

Black Horse Pike Regional School District Curriculum Template

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

Course Name: Dance IV Advanced

Course Number:

PART I: UNIT 1

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Unit 1 - Ballet/Contemporary Technique Progressions	Unit Summary: <p>This unit is designed to build upon concepts covered in Ballet and Contemporary dance previously learned in Dance III. Students will continue to strengthen techniques 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 be recommended by the teacher in order to be in this course.</p>
Essential Question(s): <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? 4. How can a dancer use their technique to apply artistry? 	Enduring Understanding(s) <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. 6. When a dancer has a full understanding of their own personal dance technique and abilities, they can perform freely without hesitation.

<p>5. What are the various reasons and motivations behind the performance of contemporary dance?</p> <p>6. How does having a strong knowledge of alignment and technique benefit one's performance?</p> <p>7. What are the physical and mental connections of technique?</p>	<p>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. This is an important skill to have in dance. Using correct terminology in addition to correct technique is imperative.</p>
--	--

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

Learning Target

1. Students will present anatomical principles related to proper body alignment, body patterning through sequences, balancing on one and two legs, strength, and upper and lower body coordination in compositions and performances in ballet.
2. Students will be able to interpret how music, theatre, and visual art have influenced ballet and contemporary dance throughout history and embody it through their motions.
3. Students will present their own aesthetic quality, resulting from conceptual coherence and from understanding an application of the principle unity of form and content of ballet and contemporary dance.
4. Students will explore and create theme-based ballet/contemporary solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
5. Students will express dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics using ballet and contemporary dance technique.
6. Students will present ballet/contemporary dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.
7. Students will collaborate in the design and production of their ballet/contemporary dances that use choreographic structures and incorporate various media and/or technologies.
8. Students will relate informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
9. Students will analyze how an artist's technical proficiency in ballet/contemporary dance may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
10. Students will critique ballet dance in relation to its period in ballet history and interpret that through their creations.
11. Students will integrate a variety of isolated and coordinated ballet and contemporary movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
12. Students will integrate and recombine movement vocabulary drawn from ballet and contemporary dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
13. Communicate clearly and effectively and with reason.
14. Demonstrate creativity and innovation.

2020 New Jersey Student Learning Standards - Unit 1

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 2: Creating	Organizing and developing ideas			<p>1.1.12ADV.CR2A Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to Intensify artistic intent.</p>
Standard 3: Creating	Refining and completing products			<p>1.1.12ADV.CR3A Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.</p> <p>1.1.12ADV.CR3B Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.</p>
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products			<p>1.1.12ADV.PR4A Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and Intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p>
Standard 5: Performing	Selecting, analyzing, and interpreting work			<p>1.1.12ADV.PR5D Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.</p> <p>1.1.12ADV.PR5E Articulate clarity of codified movement and Intention through the execution of prescribed vocabulary and techniques within styles/genres.</p>
Standard 7: Responding	Perceiving and analyzing products			<p>1.1.12ADV.RE7A Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring</p>

				patterns of movement and their relationships in well-structured and meaningful choreography.
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding			1.1.12ADV.CN11C Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.

Interdisciplinary Connections:

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

Health and Physical Education

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students will engage with the following text:

Technical Manual And Dictionary Of Classical Ballet (Gail Grant)
A History Of Dance (Diane Bailey)
Dance Anatomy (Jacqui Greene Haas)

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities

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

Instructional strategies

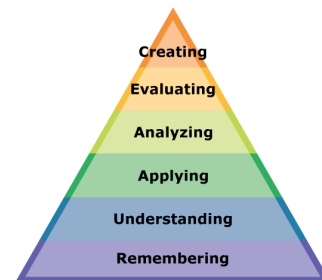
- 1.) Barre/warm up
- 2.) Center floor/stretch
- 3.) Across the floor movement exercises
- 4.) Combination break down of movements learned
- 5.) Personal time to review choreography
- 6.) Small or large group performances/presentations
- 7.) Reverence/Cool down

Assignments

- 1.) **Movement studies/performances**
- 2.) **Class Work** – vocabulary and history worksheets
- 3.) **Test and Quizzes** - physical and written
- 4.) **Journal writing** – reflections and questions
- 5.) **Review and practice of concepts and choreography learned** - homework

PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

- A. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- B. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- C. Teacher demonstrates how to properly execute movements multiple times prior to 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 2

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course/Unit Title: Unit 2 - Modern/Jazz Technique Progressions</p> <p>Grade Level(s): 9th - 12th</p>	<p>Unit Summary:</p> <p>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.</p> <p>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>Essential Question(s):</p> <ol style="list-style-type: none"> 1.) Why is it important for dancers to continually engage with Modern technique throughout their training and development? 2.) Why do dancers need to continue taking jazz technique? 3.) How does studying various Modern dance techniques enhance a dancer's artistic expression and versatility? 4.) How can the elements of Jazz Dance help with performance? 5.) Why is it important for dancers to understand and explore various jazz styles in their training and performance? 6.) Describe the similarities and differences between ballet, modern and jazz and how these similarities influence their styles and techniques. 	<p>Enduring Understanding(s):</p> <ol style="list-style-type: none"> 1. Modern technique gives dancers fluidity and control. By studying modern dance, dancers understand strength, connectivity, body awareness, necessary to maximize aesthetic performance and to minimize the risk of injury. 2. Jazz dance gives dancers strong and sharp movements that are utilized with a strong background in ballet technique. By studying jazz dance, dancers understand strength, connectivity, body awareness, necessary to maximize aesthetic performance and to minimize the risk of injury. 3. Each technique is an investigation of the body explored by the choreographer and has been used to shape their philosophy. 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. 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. 6. The emphasis in jazz dance on rhythmic complexity and dynamic performance helps ballet and modern dancers enhance their ability as dancers. 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

7.) Why is it vital for dancers to cross train in multiple styles?

qualities to their range, making jazz dance an important part of training for versatile dancers.

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.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

Learning Target

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 in jazz and modern.
2. Students will express how music, theatre, and visual art have influenced jazz and modern dance throughout history.
3. Students will explore and present their own aesthetic quality, resulting from conceptual coherence and from understanding and application of the principle unity of form and content of jazz and modern dance.
4. Students will explore and create theme-based jazz/modern solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
5. Students will embody dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics using jazz and modern dance technique.
6. Students will perform jazz/modern dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.
7. Students will plan and collaborate in the design and production of their jazz/modern dances that use choreographic structures and incorporate various media and/or technologies.
8. Students will relate informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
9. Students will analyze how an artist's technical proficiency in jazz and modern dance may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
10. Students will explore interpretation of dance in relation to its period in jazz and modern history.
11. Students will integrate a variety of isolated and coordinated movements in jazz and modern dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
12. Students will integrate and synthesize movement vocabulary drawn from jazz and modern, using improvisation as a choreographic tool to create solo and ensemble compositions.

2020 New Jersey Student Learning Standards - Unit 2				
Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 2: Creating	Organizing and developing ideas			<p>1.1.12ADV.CR2A Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to Intensify artistic intent.</p>
Standard 3: Creating	Refining and completing products			<p>1.1.12ADV.CR3A Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.</p> <p>1.1.12ADV.CR3B Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.</p>
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products			<p>1.1.12ADV.PR4A Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and Intent. Establish and break relationships with other dancers and audience as appropriate to the dance.</p>
Standard 5: Performing	Selecting, analyzing, and interpreting work			<p>1.1.12ADV.PR5D Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.</p> <p>1.1.12ADV.PR5E Articulate clarity of codified movement and Intention through the execution of prescribed vocabulary and techniques within styles/genres.</p>
Standard 7: Responding	Perceiving and analyzing products			<p>1.1.12ADV.RE7A Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their</p>

				relationships in well-structured and meaningful choreography.
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding			1.1.12ADV.CN11C Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.

Interdisciplinary Connections:

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

Health and Physical Education

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students will engage with the following text:

Introduction To Modern Dance Techniques (Joshua Legg)

Ballet & Modern Dance (Jack Anderson)

A History Of Dance (Diane Bailey)

Dance Anatomy (Jacqui Greene Haas)

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities, instructional strategies & assignments

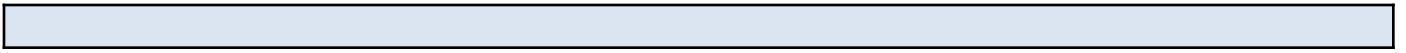
- 5.) Whole class instruction** – instruction, introduction, and review of vocabulary, history and essential questions
- 6.) Class discussions** – performance critiques, history, vocabulary, dance terminology and positions, and evaluating progress of self and peers
- 7.) Performances** – movement studies,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

Instructional strategies

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

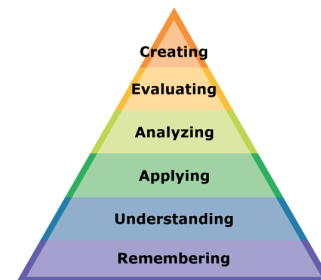
Assignments

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



PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Summative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

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

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's

- D. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
- E. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- F. Teacher demonstrates how to properly execute movements multiple times prior to the 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 3

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Unit 3 - Choreography Workshop	Unit Summary: <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>
Grade Level(s): 9th-12th	
Essential Question(s): <ol style="list-style-type: none"> 1. How do you choreograph a dance? 2. What responsibilities and creative choices define your role as a choreographer in the dance process? 3. What is your role in a choreographer's dance piece? 4. How can you make an audience have an emotional connection to your dance? 5. What essential elements of production contribute to the overall success of a dance performance and why is that important? 6. What is it about the dancers' training that allows them to use their bodies expressively? 	Enduring Understanding(s): <ol style="list-style-type: none"> 1.) By using the elements of dance, students will look at time, space, shape, 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 set 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's a major difference between being on stage and performing on stage. More often than not, that difference lies in being able to connect with the audience. An audience member can be submerged with 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.

<p>7. In what ways can improvisation enhance the creative process and expression in the development of a dance piece?</p>	
---	--

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES

DESCRIBE THE LEARNING TARGETS.

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

Learning Target

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 cultural dance compositions and performances.
2. Students will analyze how music, theatre, and visual art have influenced cultural dance throughout history.
3. 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 cultural dance.
4. Students will explore and create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity related to cultural dance.
5. Students will express dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics using cultural dance technique.
6. Students will present dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skills related to cultural dance.
7. Students will plan and collaborate in the design and production of their dances that use choreographic structures and incorporate various media and/or technologies.
8. Students will critique and develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
9. Students will analyze how an artist's technical proficiency in cultural dance may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
10. Students will explore and perform interpretations of dance in relation to its period in cultural history.
11. Students will integrate a variety of isolated and coordinated movements in cultural dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.

12. Students will integrate and recombine movement vocabulary drawn from a variety of cultural genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

2020 New Jersey Student Learning Standards - Unit 3

Artistic Process	Description	Proficient Standard	Accomplished Standard	Advanced Standard
Standard 1: Creating	Conceptualizing and generating ideas			1.1.12ADV.CR1B Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
Standard 2: Creating	Organizing and developing ideas			1.1.12ADV.CR2A Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to Intensify artistic intent.
Standard 3: Creating	Refining and completing products			1.1.12ADV.CR3A Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent. 1.1.12ADV.CR3B Create a portfolio of original dances using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies), providing a complete picture of the creative process and product.
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products			1.1.12ADV.PR4A Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and Intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
Standard 5: Performing	Selecting, analyzing, and interpreting work			1.1.12ADV.PR5D Analyze personal patterns of

				misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance.
Standard 6: Performing	Conveying meaning through art			<p>1.1.12ADV.PR6B Initiate, plan and direct rehearsals with attention to technical details applying rehearsal strategies for individual and ensemble work that enhance artistry, incorporate self-analysis, and are solutions oriented to achieve performance excellence.</p> <p>1.1.12ADV.PR6C Refine performance skills using a broad repertoire of strategies for dynamic projection. Demonstrate and model leadership qualities, performance etiquette and performance practice during class, rehearsal and performance. Develop a professional portfolio (e.g., resume, head shot, social media platforms) that documents the rehearsal and performance process with fluency in professional dance and production terminology. Analyze and evaluate the success of a performance.</p> <p>1.1.12ADV.PR6D Design and organize the technical and production elements to collaboratively produce and fulfill the artistic Intent of dance works in a variety of performance venues.</p>
Standard 7: Responding	Perceiving and analyzing products			<p>1.1.12ADV.RE7A Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.</p>
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products			<p>1.1.12ADV.CN10A Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, Intellectual, and kinesthetic responses to dance works.</p>
Standard 11: Connecting	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding			<p>1.1.12ADV.CN11C Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances</p>

				originate.
--	--	--	--	------------

Interdisciplinary Connections:

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

Health and Physical Education

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students will engage with the following text:

A History Of Dance (Diane Bailey)

Dance Anatomy (Jacqui Greene Haas)

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

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities, instructional strategies & assignments

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

Instructional strategies

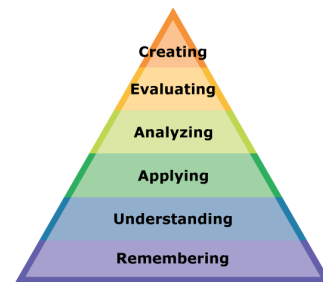
- 15.) **Warm up/Stretch**
- 16.) **Center floor**
- 17.) **Across the floor movement exercises**
- 18.) **Combination break down of movements learned**
- 19.) **Personal time to review choreography**
- 20.) **Small or large group performances/presentations**
- 21.) **Cool down/Review**

Assignments

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

PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

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

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- A.) Grouping students according to strengths.
 - B.) Having allotted times to meet with individual student for extended time and review
 - C.) Providing students with video footage of class rehearsals, and choreography learned

Summative Assessments:

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

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- G. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
 - H. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
 - I. Placing students who are more advanced closer to the front of the room for demonstration

Performance Assessments:

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

Accommodations/Modifications:

- Adherence to 504 plans and IEP's
- G. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
 - H. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
- Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.

Black Horse Pike Regional School District Curriculum Template

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

Course Name: Dance IV

Course Number:

PART I: UNIT 4

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course/Unit Title: Unit 4 - Dance Production	Unit Summary: 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.
Grade Level(s): 9th - 12th	
Essential Question(s): <ol style="list-style-type: none"> 1. Describe the differences and similarities between performing in class and rehearsal verses performing on stage? 2. What are the Elements of Production and how do they contribute to the overall performance? 3. What responsibilities and contributions do you bring as a performer to enhance the overall impact of a dance performance? 4. What is your role as a choreographer during a performance? 5. How can we effectively critique dances to enhance our understanding and 	Enduring Understanding(s): <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. 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

appreciation of the art form and why do we critique dances?

6. How does a choreographer progress throughout the stages of production?

7. How can dancers effectively prepare their bodies for performances, and what impact does this preparation have on their overall performance quality?

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

Learning Target

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 interpret how music, theatre, and visual art have influenced dance throughout history.
3. Students will execute their own aesthetic quality, resulting from conceptual coherence and from understanding and application of the principle unity of form and content of dance.
4. Students will explore and create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
5. 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 dance technique.
6. Students will present dances in a dance production that will require collaborative teamwork, choreographic, technological, design, and performance skill.
7. Students will plan and collaborate in the design and production of their dances that use choreographic structures and incorporate various media and/or technologies.
8. Students will critique and develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
9. Students will analyze how an artist's technical proficiency in dance may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
10. Students will explore interpretation of dance in relation to its period in dance history.
11. Students will integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
12. Students will integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

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.CR1B Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.
Standard 2: Creating	Organizing and developing ideas			1.1.12ADV.CR2A Demonstrate fluency and personal voice in designing and choreographing original dances. Articulate an understanding of how choreographic devices and dance structures affect artistic intent. Justify choreographic choices and explain how they are used to intensify artistic intent.
Standard 3: Creating	Refining and completing products			1.1.12ADV.CR3A Refine the artistic intent of a dance by manipulating choreographic devices, dance structure, and artistic criteria (e.g., production elements, music/sound, props, costumes). Evaluate self-reflection and feedback from others and apply when warranted. Document choices made in the revision process and justify how the refinements support artistic intent.
Standard 4: Performing	Developing and refining techniques and models or steps needed to create products			1.1.12ADV.PR4A Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and Intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
Standard 5: Performing	Selecting, analyzing, and interpreting work			1.1.12ADV.PR5D Analyze personal patterns of misalignment and develop prescribed conditioning practices and corrective exercises to enhance optimal alignment in performance. 1.1.12ADV.PR5E Articulate clarity of codified movement and Intention through the execution of prescribed vocabulary and techniques within styles/genres.

Standard 6: Performing	Conveying meaning through art			<p>1.1.12ADV.PR6B Initiate, plan and direct rehearsals with attention to technical details applying rehearsal strategies for individual and ensemble work that enhance artistry, incorporate self-analysis, and are solutions oriented to achieve performance excellence.</p> <p>1.1.12ADV.PR6C Refine performance skills using a broad repertoire of strategies for dynamic projection. Demonstrate and model leadership qualities, performance etiquette and performance practice during class, rehearsal and performance. Develop a professional portfolio (e.g., resume, head shot, social media platforms) that documents the rehearsal and performance process with fluency in professional dance and production terminology. Analyze and evaluate the success of a performance.</p> <p>1.1.12ADV.PR6D Design and organize the technical and production elements to collaboratively produce and fulfill the artistic Intent of dance works in a variety of performance venues.</p>
Standard 7: Responding	Perceiving and analyzing products			<p>1.1.12ADV.RE7A Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.</p>
Standard 10: Connecting	Synthesizing and relating knowledge and personal experiences to create products			<p>1.1.12ADV.CN10A Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, Intellectual, and kinesthetic responses to dance works.</p>

Interdisciplinary Connections:

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

Health and Physical Education

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students will engage with the following text:

A History Of Dance (Diane Bailey)

Dance Anatomy (Jacqui Greene Haas)

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

Students will write:

Writing assignments and activities.

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

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

How will students uncover content and build skills.

Activities, instructional strategies & assignments

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

Instructional strategies

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

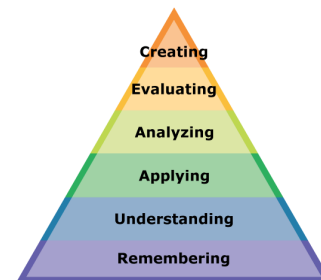
Assignments

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

Review and practice of concepts and choreography learned - homework

PART IV: EVIDENCE OF LEARNING

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



Formative Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's
A.) Grouping students according to strengths.
B.) Having allotted times to meet with individual student for extended time and review
C.) Providing students with video footage of class rehearsals, and choreography learned

Summative Assessments:

Dance Concert - final assessment

Accommodations/Modifications:

Adherence to 504 plans and IEP's
J. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
K. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
L. Placing students who are more advanced closer to the front of the room for demonstration

Performance Assessments:

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

Accommodations/Modifications:

Adherence to 504 plans and IEP's
I. Stand in closer proximity to those who may have difficulty performing specific tasks and provide verbal or physical clues/prompts.
J. For those who are advanced, provide them with extra movements or a more challenging way of executing the movement.
Teacher demonstrates how to properly execute movements multiple times prior to the student's performances.

