

Black Horse Pike Regional School District

ENGAGING STUDENTS – FOSTERING ACHIEVEMENT – CULTIVATING 21ST CENTURY GLOBAL SKILLS

Dance IV COURSE SYLLABUS

Grade level: 9-12

Instructor: at each school

Course Focus

Dance IV students will continue to expand their knowledge of different genres of dance while refining technique and preparing for performance. *Dance IV* will be broken down into four different units:

Unit 1 - Ballet/Contemporary Technique Progressions: This intermediate-advanced level ballet and contemporary course will allow students to expand their physical technique to their best ability. Through physical practice, students will work on their technical skills and artistry using classical ballet vocabulary, history, and movement concepts. Students will broaden their contemporary knowledge through choreography, by learning how to portray a story and emotions through movement. Students will strive to connect the mind and the body through organic movements.

Unit 2 - Modern/Jazz Technique Progressions: In this unit, students will broaden their technical skills learned in modern and jazz from Dance III. Students will increase development of Modern and Jazz dance principles, terminology, body mechanics, and proper execution of movements. Students will continue to refine their technique to execute positions and movements that stem from their knowledge of different modern and Jazz techniques.

Unit 3 - Choreography Workshop: In this unit, students will obtain the knowledge to create their own work. They will develop a choreographic toolbox, using improvisation, and choreographic research. Students will have the opportunity to understand the choreographic process from beginning to end. Students will use the elements of dance and choreographic tools needed for creating a dance piece. Students will create and set a piece on their peers by using skills previously learned in Dance I, II, and III. These dance pieces will be performed at the school's end of the year final showcase.

Unit 4 - Dance Production: In this unit, students will develop the technical and artistic skills necessary for a dance performance. The students will apply knowledge of the elements of dance production, materials, and methods in a professional manner. Using dance production, students will create and communicate meaning through the arts. Students will experience hands-on planning and implementation of the various production elements in both "front of the house" and backstage environments. They will also be engaged in choreographic principles and processes from both the teacher's choreography and student choreography.

Dress Code

*All students are required to change every day out of their school clothes into proper dance attire. There will be no exceptions!

Women:

- Leotard, black Jazz pants, black, tan, or pink tights, black leggings or black dance shorts.
- Footwear: *Jazz Shoes *Ballet Shoes *Sneakers
- Hair: Neatly pulled back off of the face (bobby pins and hair spray if necessary)
- Jewelry: No Jewelry is to be worn in dance class, it is a distraction, and can cause injury.

Men:

- Form fitted short-sleeve shirt, or tank top, black jazz pants, or shorts.
- Jewelry: Not to be worn in dance class, it is a distraction, and can cause injury.
- Footwear: *Jazz Shoes *Ballet Shoes *Sneakers

Class Participation Policy

All students are expected to participate to the best of their ability and are **ONLY** allowed to sit out of physical activity if he or she has a note from the nurse or doctor. No exceptions! No Excuses!

- If the student has a medical issue and must sit out of class, alternative written work will be assigned each day.
- If the student does not have a medical note from a doctor or guardian, they will still be required to complete an alternative written assignment during class for partial credit. After 2 unexcused, the student will receive a zero each class they do not participate in.

*Dance IV is an intermediate-advanced level course in which students have already completed the requirement of Dance III, students in Dance IV are expected to work to their full potential each day.

If a student is late to the locker room or dance studio, they will not be permitted to change, but are still expected to participate. Points will not be deducted if a student has a pass from teacher or administrator. Otherwise, students will be deducted points from their daily grade.

*****CELL PHONES*****

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

*During movement study days you will be permitted to use your cell phones and headphones for music. ONLY ON THESE DAYS!!

Daily Expectations and Procedures

- 1.) Arrive to the locker room on time. Five minutes to change.
- 2.) When entering the dance studio, go up to the stage and place your shoes and belongings into cubbies. PHONES MUST STAY IN CUBBIES.
- 3.) Do Now- Check the task on the board/begin stretching and warming up while attendance is being taken.
- 4.) Participate and fully engage in warm up, across the floor, center combination, and/or activities planned.
- 5.) Once advised, students can retrieve their phones/shoes and are guided back to the locker room.

Requirements needed

*Notebook/Chromebook

*Dance Attire

*Dance Shoes

Grading System

There are four categories that make up the dance grade:

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| Participation/Preparation (Dress code, performance during class, tardiness, having a willing and positive attitude to work, being respectful) | 50% |
| Test/Quizzes | 20% |
| Choreography/Performances | 20% |
| Classwork/Homework | 10% |

Participation-Each day students can receive up to 10 points for class participation.

5pts: Preparation/Dress Code (proper dance attire, women-hair up and pulled off of the face, no jewelry, no gum)

5pts: Participation/Performance/Work Ethic (fully engaging in all activities in dance class, performing to fullest potential, positive attitude, following class rules, respecting peers and teacher, being open-minded, self-motivated)

Black Horse Pike Regional School District Curriculum Template

ENGAGING STUDENTS • FOSTERING ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Course Name: Dance IV Advanced

Course Number: 000433

PART I: UNIT 1

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

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| <p>Course/Unit Title:</p> <p>Unit 1 - Ballet/Contemporary Technique Progressions</p> | <p>Unit Summary:</p> <p>This unit is a progression of Ballet and Contemporary dance. Students will continue to strengthen technique needed for performing. Students will continue to build strength, improve flexibility, increase endurance, and develop the control necessary for a performance level intermediate-advanced dance class. The class will include intermediate-advanced ballet and contemporary exercises and choreography. Students will have a deeper understanding of these techniques that enable them to properly demonstrate body mechanics, technique, and dance artistry that will be necessary for compositions, choreography, and performance.</p> <p>This intermediate-advanced level ballet and contemporary course will allow students to expand their physical technique to their best ability. Through physical practice, students will work on their technical skills and artistry using classical ballet vocabulary, history, and movement concepts. Students will broaden their contemporary knowledge through choreography, by learning how to portray a story and emotions through movement. Students will strive to connect the mind and the body through organic movements.</p> <p>Students must have previously completed Dance 4, but are only proficient in less than 65% of the technical and performance skills needed to advance to Dance 4 Honors. Students need to be able to execute movement sequences and combinations at an advanced level. Students must be recommended by the teacher in order to be in this course.</p> |
| <p>Grade Level(s):</p> <p>9th - 12th</p> | |
| <p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. How does improvisation assist with contemporary dance? 2. Why do dancers continue to need ballet training? 3. How does the fundamentals of ballet technique help with contemporary and other dance styles? | <p>Enduring Understanding(s)</p> <ol style="list-style-type: none"> 1. Contemporary dance stresses versatility and improvisation, unlike the rigorous structure of ballet. 2. With a strong technical ballet foundation, a dancer understands how to properly approach body awareness. It improves your line, posture, flexibility, alignment and strength. 3. Ballet is the foundation of all dance styles. With a strong ballet foundation, dancers have the ability to excel in other dance forms. Technique is needed throughout all styles of dance. 4. Once a dancer feels comfortable with their own technique, they can begin to explore creativity by finding opportunities to express something deeper than the choreographed movement. 5. Contemporary dance is performed to give dancers the opportunity to explore their emotions and feelings while embodying their technique. |

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| <p>4. How can a dancer use their technique to apply artistry?</p> <p>5. Why is contemporary dance performed?</p> <p>6. How does having a strong knowledge of alignment and technique benefit ones performance?</p> <p>7. What are the physical and mental connections of technique?</p> | <p>6. When a dancer has a full understanding of their own personal dance technique and abilities, they can perform freely without hesitation. Technique becomes muscle memory and is applied naturally through movement.</p> <p>7. While enriching the body physically through dance, you must also mentally understand this vast art form. Not only should a move be performed technically correct, but also the student should be able to describe the action in which they participate.</p> |
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PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

| <u>Learning Target</u> | <u>NJSLS:</u> |
|---|--|
| <p>Students will...</p> <ul style="list-style-type: none"> ● Demonstrate and apply improvisation through ballet and contemporary dance (#8) ● Properly approach and analyze body awareness using anatomical skills developed. (#1, #3) ● Apply ballet technique in contemporary dance. (#1) ● Broaden their ballet and contemporary vocabulary through movement (#7) ● Portray a story and emotions through movement. (#3) ● Compare ballet and contemporary movement vocabulary during the choreographic process. (#4, #7, #8) ● Identify and differentiate ballet and contemporary movement in choreography. (#2, #7) ● Explore creativity by finding opportunities to express something deeper than the choreographed movement. (#2, #3, #8) ● Analyze and develop self awareness as a dancer and an artist. (#5,#6) | <ul style="list-style-type: none"> 1. 1.1.12.A.4 2. 1.3.12.A.2 3. 1.3.12.A.3 4. 1.3.12.A.CS4 5. 1.4.12.A.3 6. 1.4.12.B.2 7. 1.1.12.A.CS3 8. 1.3.12.A.1 |

Interdisciplinary Connections:

Career Ready Practices -

CRP4- Communicate clearly and effectively and with reason.

CRP6 -Demonstrate creativity and innovation.

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

Health and Physical Education

HPE.2.5.12.A.4 - [Cumulative Progress Indicator] - Critique a movement skill/performance and discuss how each part can be made more interesting, creative, efficient, and effective.

HPE.2.5.12.A.CS1 - [Content Statement] - Movement skill performance is primarily impacted by the quality of instruction, practice, assessment, feedback, and effort.

HPE.2.5.12.A.3 - [Cumulative Progress Indicator] - Design and lead a rhythmic activity that includes variations in time, space, force, flow, and relationships (creative, cultural, social, and fitness dance).

HPE.2.5.12.A.2 - [Cumulative Progress Indicator] - Analyze application of force and motion (weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

HPE.2.5.12.A.1 - [Cumulative Progress Indicator] - Explain and demonstrate ways to apply movement skills from one game, sport, dance, or recreational activity to another (e.g., striking skills from/to tennis, badminton, ping pong, racquetball).

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

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

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

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

Students will engage with the following text:

Technical Manual And Dictionary Of Classical Ballet (Gail Grant)

Dance Anatomy (Jacqui Greene Haas)

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities/Instruction Strategies

1.) Class instruction-dance technique class:

- Barre/warm up
- Center floor/Across the floor movement exercises
- Review and learn Choreography
- Small or large group performances/presentations
- Reverence/Cool down

2.) **Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers

3.) **Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances

4.) **Rehearsals** - in class rehearsals of choreographic work in preparation for performance

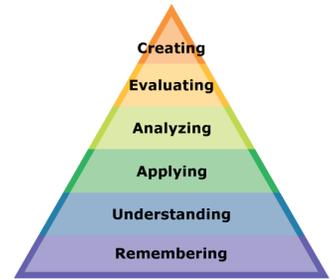
Assignments

- **Choreography/performances**
- **Class Work** – vocabulary, history, anatomy
- **Test and Quizzes** - physical and written
- **Journal writing** – reflections and questions
- **Review and practice of concepts and choreography learned** - homework

PART IV: EVIDENCE OF LEARNING

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

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quizzes, homework, class discussion, rehearsals, movement assessment, and retention of choreography and concepts.

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

Final Unit Choreography Assessments, tests/quizzes based on concepts covered throughout unit

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

Choreography Projects/performances, dance technique assessments, and individual movement evaluations

Accommodations/Modifications:

Adherence to 504 plans and IEP's

- Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- For those who are advanced, provide them with a more challenging way of executing the movement.
- Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.
- Time allotted in class for students to practice and perfect movement and technique with assistance from peers and teacher.

Course Name: Dance IV

Course Number: 000433

PART I: UNIT 2

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

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| <p>Course/Unit Title: Unit 2 - Modern/Jazz Technique Progressions</p> | <p>Unit Summary: This unit is a progression of the technical and performance skills needed in modern and jazz. Students will increase development of Modern and Jazz dance principles, terminology, body mechanics, and proper execution of movements. Students will continue to refine their technique to execute positions and movements that stem from their knowledge of different modern and Jazz techniques. In this intermediate-advanced unit, students will continue to build strength, flexibility, endurance, control and dance artistry needed for choreography and performance. The result of this unit will prepare students for performance.</p> |
| <p>Grade Level(s): 9th - 12th</p> | |

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|---|--|
| <p>Essential Question(s):</p> <p>1.) Why do dancers need to continue training in Modern technique?</p> <p>2.) Why do dancers need to continue training in jazz technique?</p> <p>3.) Why do dancers study multiple Modern techniques?</p> <p>4.) How can the elements of Jazz Dance help with performance?</p> <p>5.) Why should dancers have a knowledge of all jazz styles?</p> <p>6.) What are the similarities between ballet, modern and jazz?</p> <p>7.) Why is it important for dancers to cross train in multiple styles?</p> | <p>Enduring Understanding(s):</p> <p>1. Modern technique gives dancers fluidity and control. By studying modern dance, By studying modern dance, dancers understand strength, connectivity, and body awareness, necessary to maximize aesthetic performance.</p> <p>2. Jazz technique helps a dancer develop strong and sharp movements along with a strong sense of musicality. By studying jazz dance, dancers understand strength, connectivity, and body awareness, necessary to maximize aesthetic performance.</p> <p>3. Each technique is an investigation of the body explored by the choreographer and has been used to shape their philosophy. Dancers that study multiple modern techniques become more versatile.</p> <p>4. The ability to express the creative self through movement allows a full-bodied approach to sharing personal emotions and artistic insights relative to performing. While the body explores physical movement in jazz dance, it allows a free flow of personal expression, both a release and a strengthening of the mind and body, both of which are needed for the stage.</p> <p>5. Dancers should have a knowledge of all jazz styles (commercial jazz, classical jazz, street jazz, musical theater, etc.) to polish their technique and be a well-rounded dancer.</p> <p>6. The emphasis in jazz dance on rhythmic complexity and dynamic performance helps ballet and modern dancers enhance their ability as performers. Although ballet training develops incredible grace, the codified technique often becomes rhythmically predictable and dynamically smooth. Modern dance training often creates organically connected and grounded dancers who may become restricted dynamically. Ballet and modern dancers trained in jazz dance add intricate rhythmic coordination and the ability to add dynamic performance qualities to their range, making jazz dance an important part of training for versatile dancers.</p> <p>7.) Dancers who study other forms of dance gain a higher advantage in becoming a well-rounded dancer. By having a diverse repertoire, dancers are able to increase their marketability.</p> |
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PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

| <u>Learning Target</u> | <u>NJSLS</u> |
|--|--|
| <p>Students will...</p> <ul style="list-style-type: none"> ● Investigate how studying multiple modern techniques make a dancer more versatile. (#2) ● Develop strength, connectivity, and body awareness, necessary to maximize aesthetic performance in modern and jazz. (#1, #3, #5) ● Differentiate jazz and modern movement vocabulary (#8) ● Properly approach and analyze body awareness using anatomical skills developed. (#1, #3, 5) ● Broaden and develop their jazz and modern technique through class practices and movement. (#1, #5) ● Develop a diverse repertoire of movement in modern and jazz. (#2, #4, #6, #8) ● Identify how rhythmic coordination and dynamics add different performance qualities to make versatile dancers. (#5, #7, #8) ● Recognize and use ballet and contemporary dance by applying it to modern and jazz movement concepts. (#1, #5, #8) | <ol style="list-style-type: none"> 1. 1.1.12.A.4 2. 1.2.12.A.1 3. 1.3.12.A.CS2 4. 1.3.12.A.2 5. 1.3.12.A.3 6. 1.3.12.A.CS4 7. 1.4.12.B.2 8. 1.3.12.A.1 |

Interdisciplinary Connections:

Career Ready Practices -

CRP4- Communicate clearly and effectively and with reason.

CRP6 -Demonstrate creativity and innovation.

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

Health and Physical Education

HPE.2.5.12.A.4 - [*Cumulative Progress Indicator*] - Critique a movement skill/performance and discuss how each part can be made more interesting, creative, efficient, and effective.

HPE.2.5.12.A.CS1 - [*Content Statement*] - Movement skill performance is primarily impacted by the quality of instruction, practice, assessment, feedback, and effort.

HPE.2.5.12.A.3 - [*Cumulative Progress Indicator*] - Design and lead a rhythmic activity that includes variations in time, space, force, flow, and relationships (creative, cultural, social, and fitness dance).

HPE.2.5.12.A.2 - [*Cumulative Progress Indicator*] - Analyze application of force and motion (weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

HPE.2.5.12.A.1 - [*Cumulative Progress Indicator*] - Explain and demonstrate ways to apply movement skills from one game, sport, dance, or recreational activity to another (e.g., striking skills from/to tennis, badminton, ping pong, racquetball).

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

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

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

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

Students will engage with the following text:

Introduction To Modern Dance Techniques (Joshua Legg)

Ballet & Modern Dance (Jack Anderson)

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities/Instruction Strategies

1. **Class instruction-dance technique class:**

- **Technique warm up**
- **Across the floor movement exercises**
- **Review and learn Choreography**
- **Small or large group performances/presentations**
- **Cool down**

2.) **Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers

3.) **Performances** – movement studies, school performances and extracurricular performances, dance concerts with ensemble and solo performances

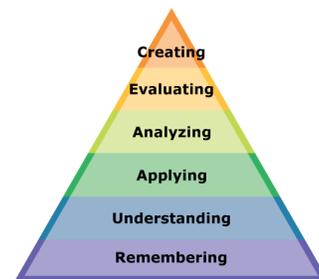
4.) **Rehearsals** - in class rehearsals of choreographic work in preparation for performance

Assignments

- **Choreography/performances**
- **Class Work** – vocabulary, history, anatomy
- **Test and Quizzes** - physical and written
- **Journal writing** – reflections and questions
- **Review and practice of concepts and choreography learned** - homework

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS. IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quizzes, homework, class discussion, rehearsals, movement assessment, and retention of choreography and concepts.

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

Final Unit Choreography Assessments, tests/quizzes based on concepts covered throughout unit

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

Choreography Projects/performances, dance technique assessments, and individual movement evaluations

Accommodations/Modifications:

Adherence to 504 plans and IEP's

- Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.**
- For those who are advanced, provide them with a more challenging way of executing the movement.**
- Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.**
- Time allotted in class for students to practice and perfect movement and technique with assistance from peers and teacher.**

Black Horse Pike Regional School District Curriculum Template ENGAGING STUDENTS • FOSTERING
ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Course Name: Dance IV

Course Number:

PART I: UNIT 3

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

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|--|---|
| <p>Course/Unit Title: Unit 3 - Choreography Workshop</p> <p>Grade Level(s): 9th-12th</p> | <p>Unit Summary:</p> <p>In this unit, students will obtain the knowledge to create their own work. They will develop a choreographic toolbox, using improvisation, and choreographic research. Students will have the opportunity to understand the choreographic process from beginning to end. Students will understand the process of starting with a creative idea all the way through to choreographing a dance piece.</p> <p>Students will use the elements of dance and choreographic tools needed for creating a dance piece. Students will create and set a piece on their peers by using skills previously learned in Dance I, II, and III. These dance pieces will be performed at the school's end of the year final showcase.</p> |
| <p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. How do you choreograph a dance? 2. What is your role as a choreographer? 3. What is your role as a dancer in a choreographer's piece? 4. How can you make an audience have an emotional connection to your dance? 5. What elements of production are needed in a dance performance? 6. What is it about dancers' training that allows them to use their bodies expressively? 7. How can improvisation help with the creation of a dance piece? | <p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1.) By using the elements of dance, students will look at time, space, body shapes, energy, and relationships while creating their dance piece. 2.) A choreographer is the instructor and architect of their own choreography. A choreographer develops an idea, and creates the steps and movements that will be choreographed on the dancers for the performance. 3.) A dancer is the one who actualizes the ideas a choreographer has for the performance. They need to understand the concepts and desires of the choreographer to be able to pass them along to an audience. 4.) There is a major difference between being on stage and performing on stage: the difference lies in being able to connect with the audience. An audience member can be submerged in a performance through a dancer's emotional quality, costuming, lighting, sound, storytelling and connection to the other dancers on stage. 5.) A choreographer's job is not only to create and set the dance steps, but to assemble the music, costumes, lighting, and scenery of a dance piece. 6.) A dancer's technical skills are the ability to control what the body does. A dancer's expressive skills are the things that give a performance its own energy, that make it engaging to watch and make audience members respond to it emotionally. 7.) Improvisation is a key aspect to choreography. Improvisation can lead to better choreography, and make the creative process easier. In order to choreograph it is very important to have a clear, stress-free mindset. Improvisation can lead to new discoveries in a dancer's body and fresh new ideas for choreography. |

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

| <u>Learning Target</u> | <u>NJSLS:</u> |
|--|---|
| <p>Students will...</p> <ul style="list-style-type: none">● Identify the elements of dance while creating a dance piece. (#1, #2, #3, #7)● Develop the tools needed to become a choreographer and architect of choreography. (#3, #5, #7)● Assemble the music, costumes, lighting, and scenery needed for a dance piece. (#3, #5)● Perform with an emotional connection to the audience. (#4, #6)● Identify and understand the multiple roles of a choreographer (#3)● Partake in the choreographic process from rehearsal to the stage (#4, #5)● Explore and identify the elements of production (#6)● Utilize improvisation to create choreography. (#3, #4, #7) | <ol style="list-style-type: none">1. 1.1.12.A.42. 1.3.12.A.CS23. 1.3.12.A.24. 1.3.12.A.35. 1.3.12.A.CS46. 1.4.12.B.27. 1.3.12.A.1 |

Interdisciplinary Connections:

Career Ready Practices -

CRP4- Communicate clearly and effectively and with reason.

CRP6 -Demonstrate creativity and innovation.

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

Health and Physical Education

HPE.2.5.12.A.4 - [*Cumulative Progress Indicator*] - Critique a movement skill/performance and discuss how each part can be made more interesting, creative, efficient, and effective.

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HPE.2.5.12.A.3 - [*Cumulative Progress Indicator*] - Design and lead a rhythmic activity that includes variations in time, space, force, flow, and relationships (creative, cultural, social, and fitness dance).

HPE.2.5.12.A.2 - [*Cumulative Progress Indicator*] - Analyze application of force and motion (weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

HPE.2.5.12.A.1 - [Cumulative Progress Indicator] - Explain and demonstrate ways to apply movement skills from one game, sport, dance, or recreational activity to another (e.g., striking skills from/to tennis, badminton, ping pong, racquetball).

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

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

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

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

Students will engage with the following text:

A History Of Dance (Diane Bailey)

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

Students will write:

Writing assignments and activities.

- **Choreographers sketch book**
- **Self and peer evaluation**
- **Research on professional choreographers**
- **Video Reflections of professional danceworks/student performances**

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities/Instruction Strategies

- 1.) Class instruction-Improvisation activity**
- 2.) Choreography Workshop**– create dance pieces, evaluate progress of self and peers
- 3.) Student ran rehearsals** – in class rehearsals of choreographic work in preparation for performance

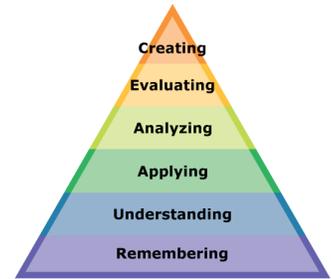
Assignments

- **Choreography/performances**
- **Class Work** – creating choreography
- **Test and Quizzes** - physical and written
- **Journal writing** – reflections and questions
- **Review and practice of concepts and choreography learned** - homework

PART IV: EVIDENCE OF LEARNING

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

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

Quiz checkpoints, homework, class rehearsals, movement assessment, and retention of choreography and concepts.

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

Choreography sketchbook and completion of final dance

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

Final in class performances

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Black Horse Pike Regional School District Curriculum Template ENGAGING STUDENTS • FOSTERING
ACHIEVEMENT • CULTIVATING 21ST CENTURY GLOBAL SKILLS

Course Name: Dance IV

Course Number:

PART I: UNIT 4

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

| | |
|--|---|
| <p>Course/Unit Title: Unit 4 - Dance Production</p> | <p>Unit Summary:</p> <p>In this unit, the students will develop the technical and artistic skills necessary for a dance performance. The students will apply knowledge of the elements of dance production, materials, and methods in a professional manner. Using dance production, students will create and communicate meaning through the arts. Students will experience hands-on planning and implementation of the various production elements in both "front of the house" and backstage environments. They will also be engaged in choreographic principles and processes from both the teacher's choreography and student choreography.</p> |
| <p>Grade Level(s): 9th - 12th</p> | |
| <p>Essential Question(s):</p> <ol style="list-style-type: none"> 1. What is the difference between performing in class and rehearsal verses performing on stage? 2. What are the Elements of Production? 3. What is your role as a performer during a performance? 4. What is your role as a choreographer during a performance? 5. How and why do we critique dances? 6. How does a choreographer progress throughout the stages of production? 7. How can you train your body to get ready for a performance? | <p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. At this level of dance, students must understand that the way you perform and practice in class translates onto the stage. It is important to put just as much energy and effort into class and rehearsal as you would when performing in front of a formal audience. 2. Students will effectively perform each aspect of a dance production from rehearsal, to dress rehearsal, to staging, lighting, sound, strike, and more from both a choreographer and performers stand point. 3. It is a performer's duty to portray what it is the choreographer envisions to the audience. A dancer is responsible for fulfilling the choreographer's vision through their movement so that the audience can take away something from the performance. 4. It is a choreographer's duty to make sure that the dancers are prepared and confident for their performance. The Choreographer is to provide notes, corrections, and any instruction to the dancers pre and post performance. 5. It is important for dancers to both give and receive criticism in order to improve, change, gain new ideas, and strengthen their choreography. By being open to criticism, a dancer will have the opportunity to expand their choreographic and technical abilities. 6. After choreography is given, the choreographer must rehearse the dancers until the dance piece is executed confidently to the choreographer's expectations. Throughout the process, the choreographer may change choreography so that it better suits the intention of the piece and the dancers abilities. The choreographer is able to see their vision come to life from beginning to end. 7. Dancers rehearse through repetition, conditioning and technique in class and rehearsals. It is important for dancers to build their stamina and confidence so they are fully prepared for a stage performance. |

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

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

| <u>Learning Target</u> | <u>NJSLS:</u> |
|---|---|
| <p>Students will...</p> <ul style="list-style-type: none"> ● Comprehend how dedication in class translates to your performance on stage. (#1, #3) ● Receive constructive criticism in order to expand their choreographic and technical abilities. (#9) ● Prepare through repetition, conditioning and technique in class and rehearsals. (#1) ● Build their stamina and confidence so they are fully prepared for a stage performance. (#1) ● Evaluate and self-assess their pre and post performances.(#9) ● Effectively perform each aspect of a dance production from both a choreographer and performers stand point. (#2,#6) ● Understand and portray their role as a performer in a dance piece. (#3, #5) ● Assess dance pieces from a choreographer’s standpoint. (#4, #6, #7, #8) | <ol style="list-style-type: none"> 1. 1.1.12.A.4 2. 1.2.12.A.1 3. 1.3.12.A.CS2 4. 1.3.12.A.2 5. 1.3.12.A.3 6. 1.3.12.A.CS4 7. 1.3.12.A.4 8. 1.4.12.A.3 9. 1.4.12.B.2 |

Interdisciplinary Connections:

Career Ready Practices -

CRP4- Communicate clearly and effectively and with reason.

CRP6 -Demonstrate creativity and innovation.

Health and Physical Education

HPE.2.5.12.A.4 - [*Cumulative Progress Indicator*] - Critique a movement skill/performance and discuss how each part can be made more interesting, creative, efficient, and effective.

HPE.2.5.12.A.CS1 - [*Content Statement*] - Movement skill performance is primarily impacted by the quality of instruction, practice, assessment, feedback, and effort.

HPE.2.5.12.A.3 - [*Cumulative Progress Indicator*] - Design and lead a rhythmic activity that includes variations in time, space, force, flow, and relationships (creative, cultural, social, and fitness dance).

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Students will engage with the following text:

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

Students will write:

Writing assignments and activities.

- **Reflective Journals on student progress and understanding**
- **Self and peer evaluation**
- **Video Reflections of professional danceworks/student performances**

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DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities/Instruction Strategies

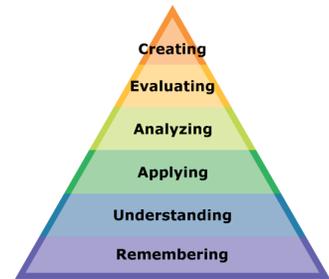
- 1.) Class instruction-Technique warm up**
- 2.) Rehearsals** – in class rehearsals of choreographic work in preparation for performance
- 3.) Production Preparation** - dress rehearsals, stage practices, setting pieces on stage, learning stage mechanics

Assignments

- **Choreography/performances**
- **Class Work** – reviewing choreography
- **Test and Quizzes** - physical and written
- **Journal writing** – reflections and questions
- **Review and practice of concepts and choreography learned** - homework

PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

Quiz checkpoints, homework, class rehearsals, movement assessment, and retention of choreography production concepts.

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

Dance Concert - final assessment

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

Final performances, Student choreography compositions, and individual movement evaluations

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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