, it is done in relation to the front foot. Adagio - ADAGE (French), ADAGIO (Italian) In song, Adagio means "slowly", and in ballet it means slow, enfolding movements. In a classical ballet class, the Adagio portion of the lesson concentrates on slow movements to improve the dancer's ability to control the leg and increase extension (i.e., to bring the leg into high positions with control and ease). In a Grand Pas (or Classical Pas de deux; Grand Pas d'action; etc.), the Adagio is usually referred to as the Grand adage, and often follows the Entrée. This Adage is typically the outward movement of the Grand Pas where the Ballerina is partnered by the lead male Danseur and/or one or more suitors. In ballet, the word adagio does not refer to the music accompanying the dance but rather the type of balletic movement being performed. For example, the Grand adage of the famous Black Swan Pas de deux from Swan Lake is musically an Andante, while the choreography is Adagio. It is a very important pose in ballet.							
Differentiation	Support -- for students who are struggling with the content	Content: Content requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of ballet moves will be modified. For example, in a Penche, another student may assist by holding the leg to help with balance or the elements of a fouette turn, which can be broken down. Students will collaboratively choreograph a ballet dance in a small group.						
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students may be given more challenging techniques for the elements of ballet. Process: Students may be given leadership roles to support students who may be struggling executing the physical moves of ballet and encouraged to take outside classes and to audition for the next level of dance at their site.						

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		Product: More experienced ballerinas may be given the opportunity to support struggling students with the elements of ballet technique. For example the ballerina would be required to demonstrate a series of fouette turns. Students will choreograph their own ballet dance.
Evaluation	Formative Assessments: Students may complete ballet related worksheets, write journal entries in response to viewed video performances of ballet as well as written and movement tests related to ballet techniques and vocabulary. Summative Assessments: Students perform a ballet combination showing proper technique and alignment. Students will complete a written ballet vocabulary test. All related materials are kept in the student's portfolio.	

* Standards are to be identified by frequency on California Standards Tests. A high frequency standard will be labeled with an “H”, a medium frequency standard will be labeled “M”, and a low frequency standard will be labeled “L”.

** Tasks are to be identified by the Application Taxonomy Quadrant designed by the International Center for Leadership in Education.

Unit 2	Length of Unit (Days / weeks / class sessions) ...				
	Key Terms	Standards*		Model Tasks**	Tools & Text
<u>Choreography</u>	<u>Space</u> □Size/range of movement□Levels: low, medium, high, aerial□Dimension: Depth/Width/Height□Body design: curved, angular, symmetrical, asymmetrical□Pathway□Direction Facing□Proximity□Focus□Location in the space/on the stage <u>Time</u> □ Speed (Tempo): quick, moderate, slow, stillness□Meter and subdivisions: Pulse, Rhythm, Traditional Time Signature (3/4, 4/4, 6/8, etc.) Mixed Meter □Phrasing □Duration□ Accelerating/Decelerating□ Non-metered/Personal Time/Breath phrasing□ Attitude about time (wanting to accelerate, or speed up time, or wanting to decelerate,	2.0 Creative Expression 4.0 Aesthetic Valuing	H M L	1. Instructor will guide students through the choreographic process using the elements of Space, Time, Dynamics/Energy, Theatre, Music, Lighting and Form/Structure. 2. Student groups will develop a theme and create movement phrases reflecting their chosen theme. 3. Choreography projects will include dance technique, formations, levels, costuming and music mapping. 4. Students perfect polished dances for stage presentation. 5. Students go into the theatre and light their dances. 6. Students lead a dress rehearsal in the theatre. 7. Student groups will perform their finished projects. 8. Some students may use and introductory video to set up the storyline or intent of the dance piece.	D C B A Student portfolios Choreography related hand outs Video examples Rubric including choreographic elements, technical requirements, formations, levels, costuming and music mapping. Theatre, lighting, costumes, video-editing equipment.

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	or slow time down--Laban, etc., called it "Effort.") <u>Dynamics/Energy</u> Force: Dynamic range ☐ Quality: Sudden, Sustained, Delicate, Strong, Free/Bound Flow, Contrast, Swinging, Vibrating, Suspending <u>Form and Structure</u> ☐ Motif ☐ Repetition, Theme and Variation (A, A1, A2, A3, etc.) ☐ Simple Contrast (ABA) ☐ Rondo (A.B.A.C.A.D.A, etc.) ☐ Narrative (tells a story with a clear beginning, development or change, and ending) ☐ <u>Tradition</u> <u>dramatic form</u>: introduction, development, conflict, climax, resolution. ☐ chance, retorgrade, canons, facing, exits, entrances, pathways, <u>Elements of Theatre</u>: Stage Directions, theatre etiquette, scrims, cyclorama, lighting, apron, main, legs, trees, fly system, deportment, green room, food & drink rules. <u>Music or Accompaniment</u>: Editing mapping, appropriate choices <u>Lighting</u>: Down pools, high sides, shinbusters, Trees, moving lights, gobos, cyc lights, front light, Follow spots		
Differentiation	Support -- for students who are struggling with the content	Content: Content requirements may be modified to accommodate those who are struggling with the creative process and/or have learning disabilities. Process: Students are paired up with other students during dance activities for support. A more experienced choreographer may be paired with a struggling student to support them with the creative process. Product: Students will work collaboratively in a small group to choreograph a dance.	

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	Extension – for high achieving students. Required activities for all honors courses.	Content: Students may be expected to demonstrate more challenging techniques in their choreography demonstration. Students may be challenged to create a video that sets the mood and storyline for the piece. Process: Students may be given leadership roles to support students who may be struggling. Students may work independently to create a video that they will present to the teacher for approval. Product: Students may be given the opportunity to support struggling students. Students will choreograph a dance on their own and will be responsible for the entire process and performance. Students may be required to present a video at the beginning of their dance to set the mood and storyline of the piece.
Evaluation	Formative Assessments: Students may complete choreography related worksheets, write journal entries in response to viewed video performances. Summative Assessments: Students will perform their own choreography projects, teachers will decide which projects will be included in performances based on students following the choreographic elements and their original projected storyline. Some students may be required to include a video at the beginning of their choreography project performance. All related materials are kept in the student's portfolio.	

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Unit 3	Length of Unit (Days / weeks / class sessions) ...			
	Key Terms	Standards*	Model Tasks**	Tools & Text
<u>Jazz</u>	All ballet and chorography terms (see above) Axel Turn: An axle turn is basically two turns in one Ball Change: This is a change of weight between both feet. Barrel turn: A turn with your arms straight out but one is higher then the other and as you turn the arms switch heights. Catch Step: This is a flat-footed ball change. Chassè: gallop where one foot chasses the other. It is a traveling step. Contract: dancer contracts the mid section	H M L	- Center warm up including: Isolations, contractions, plies, tendus, degajes, balances, abdominal conditioning and stretching - Jazz techniques across the floor - Jazz Combinations - Students will create their own jazz choreography including all elements of choreography, costuming, music editing and mapping and lighting.	D C B A Recorded music Student portfolios Jazz related worksheets and videos Rubric of the elements of jazz dance and choreography for students to refer to when choreographing jazz dances.

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	and pull back against a movement for emphasis. Fan Kick: This is a round about kick where the body stays aligned but the leg kicks high in a fan motion starting inward and around or vice versa. Flick Kick: Another ballet move done in a jazzy way which is basically a développé battement. This is when the working leg again sneaks up the supporting leg in a passé then jets out to a high kick in a flicking motion. Freeze: to freeze a movement Head-roll letting the head move around it's entire circular access in a controlled but relaxed fashion while the body stays aligned and in position Hinge: This is when the body is aligned but it is being tipped from the knees down with the feet on the ball pushing it forward. Grape vine: A walk that travels to the side with feet alternating in front and behind. Hip-roll: This is an isolated roll of the hips while the rest of the body stays in position. Hitch Kick: a little jump up with one knee in the air, and as soon as you kit the ground the other leg whips into a high kick. Hop: This is a jump off of one foot that lands on the same foot Isolations: Isloating one bady part from another Jazz Drag: This is a jazz walk or hip walk		

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	with a drag in it Jazz Run: A running jazz walk Jazz Split: This is a split on the floor with the back leg bent upward from the knee. Jazz Square: This is a smooth four step movement, example: step out on your right leg, step back with your left, cross over with your right leg and step forward with your left Jazz Walk: A low gravity type of walk where the body is in pliè and the shoulders and arms are curved in opposition while walking forward without a hip roll. Kick: This is a high kick that throws the working leg in the air in a controlled manner, while the supporting leg and body stay properly aligned in the jazz position of choice. Knee Fall: This requires knee pads! It's a fall onto the knees which usually preludes another move and lands as a "punch" in the choreography. Knee Turn: A 360 degree turn or the like but on both knees or one knee (usually two). Lay out The body must be flexible to kick out and within' the kick the body will lean into it with the leg still high, and the entire torso will follow it until it's parallel with the floor and the arms follow behind (or above) it. Pencil Turn: This is a spin on both feet where the body is straight and the body spins a few		

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	times with ease. Pitch: Often the position is a deep arabesque with the playing leg up in the sky and the chest towards the floor hitting the standing leg. Pivot Step: This is a step forward (or in any direction) with a pivot right after. Shimmie: This movement is done from the shoulders. One shoulder moves forward while the other moves back and is done really fast in a shake Shoulder Roll: An isolation movement of the shoulder Second Leap: A leap with your legs in seconde position Six step turn: A traveling combination with six steps culminating in a pirouette. Snake: an S movement starting from the head and curving the body sideways in a smooth and slinky movement all the way throughout the body and going to the other side in a seamless way. Stag Leap: This is a high leap or jump in a split but with the front leg bent from the knee inward. Switch leap: A grand jete in which the leading leg switches in the air. Table top: 2nd parallel with a straight back tilting flat Tilt: High développé in a seconde position with the body tilting to the opposite direction. Touch: This is touching your pointed foot to the floor with a quiet energy. Tour: To turn in		

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	the air in fifth position. Tuck Jump: Jump with feet tucked underneath							
Differentiation	Support -- for students who are struggling with the content	Content: Content requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of jazz moves will be modified. For example, the student can do a double rather than a triple pirouette. Students may collaboratively choreograph a jazz dance in a small group.						
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students will be given more challenging techniques for the elements of jazz. Process: Students may be given leadership roles to support students who may be struggling executing the physical moves of jazz and encouraged to take outside classes and to audition for the next level of dance at their site. Product: Students may be given the opportunity to support struggling students. Students will demonstrate more advanced moves of jazz. For example, students would be required to demonstrate multiple a la seconde or fouette turns. Students will choreography their own jazz dance.						
Evaluation	Formative Assessments: Students may complete jazz related worksheets, write journal entries in response to viewed video performances of jazz as well as written and movement tests related to jazz techniques and vocabulary. Summative Assessments: Students perform a jazz dance that they choreographed showing clarity of intent, proper technique and alignment. Students will complete a written jazz vocabulary test. All related materials are kept in the student's portfolio.							

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Unit 4	Length of Unit (Days / weeks / class sessions) ...				
	Key Terms	Standards*		Model Tasks**	Tools & Text
Hip-Hop	“Battle” – A formal or informal freestyle dance competition. “Cipher” – A circular dance space that forms naturally once the “Battle” begins. “Breaking” – Considered the purest form of hip-hop dance. “Top Rock” –		H M L	1. Center warm up including: Isolations, abdominal conditioning and stretching. 2. Hip-hop techniques across the floor 3. Hip-hop Combinations 4. Students will create their own hip-hop choreography including all elements of choreography, costuming, music editing and mapping and lighting.	D C B A Recorded music Student portfolios Hip-hop related worksheets and videos. Rubric of the elements of hip-hop dance and choreography for students to

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	footwork oriented steps, performed while standing up. "Downrock" – footwork performed on the floor using the hands to support your weight. "Freezes" - stylish poses done on your hands. "Power moves" – difficult and impressive acrobatic moves. "Apache Line" – opposing crews face each other in a line formation. "Locking" – characterized by consistently locking in place and after a quick freeze, moving again. "Popping" – quickly contracting and relaxing muscles to cause a jerk in the dancer's body. "Krumping" - Free, expressive, exaggerated, and highly energetic movement involving the arms, head, legs, chest, and feet.		refer to when choreographing hip-hop dances.
Differentiation	Support -- for students who are struggling with the content	Content: Content requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of hip-hop moves will be modified. For example, the student can do an even count movement instead of syncopated. Students may collaboratively choreograph a hip-hop dance in a small group.	
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students may be given more challenging techniques for the elements of hip-hop. Process: Students may be given leadership roles to support students who may be struggling executing the physical moves of hip hop and encouraged to take outside classes and to audition for the next level of dance at their site. Product: Students may be given the opportunity to support struggling students. When they	

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		demonstrate the moves of hip-hop they may be required to demonstrate more challenging techniques. More advanced students will choreograph their own hip-hop dance.
Evaluation	Formative Assessments: Students may complete hip-hop related worksheets, write journal entries in response to viewed video performances of hip-hop as well as written and movement tests related to hip-hop techniques and vocabulary. Summative Assessments: Students perform a complete hip-hop dance showing proper technique and style. Students will complete a written hip-hop vocabulary test. All related materials are kept in the student's portfolio.	

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Unit 5	Length of Unit (Days / weeks / class sessions) ...				
	Key Terms	Standards*		Model Tasks**	Tools & Text
<u>Contemporary/Lyrical</u>	Lyrical: Lyrical dance is a modern dance form which fuses modern dance, jazz, and ballet. Lyrical dance is often referred to as contemporary dance. Dancers must be well aware of facial expressions, essentially acting, to properly perform a lyrical dance piece. Choreography in contemporary/lyrical should tell a story through movement. See key terms in Jazz and Ballet.		H M L	1. Center warm up including: Isolations, plies, tendus, degages, balances, extension exercises, abdominal conditioning and stretching. 2. Lyrical techniques across the floor 3. Lyrical Combinations 4. Students will choreograph their own lyrical dance including all elements of choreography, costuming, music editing and mapping and lighting. 5. Lyrical dances will convey a well-defined storyline, theme or emotion with clarity of intent.	D C B A Recorded music Student portfolios Related worksheets and videos. Poems or stories Rubric of the elements of lyrical dance, choreography for students to refer to when choreographing lyrical dances.
Differentiation	Support -- for students who are	Content: Content requirements may be modified to accommodate students' physical challenges and/or learning disabilities.			

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	struggling with the content	Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of lyrical moves will be modified. For example, the student could find a poem based on love or another subject and choreograph their own movements around the meaning of the poem. Students may collaboratively choreograph a lyrical dance in a small group.		
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students will be given more challenging techniques for the elements of lyrical dance. Process: Students may be given leadership roles to support students who may be struggling executing the physical moves of lyrical dance and would be encouraged to take outside classes and to audition for the next level of dance at their site. Product: When students demonstrate the moves challenging techniques of lyrical dance and will be required to demonstrate more challenging techniques. For example, when choreographing a lyrical dance, students will be required to use partnering and lifts in their choreography.		
Evaluation	Formative Assessments: Students may complete related worksheets, write journal entries in response to viewed video performances of lyrical dance as well as written and movement tests related to lyrical techniques and vocabulary. Summative Assessments: Students perform a lyrical dance showing proper technique, style and emotion. Students will complete a written lyrical dance vocabulary test. All related materials are kept in the student's portfolio.			

* Standards are to be identified by frequency on California Standards Tests. A high frequency standard will be labeled with an “H”, a medium frequency standard will be labeled “M”, and a low frequency standard will be labeled “L”.

** Tasks are to be identified by the Application Taxonomy Quadrant designed by the International Center for Leadership in Education.

Unit 6	Length of Unit (Days / weeks / class sessions) ...				
	Key Terms	Standards*		Model Tasks**	Tools & Text
<u>Historical/Cultural</u>	Historical terms will vary based on the time period being studied. Some historical examples are: The Charleston (20's) Black bottom (30's) Swing (40's) Hand Jive (50's)		H M L	1. Center warm up including: Isolations, plies, tendus, degages, balances, extension exercises, abdominal conditioning and stretching. 2. History of the time period or culture is presented and discussed. Coinciding dances or styles are taught. 3. Students will research a specific culture or time period, learning appropriate techniques and elements of that time period/culture's dance. 4. Students will choreography a dance using authentic elements, techniques and	D C B A “History of Dance, an interactive arts approach by Gayle Kassing” “Multicultural folk dance treasure chest by Christy Lane” and other supportive texts. Videos showing cultural/historical dances.

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	Cultural terms will vary based on the culture/country being studied. Some cultural examples are: Salsa (Latin) Tango (Argentina) Hora (Israel) Yanko (China)			costumes of a specific time period or culture. 5. Students will perform completed dances.				
Differentiation	Support -- for students who are struggling with the content	Content: Content requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of dance moves will be modified. Students may collaboratively choreograph a historical/cultural dance in a small group. For example, students may be allowed to present the “Savila Se Bela Loza” instead of “El Jarabe Tapatio.”						
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students will be given more challenging techniques within the elements of the student selected historial or cultural dance. Process: Advanced students will research and choreograph their own historical/cultural dance, taking leadership and supporting struggling students. Student leaders will delegate and monitor responsibilities of group members for group activities (costume design, historical/cultural research). Product: Students will perform and present background information and dances from their selected time period/culture. Students may be required to learn and perform more difficult dances such as“El Jarabe Tapatio” or “Tinikling.”						
Evaluation	Formative Assessments: Classroom observation of each dance as it is developed. Periodic writing checks of group research as recorded in student portfolios. Summative Assessments: Student dance presentation reflecting time period/culture with authentic style and technique.							

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Unit 7	Length of Unit (Days / weeks / class sessions) ...			
	Key Terms	Standards*	Model Tasks**	Tools & Text

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<u>Prop</u>	Terms will be relevant to the style students choose to design their dance.		H M L	1. Center warm up including: Isolations, plies, tendus, degages, balances, extension exercises, abdominal conditioning and stretching. 2. Students choose a prop, find related music and create their own dance based on the prop. The prop must be used in the dance at least %75 of the time. 3. Students will choreograph their own prop dance including all elements of choreography, costuming, music editing, mapping and lighting.	D C B A	Suggested props could be: Hats, umbrellas, canes, boas, chairs, balls, fans, ribbons or fabric. A rubric will be given to students for them to refer to when choreographing their prop dance. Student portfolios.
Differentiation	Support -- for students who are struggling with the content	Content: Dance requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support. Product: Student physical execution of dance moves will be modified.				
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students may be expected to demonstrate more challenging techniques during their prop dance. Process: Students may be given leadership roles to support students who may be struggling executing physical moves and would be encouraged to take outside classes and to audition for the next level of dance at their site. Students would be given a more challenging prop or music. Product: When students perform their prop dance they may be required to demonstrate more challenging dance techniques. The prop must be used for at least %75 of the dance.				
Evaluation	Formative Assessments: Classroom teacher observations and feedback from the instructor based on the provided rubric. Instructor will periodically check student portfolios for development of formation sheets and mapped music. Summative Assessments: Students perform the prop dance they choreographed showing clarity of intent, proper technique and alignment and use of the prop. Student dance projects are performed and graded based on a rubric.					

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Unit 8	Length of Unit (Days / weeks / class sessions) ...			
	Key Terms	Standards*	Model Tasks**	Tools & Text
<u>Musical Theatre</u>	See above for Jazz terms including but not	H	1. Center warm up including: Isolations, plies, tendus, degages, balances, extension exercises, abdominal conditioning and	Worksheets about the elements of musical theatre.

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	limited to: Ball Change: This is a change of weight between both feet. Barrel turn: A turn with your arms straight out but one is higher than the other and as you turn the arms switch heights. Fan Kick: This is a round about kick where the body stays aligned but the leg kicks high in a fan motion starting inward and around or vice versa. Jazz Square: This is a smooth four step movement, example: step out on your right leg, step back with your left, cross over with your right leg and step forward with your left.		M L	stretching. 2. Worksheets are completed about the elements of music theatre. 3. Students watch videos of famous dances from music theatre productions. 4. Students read musical theatre dance history materials. 5. Students pick a musical and choreograph a dance that represents that musical.	C B A	Video of dances from musical theatre performances. Musical Theatre vocabulary sheets.	
Differentiation	Support -- for students who are struggling	Content: Dance requirements may be modified to accommodate students' physical challenges and/or learning disabilities. Process: Students are paired up with other students during dance activities for support.					

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	with the content	Product: Student physical execution of dance moves will be modified.
	Extension – for high achieving students. Required activities for all honors courses.	Content: Students may be expected to demonstrate more challenging techniques during their musical theatre dance. Process: Students may be given leadership roles to support students who may be struggling executing physical moves and would be encouraged to take outside classes and to audition for the next level of dance at their site. Students would be given a more challenging music theatre scene to perform. Product: When students perform their musical theatre dance they will be required to demonstrate more challenging dance techniques.
Evaluation	Formative Assessments: Classroom teacher observations and feedback from the instructor based on the provided rubric. Instructor will periodically check student portfolios for development of formation sheets and mapped music. Summative Assessments: Students will perform their musical theatre dance showing clarity of intent, proper technique and alignment and an authentic representation of the musical they are emulating. Student dance projects are performed and graded based on a rubric.	

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