

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

Dance II
COURSE SYLLABUS

Grade level: 9-12
Instructor: at each school

Course Description:

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

Course Goals and Objectives:

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

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

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

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

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

Dress Code:

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

Women:

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

Men:

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

Clothing Due: mid September

Pink Ballet Shoes Due: end of September

Black Jazz Shoes Due: TBA

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

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

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

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

Daily Expectations and Procedures

- 1.) Arrive to the locker room on time.
- 2.) Students will have 5 minutes to change into their dance attire.
- 3.) Students will walk quietly and quickly to the dance studio.
- 4.) Do-Now- read the agenda/task on the board

- 5.) If you finish DO-NOW before others, begin stretching and warming up. 6.) Participate and fully engage in warm up, across the floor, and a center combination and or activities planned.
 7.) Exit ticket/cool down- everyday there will be a closing activity
 8.) Once advised by teacher, students are permitted to return to the locker room to change 9.) Five minutes to change
 10.) Dismissal

Requirements needed

*Notebook/Chromebook “as needed” *Dance Attire *Dance Footwear How am I being graded?

Assignments: Participation/Preparation	Daily Points	Weekly Points (5 Days)	Total Points (37 weeks)
Uniform	2	10	370
Prep/Daily Agenda	6	30	1,110
Conclusion/Exit Ticket	2	10	370

Other Assignments:

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

Grading Policy:

There are four categories that make up the dance grade:

50% Participation/Preparation

(Dress code, performance during class, tardiness, having a willing and positive attitude to work, being respectful) **20% Movement Studies/Performances**

20% Test/Quizzes

10% Classwork/Homework

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

PART I: UNIT 1 RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Dance II Unit 1 - Ballet	Unit Summary: This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate ballet class. The class will include barre exercises, adagio sequences, allegro enchainment, compositions / choreography and lectures on the history of ballet dance. An understanding of proper body mechanics and the French vocabulary will also be used.
Grade Level(s): 9 th - 12 th	This beginner to intermediate level ballet course will broaden and deepen student’s understanding of classical ballet vocabulary, movement concepts, processes, principles, technical skills and artistry. Students will demonstrate an increasing vocabulary of ballet movement and technique reflective in their ability to coordinate simple movements and produce combinations of steps with qualitative movement, precision and control, within the range of their own physical capacity. Students should communicate an increasing confidence in performance as well as display sensitivity to musical content and style. Students are required to perform and show a developing awareness and ability to work with others and provide responsiveness to an audience.
	Students must have previously completed Dance 2, but are only proficient in less than 65% of the technical and performance skills needed to advance to Dance 3. Students need to be able to execute movement sequences and combinations at an intermediate level. Students must be recommended by the teacher in order to be in this course.
ESSENTIAL QUESTIONS:	
<ol style="list-style-type: none">1. What is Ballet Technique?2. Why is it important for a dancer to understand ballet? When, Where and Why Ballet technique started?3. What is Ballet designed to do?4. Describe proper body alignment and why is it important?5. How does a dancer increase their turn-out and flexibility?6. Why is repetition important in ballet technique?7. How do breath, phrasing, and musicality interact to enhance the expressiveness and creativity in dance?8. Why is it important to know what part of the body a movement initiates from?9. What qualities does a ballet dancer need?10. How does effective and appropriate movement affect wellness?	

ENDURING UNDERSTANDINGS:

1. Students will study ballet technique. A style of dance that uses foundational principles to control body mechanics including;
 - a. alignment, turnout, port de bras and balloon.
2. Ballet is a classical art form in which is learned and performed in a particular way. Students who are studying the art form will learn the history in order to capture how the movement should be performed.
3. Ballet dances tell stories. Students will be able to design their own as well as recreate stories through dance.
4. Students will be able to execute and define proper body alignment. Proper body alignment refers to having key parts of your body in line with each other in motion or still. Ballet Technique uses proper body alignment in order to put less stress on the spine and to create good posture.
5. Students will be able to stretch and strengthen their hip extensors and external rotators to increase their turnout. Also, they will stretch and strengthen their whole body in order to increase their overall flexibility. Dancers must continue to work on turnout / flexibility in order to enhance their technical skills.
6. Ballet Technique like most genres of dance uses a lot of repetition to learn, enhance and attempt to perfect skills. Through repetition students will develop motor skills, precision and muscle memory.
7. Students will use breath to control their speed through performing phrases of movement to music and without music.
8. Executing different movements requires utilizing different parts of the body. Students will be able to identify the parts of their body and utilize those parts with control in order to correctly perform movements with different qualities.
9. Students will gain strength, endurance, flexibility, control and balance; which is needed to become a ballet dancer.
10. Students will improve physical health, endurance, strength and flexibility by knowing and understanding the concepts of the ballet technique.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

LEARNING TARGETS

1. Students will embody anatomical principles related to proper body alignment, body patterning through sequences, balancing on one and two legs, strength, and upper and lower body coordination in compositions and performances.
2. Students will explore the nine distinct evolutions of ballet dance in their art-making with primary focus on the classical period that will encourage audiences to respond emotionally to their works of art.
3. Students will determine how music, theatre, and visual art have influenced ballet dance throughout history.
4. Students will be able to express their own aesthetic quality, resulting from conceptual coherence and from understanding and application of the principle unity of form and content of ballet dance.
5. Students will learn and create theme-based ballet dance solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
6. Students will present dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics using ballet dance technique.
7. Students will perform ballet dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.
8. Students will collaborate in the design and production of their ballet dances that use choreographic structures and incorporate various media and/or technologies.
9. Students will demonstrate contextual clues to display the nine distinct evolutions of ballet dance that often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
10. Students will develop informed personal responses to an assortment of artworks across the nine distinct evolutions of ballet (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
11. Students will analyze how an artist's technical proficiency in ballet dance may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
12. Students will learn interpretation of dance in relation to its period in ballet history.

2020 New Jersey Student Learning Standards - Unit 1

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 1: Creating	Conceptualizing and generating ideas		1.1.12ACC.CR1A Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	
Standard 2: Creating	Organizing and developing ideas	1.1.12PROF.CR2A Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.		
Standard 3: Creating	Refining and completing products	1.1.12PROF.CR3A Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.		
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products	1.1.12PROF.PR4B Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.		

Standard 5: Performing	Selecting, analyzing, and interpreting work	1.1.12PROF.PR5E Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.	1.1.12ACC.PR5B Investigate how kinesthetic principles and various body systems relate to the dancing body. Examine how the muscles and bones animate the dancer's moving structure.	
Standard 6: Performing	Conveying meaning through art		1.1.12ACC.PR6A Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance	
Standard 7: Responding	Perceiving and analyzing products	1.1.12PROF.RE7A Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic Intent.		
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products	1.1.12PROF.CN10A Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal Interpretation. Consider how personal background and experiences influence responses to dance works.		
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	1.1.12PROF.CN11A Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.		

INTERDISCIPLINARY CONNECTIONS:**Music** (Ballet and Contemporary Music)

1.3C.12NOV.PR6A - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

Physical Fitness

2.2.12.PF.3-Design and implement a personal fitness plan, using evidence and evaluate how that reflects knowledge and application of fitness-training principals (FITT) and the components of skill related fitness.

Reading Literature (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

RL.TS.3.4 Utilize and reference features of a text when writing or speaking about a text, referring to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

Students will engage with the following text:

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

Students will write:

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills?

Activities

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

Instructional strategies

- 1.) Barre
 - 2.) Center floor – Adagio and Allegro
 - 3.) Across the floor movement execution / exercises
 - 4.) Combinations
 - 5.) Small group movement break down
 - 6.) Small or large group performances / presentations
 - 7.) Reverence Assignments
- 1.) Movement studies
 - 2.) Class Work – vocabulary and ballet history worksheets
 - 3.) Test and Quizzes
 - 4.) Journal writing – student composition, essential questions
 - 5.) Practice skills and stretches - homework

PART IV: EVIDENCE OF LEARNING

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

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A.) Grouping students according to strengths.

B.) Having allotted times to meet with individual students for extended time and review.

Summative Assessments:

Final Unit Movement Study Assessments

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

PART I: UNIT 2 RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Dance II Unit 2 - Modern Dance	Unit Summary: In this unit, students will obtain a basic understanding of Modern dance principles through practical application including basic theory, body mechanics, alignment, and execution of Modern vocabulary. Students will execute positions, and movements that stem from different modern techniques. Students will also execute a basic understanding of the elements of dance through Modern dance.
Grade Level(s): 9 th - 12 th	
ESSENTIAL QUESTIONS:	
<p>1.) How do we accurately execute Modern dance movements and positions?</p> <p>2.) How does Modern dance differ from other genres of dance?</p> <p>3.) What is the importance of proper technique?</p> <p>4.) How do we define proper dance etiquette?</p> <p>5.) Why is it essential for a dancer to have Modern training?</p> <p>6.) Describe the various styles of Modern Dance and how they are similar and different.</p> <p>7.) How can Modern technique be applied to other genres of dance?</p>	

ENDURING UNDERSTANDINGS:

1. Before performing any movement, a dancer must first understand Modern terminology by learning positions of the body; feet, and arms. Technique is the foundation of dance and it is important to incorporate the fundamentals of training. Once a dancer understands correct alignment and placement in basic movements, a dancer can move onto more difficult movements and execute them correctly.
2. Modern dance is made up of multiple styles and techniques. What differentiates Modern dance from other genres of dance is the way in which movements are put together and also in the aesthetic preferences of the art form.
3. Clean lines, injury prevention, effortless movements, body awareness, strength of movement and ability to execute advanced dance skills are all reasons to focus on dance technique. Strong technique allows for longevity in a dancer's lifetime. Technique is fundamental and a student cannot develop correctly if the physical movement performed in the classroom is done improperly.
4. Proper dance etiquette is essential to the education and training of a dancer. Dance etiquette is universal and should be applied at a dance studio, dance class, college, or as a professional performer. Dance etiquette defines a dancer and separates a professional experienced dancer from a non-experienced dancer. Demonstrating proper dance etiquette allows for an efficient dance class which leads to individual and class growth. Dancers will gain technique competency, learn movement principles, develop a professional attitude, and become aware of customary practices in a dance studio.
5. Although Ballet is the foundation of dance, Modern and Ballet focus highly on technique. Modern and Ballet have similar terminology and movements. A dancer must develop proper technique, and alignment before moving on to any complex movement or genre of dance. Modern dance allows for more freedom in the body along with a strong technical background.
6. Getting to know the foundational styles of modern dance that were created by the pioneers of our art will make for a stronger and more versatile mover. Dancers will develop an understanding and a movement vocabulary within the Graham technique, Horton technique, Limon technique, Cunningham technique, and explore the evolution of modern dance today.
7. Having a solid foundation and technical background can allow for broad range of movement in a dancer's body. Once a dancer has a technical background and understands how to safely and correctly execute movements, a dancer is ready to experiment with movement that allows for more freedom in the body.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

LEARNING TARGETS:

1. Students will explore and embody anatomical principles related to body alignment, body patterning, balance, strength, and coordination in Modern dance compositions and performances.
2. Students will analyze cultural and historical events and use their influence in their art-making.
3. Students will be able to critique the creation of Modern dance as well as devices that will encourage audiences to respond to Modern works of art.
4. Students will interpret how dance, music, theatre, and visual art have influenced Modern dance throughout history.
5. Students will be able to relate and their own aesthetic quality, resulting from Modern conceptual coherence and from understanding and application of the principle unity of form and content.
6. Students will create Modern theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
7. Students will be able to present Modern dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
8. Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skill.
9. Students will collaborate in the design and production of Modern dances that use choreographic structures and incorporate various media and/or technologies.

2020 New Jersey Student Learning Standards - Unit 2

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 1: Creating	Conceptualizing and generating ideas		1.1.12ACC.CR1A Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	
Standard 2: Creating	Organizing and developing ideas	1.1.12PROF.CR2A Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.		
Standard 3: Creating	Refining and completing products	1.1.12PROF.CR3A Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.		
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products	1.1.12PROF.PR4B Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.		

Standard 5: Performing	Selecting, analyzing, and interpreting work	1.1.12PROF.PR5E Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.	1.1.12ACC.PR5B Investigate how kinesthetic principles and various body systems relate to the dancing body. Examine how the muscles and bones animate the dancer's moving structure.	
Standard 6: Performing	Conveying meaning through art		1.1.12ACC.PR6A Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance	
Standard 7: Responding	Perceiving and analyzing products	1.1.12PROF.RE7A Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic Intent.		
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products	1.1.12PROF.CN10A Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal Interpretation. Consider how personal background and experiences influence responses to dance works.		
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	1.1.12PROF.CN11A Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.		

Interdisciplinary Connections:

Music (Students perform to classical music)

1.3A5.PR4B Demonstrate an understanding of the structure and expanded music concepts (e.g., rhythm, pitch, form, harmony) in music selected for performance.

Physical Fitness

2.2.12.PF.3-Design and implement a personal fitness plan, using evidence and evaluate how that reflects knowledge and application of fitness-training principals (FITT) and the components of skill related fitness.

Reading Literature (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

RL.TS.3.4 Utilize and reference features of a text when writing or speaking about a text, referring to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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

6.1.2.HISSE.1 Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history.

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

K.CC.A.2 Count forward beginning from a given number within the known sequence (instead of having to begin at 1).

Students will engage with the following text:

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

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills?

Activities

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

Instructional strategies

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

Assignments

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

PART IV: EVIDENCE OF LEARNING

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

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

C.) Applying word banks for students who need it along with extended time on tasks. D.) Grouping students according to strengths.

E.) Having allotted times to meet with individual students for extended time and review. F.) Precise step by step directions, and feedback.

G.) Having a teacher or a demonstrator stand in close proximity to student

Summative Assessments:

Dance Concert = final assessments

Accommodations/Modifications:

Adherence to 504 plans and IEP's

a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

PART I: UNIT 3 RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Dance II Unit 3 Jazz / Hip-Hop	Unit Summary: This unit is designed to build the strength, flexibility, endurance, and control necessary for a performance level beginner/intermediate jazz and hip-hop dance class. An understanding of proper body mechanics and the basic dance, jazz and hip-hop dance vocabulary will also be used. This unit will broaden and deepen the student's understanding of jazz and hip-hop culture, movement concepts, processes, principles, technical skills and artistry. Students should demonstrate an increasing vocabulary of basic jazz and hip-Hop dance movement and technique reflective in their ability to coordinate simple movements and produce combinations of steps with qualitative movement, precision and control, within the range of their own physical capacity. Students should communicate an increasing confidence in performance as well as display sensitivity to musical content and style. Students should show a developing awareness and ability to work with others, critique and provide responsiveness to an audience.
ESSENTIAL QUESTIONS:	
<ol style="list-style-type: none">1. How has Jazz Technique and Hip-Hop dance evolved?2. What are the similarities and differences between Jazz and Hip-Hop Dance?3. How are the movements in each genre unique?4. How does artistic expression play a role in these genres?5. What characteristics does a performer use to entertain an audience?6. What qualities does a Jazz and Hip-Hop dancer need?7. What qualities are dancers judged on when critiquing?	
ENDURING UNDERSTANDINGS:	

1. Dance has developed greatly since the 1900's. Jazz and Hip-Hop dancers have used things such as their own artistry, technology and music to explore new ways of using the techniques. Students will learn and explore the changes made to these genres as well as find their own way of expression through movement.
2. Jazz and Hip-Hop dance both have an expressive quality of movement, footwork and quick motions. Students will explore classical jazz skills and Hip-Hop movements utilizing the concepts bounce, groove, pop, lock, etc.
3. Students will be able to utilize the expressive quality both genres share and their different kinesthetic aesthetic.
4. When learning Jazz and Hip-Hop Dance, students will be challenged to add their own personal style to the movement as well as their own creativity.
5. Students will learn, practice and then perform using characteristics that attract an audience such as enthusiasm. Students will be able to put on the persona of whatever their dance is about. The students will practice being able to execute their movements well and understand how to utilize their accompaniment.
6. Jazz and Hip-Hop dancers need to have a lot of energy, spunk and control. Students will develop their confidence in order to be able to utilize their personalities throughout performing the movement.
7. When judges critique a performance or performer they look for their knowledge of choreography, technical skills, performance skills and rhythm / tempo. Dancers can be judged as being excellent, good, fair, minimum or poor in either of these categories. Students will be using these same five qualities to judge professional dancers, themselves and each other.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

LEARNING TARGETS:
<ol style="list-style-type: none">1. Students will explore anatomical principles related to the manipulation of body alignment, isolation, patterning, balancing in all parts of the body, physical strength, polyrhythmic motions and coordination in jazz and hip-hop dance compositions and performances.2. Students will analyze and apply the cultural and historical events in their art-making that aided the creations of jazz and hip-hop dance as well as devices that will encourage audiences to respond to their works of art.3. Students will interpret how dance, music, and visual art have influenced jazz and hip-hop dance throughout history.4. Students will embody and execute their own aesthetic quality, resulting from jazz and hip-hop conceptual coherence and from understanding and application of the principle unity for the art form and its content.5. Students will relate and create jazz and hip-hop theme-based solos and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.6. Students will demonstrate jazz and hip-hop dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.7. Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skill.8. Students will collaborate in the design and production of jazz and hip-hop dances that use choreographic structures and incorporate various media and/or technologies.9. Students will interpret contextual clues within jazz technique and hip-hop dance to demonstrate the artwork and to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.10. Students will develop informed personal responses to an assortment of artworks in the jazz and hip-hop dance genre.11. Students will analyze how a jazz or hip-hop dance artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.12. Students will learn an interpretation of dance in relation to jazz and hip-hop context.13. Students will gain an acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of jazz and hip-hop dance as performance and art.14. Students will integrate and synthesize movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

2020 New Jersey Student Learning Standards - Unit 3

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 1: Creating	Conceptualizing and generating ideas		1.1.12ACC.CR1A Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.	
Standard 2: Creating	Organizing and developing ideas	1.1.12PROF.CR2A Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.		
Standard 3: Creating	Refining and completing products	1.1.12PROF.CR3A Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.		
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products	1.1.12PROF.PR4B Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath		

		with metric and kinesthetic phrasing.		
Standard 5: Performing	Selecting, analyzing, and interpreting work	1.1.12PROF.PR5E Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.	1.1.12ACC.PR5B Investigate how kinesthetic principles and various body systems relate to the dancing body. Examine how the muscles and bones animate the dancer's moving structure.	
Standard 6: Performing	Conveying meaning through art		1.1.12ACC.PR6A Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance	
Standard 7: Responding	Perceiving and analyzing products	1.1.12PROF.RE7A Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic Intent.		
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products	1.1.12PROF.CN10A Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal Interpretation. Consider how personal background and experiences influence responses to dance works.		
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	1.1.12PROF.CN11A Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.		

Interdisciplinary Connections:

Music (Ballet and Contemporary Music)

1.3C.12NOV.PR6A - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

Physical Fitness

2.2.12.PF.3-Design and implement a personal fitness plan, using evidence and evaluate how that reflects knowledge and application of fitness-training principals (FITT) and the components of skill related fitness.

Reading Literature (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

RL.TS.3.4 Utilize and reference features of a text when writing or speaking about a text, referring to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

Students will engage with the following text:

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

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills?

Activities

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

Instructional strategies

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

Assignments

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

PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A.) Grouping students according to strengths.

B.) Having allotted times to meet with individual students for extended time and review.

Summative Assessments:

Final Unit Movement Assessments

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

PART I: UNIT 4 RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Dane II Unit-4 Dance Production Showcase	Unit Summary: In this unit, students will demonstrate clarity of performance and dance vocabulary in beginner, and intermediate level choreography. Students will distinguish between the different techniques, compare and contrast principles and styles of dance through a visual performance. Students will use the tools learned in previous units to help develop the knowledge they need in correctly accomplishing production aspects.
Grade Level(s): 9 th - 12 th	
ESSENTIAL QUESTIONS:	
<div>1. How does understanding dance terminology enhance our ability to learn and interpret choreography effectively?</div> <div>2. How do students process teacher learned choreography?</div> <div>3. What is your role as a performer?</div> <div>4. Describe the difference between a thoughtful and a thoughtless artistic judgement.</div> <div>5. Describe the similarities and differences between rehearsal etiquette versus stage etiquette.</div> <div>6. What are the Elements of Production?</div> <div>7. How does dance technique affect a dancer’s performance?</div> <div>8. What is the difference between executing dance movements and performing dance movements?</div>	
ENDURING UNDERSTANDINGS:	

1. Using correct terminology in addition to correct alignment is imperative. Movements and steps should not only be performed technically correct, but the student should be able to describe the action in which they participate. Different forms of dance use similar steps and terminology, as a dancer it is important to be versatile and able to adapt to multiple styles of movement. When a dancer is learning choreography, not only should they be able to copy the movement, but also verbally articulate what they are performing with their body.
2. As a choreographer it is important to understand and accommodate all of the learning styles in the room; visual, auditory, and tactile. Students will be introduced to movement using three different methods, visually seeing the movement, listening to what the movement is, using terminology and metaphors, and most importantly physically demonstrating the movement with their bodies. As a dancer you are responsible to fully engage in the rehearsal process and figure out which style suits you in learning and executing the choreography to the best of your ability.
3. As a performer it is your job to portray and perform to your full ability what it is that the choreographer envisions. The performer or performers must physically articulate a story, a message, an event, and purpose with their bodies. As a dancer it is your job to fulfill the choreographer's vision through your movement so that the audience is fulfilled and understands the performance.
4. Learning dance fosters artistic appreciation, interpretation, imagination, significance and value.
5. Students will demonstrate their understanding of how to perform during a rehearsal; by demonstrating professionalism from the beginning of class to the end. Students will understand rehearsal is a safe place to experiment, ask questions, use critical thinking and problem solving skills, develop a deeper understanding for movement, and make mistakes. Once the rehearsal process is over students will understand how to take their dancing to the next level through performance.
6. Students will understand the responsibilities and guidelines needed in preparation for a dance performance. Students will experience each aspect of a dance production from rehearsal, to dress rehearsal, to staging, lighting, sound, strike, and everything in between.
7. Dance technique is more than the physical execution of movement; it is the total process of expressing oneself and evolving through creative movement.
8. Executing dance movements is simple and has not reached the level of connecting the movement to deeper meaning or reasoning. Performing dance often tells a story or communicates an emotion to the point where the audience can take something from it, whether their own idea or whatever the dancers were attempting to communicate.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

LEARNING TARGETS:

1. Students will revise anatomical principles related to body alignment, body patterning, balance, strength, and coordination in Ballet, Modern, Jazz, and Hip hop dance compositions and performances.
2. Students will analyze cultural and historical events then relate them to their art-making that aided the creation of all genres of dance and production as well as devices that will encourage audiences to respond to their works of art.
3. Students will interpret how dance, music, theatre, and visual art have influenced world cultures throughout history.
4. Students will express their own aesthetic quality, resulting from Ballet, Modern, Jazz, and Hip hop conceptual coherence and from understanding and application of the principle unity of form and content.
5. Students will plan and create Ballet, Modern, Jazz, and Hip hop theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
6. Students will present Ballet, Modern, Jazz, and Hip hop dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
7. Students will perform in a dance production that will require collaborative team work, choreographic, technological, design, and performance skills.
8. Students will collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.
9. Students will use contextual clues within different dance techniques to demonstrate the artwork and to reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
10. Students will develop informed personal responses to an assortment of artworks across multiple genres of dance; Ballet, Modern, Jazz, and Hip hop using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
11. Students will critique how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
12. Students will learn an interpretation of Ballet, Modern, Jazz, and Hip hop in relation to its context.
13. Students will gain an acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of Ballet, Modern, Jazz, and hip hop dance as performance.
14. Students will integrate and synthesize movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

2020 New Jersey Student Learning Standards - Unit 4

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 1: Creating	Conceptualizing and generating ideas			1.1.12ADV.CR1A Synthesize and experiment with content generated from stimulus material to invent movement vocabulary, discover personal voice and communicate artistic intent.
Standard 2: Creating	Organizing and developing ideas		1.1.12ACC.CR2B Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.	
Standard 3: Creating	Refining and completing products	1.1.12PROF.CR3A Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.		
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products		1.1.12ACC.PR4B Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing 1.1.12ACC.PR4C Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.	
Standard 5: Performing	Selecting, analyzing, and interpreting work	1.1.12PROF.PR5E Demonstrate style/genre specific vocabulary and codified movements with style/genre	1.1.12ACC.PR5C Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling	1.1.12ADV.PR5B Examine the muscular-skeletal system (e.g., attachments, origin, function) and manipulate kinesthetic principles to

		specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.	through space, both preceding and following jumps.	enhance technical execution of dance movements.
Standard 6: Performing	Conveying meaning through art	<p>1.1.12PROF.PR6B Rehearse a dance and apply specific feedback to refine performance accuracy, consistency, and expressiveness. Demonstrate group awareness and develop personal rehearsal strategies.</p> <p>1.1.12PROF.PR6D Demonstrate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) of a dance performance. Utilize production and technical terminology to communicate with performers and backstage personnel.</p>	1.1.12ACC.PR6A Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance	
Standard 7: Responding	Perceiving and analyzing products		1.1.12ACC.RE7B Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and Intent within a cultural context. Use genre-specific dance terminology.	
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products	1.1.12PROF.CN10A Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal Interpretation. Consider how personal background and experiences influence responses to dance works.		
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	1.1.12PROF.CN11A Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those		

		changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.		
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Interdisciplinary Connections:

Music (Ballet and Contemporary Music)

1.3C.12NOV.PR6A - Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

Physical Fitness

2.2.12.PF.3-Design and implement a personal fitness plan, using evidence and evaluate how that reflects knowledge and application of fitness-training principals (FITT) and the components of skill related fitness.

Reading Literature (Key Ideas: Character, Plot & Theme, Narrative and Poetry)

RL.TS.3.4 Utilize and reference features of a text when writing or speaking about a text, referring to parts of stories, dramas, and poems, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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

6.1.2.HISSE.1 Use examples of regional folk heroes, stories, and/or songs and make inferences about how they have contributed to the development of a culture's history.

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

K.CC.A.2 Count forward beginning from a given number within the known sequence (instead of having to begin at 1).

Students will engage with the following text:

1.) Dance Anatomy (Jacqui Greene Haas)

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

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills?

Activities

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

Instructional strategies

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

Assignments

- 1.) Movement studies
- 2.) Test and Quizzes
- 3.) Journal writing – student composition, essential questions
- 4.) Practice skills to take home
- 5.) Video Critiques-dance performances, personal performances

PART IV: EVIDENCE OF LEARNING

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

IDENTIFY BLOOM'S LEVELS.



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

A.) Applying word banks for students who need it.

B.) Grouping students according to strengths.

C.) Having allotted times to meet with individual students for extended time and review.

Summative Assessments:

Dance Concert = final assessments

Accommodations/Modifications:

Adherence to 504 plans and IEP's

a) Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.

b) For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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