



# Township of Ocean Schools

Assistant Superintendent  
Office of Teaching and Learning

## **SPARTAN MISSION:**

*Meeting the needs of all students with a proud tradition of academic excellence.*

DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

## **Curriculum Development Timeline**

**School:** Ocean Township High School

**Course:** Dance and Choreography III

**Department:** Visual and Performing Arts

Board Approval	Supervisor	Notes
August 2018	Ian Schwartz	New Course
March 2019	Ian Schwartz	Review
August 2021	Ian Schwartz	Alignment to Standards
August 2022	Derek Tranchina	Incorporate State Mandate

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Township of Ocean Pacing Guide			
Week	Marking Period 1	Week	Marking Period 3
1	Review and Beyond-Elements/Dance Terms and Techniques (Dance I-Dance III)	11	Performance and Careers in Dance
2	Review and Beyond-Elements/Dance Terms and Techniques (Dance I-Dance III)	12	Performance and Careers in Dance
3	Review and Beyond-Elements/Dance Terms and Techniques (Dance I-Dance III)	13	Performance and Careers in Dance
4	Review and Beyond-Elements/Dance Terms and Techniques (Dance I-Dance III)	14	Performance and Careers in Dance
5	Review and Beyond-Elements/Dance Terms and Techniques (Dance I-Dance III)	15	Performance and Careers in Dance
Week	Marking Period 2	Week	Marking Period 4
6	Creating Choreography	16	Areas of Specialty
7	Creating Choreography	17	Areas of Specialty
8	Creating Choreography	18	Areas of Specialty
9	Creating Choreography	19	Areas of Specialty

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10	Creating Choreography	20	Areas of Specialty
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**Diversity and Inclusion, Individuals with Disabilities, and LGBT:** Unit 1: Review and Beyond-Elements/Dance Terms and Techniques(Dance I-Dance III) and Unit 4 - Area of Specialty

### Core Instructional & Supplemental Materials including various levels of Texts

Dancing Longer, Dancing Stronger by Robin Kish and Jennie Morton  
Ballet and Modern Dance, A Concise History by Jack Anderson  
Appreciating Dance A Guide to the World's Liveliest Art by Harriet Lihs and Editors of Dance Horizons  
Newsela - Articles and Text Sets Differentiated by Reading Level (Struggling Learners; Advanced Learners)

Time Frame

5 Weeks

### Topic

**Unit 1: Review and Beyond-Elements/Dance Terms and Techniques(Dance I-Dance III)**

### Alignment to Standards

**1.1.12acc.Cr1a:** Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.  
**1.1.11acc.Cr1b:** Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.  
**1.1.12acc.Cr2a:** Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.  
**1.1.12acc.Cr3a:** Clarify the artistic intent of a dance using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate the impact of choices made in the revision process. Justify the reasons for revisions.  
**1.1.12acc.Cr3b:** Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).

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**1.1.12acc.Pr4a:** Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.

**1.1.12acc.Pr5c:** Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling through space, both preceding and following jumps.

**1.1.12acc.Pr5d:** Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength, and endurance to enhance performance.

**1.1.12acc.Pr5e:** Execute clarity of movement intention during complex movement sequences. Use style/genre specific vocabulary and execute codified movements with style/genre specific alignment and characteristics, through focused practice and repetition.

**1.1.12acc.Re7a:** Use genre-specific dance terminology to analyze dance works, recurring patterns of movement and their relationships that create structure and meaning in dance.

**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.

**1.1.12acc.Re8a:** Analyze and discuss how the elements of dance, execution of dance movements and context contribute to artistic expression in a variety of genres, styles or cultural movement practices using genre specific terminology.

**1.1.12acc.Re9a:** Differentiate artistic criteria to determine what makes an effective performance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

**1.1.12acc.Cn10a:** Evaluate personal choreography and how personal experiences and exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.

**1.1.12acc.Cn10b:** Collaboratively investigate global issues, including climate change, to inform the development of an original dance project. Evaluate and present ways in which critical concepts are communicated metaphorically through dance

**1.1.12acc.Cn11a:** Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.

### Learning Objectives and Activities

SWBAT answer the following questions:

- What are the core principles of Modern, and Ballet Dance Techniques?

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- Who are some well-known Modern dancers and choreographers? \*\*
- Who are some well-known Ballet dancers and choreographers? \*\*
- What is the timeline of Modern dance and Ballet dance?
- How can we apply the principles of Dance I, Modern and Dance I, Ballet to our choreography?
- How can we apply the principles of Dance II, Modern and Dance II, Ballet to our choreography?
- How can we apply the principles of Dance III, Modern and Dance III Ballet to our choreography?
- How do we observe Modern and Ballet dance studies or videos?
- Who are "The Big Four" (Modern Dance Pioneers?)
- What are the five fundamental positions of the feet and arms in Ballet and Modern dance techniques?
- How can we apply the French language to our dance elements, terms and techniques?
- How can we apply healthy living and proper food as they affect our performances, class work, and rehearsals?
- How can we introduce Pointe Study to trained and advanced dancers?

SWBAT develop and demonstrate applied principles of anatomy, dance terms, and technique to initiate movement and ensure safe use of the body. The students will refine all main dance technique areas and specific dance vocabulary related to the efficient and artful use of the body instrument while in preparation for ongoing performances instilled within the dance disciplined classroom.

### **Students will be able to:**

- Recognize and identify specific dance elements. (Dance I, Dance II and Dance III)
- Apply knowledge of counting to teacher guided warm-up exercises
- Demonstrate knowledge of the origins of Ballet
- Discuss and identify Modern and Ballet techniques and learn about the effects on the development of each genre of modern and ballet dance.
- Discuss healthful/ unhealthful living choices as they relate to performance
- Provide examples of cultural and historical influences in dance and describe how each interacts.
- Experience and discuss Musical Theatre (Jazz, Tap, or Character) as a dance form that is driven by plot and story.
- Recognize and identify dance elements (Dance III terms) in a dance syllabus and evaluate the use of each element through the articulation of an informed response.
- Define all dance terms as described in the specified dance syllabus
- Translate the advanced French terminology of ballet into actions

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- Demonstrate a proficiency in using dance terminology to communicate dance concepts
- Identify two choreographic styles from different cultures
- Identify the difference between classical and contemporary ballet with regards to their place in history
- Compare and contrast several modern to contemporary techniques as they relate to a time in history
- Compare and contrast several cultures and their contributions to dance
- Identify and recognize 3 choreographers and identify the style of their work and the plot or story of the dances (Ex. Martha Graham, Alvin Ailey, Wade Robson...)\*\*
- Evaluate healthful living choices as they affect performance, class work, and rehearsals
- Identify core principles of modern and apply them to student choreography
- Identify core principles of ballet and apply them to student choreography
- Translate the basic French terminology of ballet into actions
- Count and phrase music using rhythmic patterns and counts
- Demonstrate a proficiency in using dance terminology to communicate dance concepts
- Identify modern dance movement that originated in African dance
- Explore how dance functions as a part of everyday life.
- Understand dance in today's society and how dancers are perceived by the public

### **Evaluate the skills and techniques of the students:**

**Review Dance I:Beginning Ballet-** Plié, Demi & Grand, Tendu, Rélévé, Develope, Passé, Jeté, Chasse, Assemble, Port de Bras, Chaîne, Adagio, Allegro,

**Dance II:Intermediate Ballet-**Rond De Jambe, Balance, Glissade, Echape, Pique, Coupe, Pas De Deux, Arabesque, Saute, Pas De Chat, Adagio, Allegro, Chaîne Turns, Pique, Arabesque

**Dance III:Advance Ballet-** Adagio, Allegro, Arabesque, Balance, Pas De Basque, Cabriole, Pas De Chat, En Cloche, Coupe, Rond De Jambe, Chappe, Frappe, Fouette, Ferme, Ouvert Grand Jeté, Passé, Pique, Penche, Reverence, Sissone, Soutenu, Tendu, Tombe, Arabesque-1st 2nd 3rd & 4th Method

**Review-Dance I:Beginning Modern-** Walks Modern Runs, Jeté Drag Slide, Chasse, Kick Ball Change, Pas De Bourree, Triplets, Grand Battements, Fan Kicks, Floor Fan Kicks, Pivot Turns, Paddle Turns, Single Modern Turn Inside, Single Modern Turn Outside, Hitch Kicks, Modern Split To The Floor, Falls Side & Front

**Dance II:Intermediate Modern-** Double Inside Turns, Double Outside Turns,

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Combination Inside/Outside Step Turn (For Arm Placement), Triplets, Soutenu To Fourth, Touch Turns, Pencil Turns, Pique Turns Step Hop In Opposition/W/Turn, Jeté, Straddle Drag Step, Sissone Cut Hinges To The Knee, Reverse Hitch, Big Kicks-Front Side Back, Sauté, Coupe, Chasse, Pas De Bouree, Run to Jeté

**Dance III:Advanced Modern-** Dance Walk, Heel Walk Runs, Jumps, Hops, Prance, Leap, Gallop, Skip, Tilt, Contraction- Contract/Release, Falls, Lateral Tilt

**Review-Dance I:Beginning Dance Terms-** Turn Out / Parallel Beat / Upbeat / Downbeat and Counts, Triplets, Alignment vs. Placement, Posture, Five Sections of Vertebrae, Pelvis, Choreographer, Choreography, Choreograph, Dynamics, Projection, Improvisations, Stage Directions, Pilates, Creative Visualization, Constructive, Rest Line, Mark / Full Out, Minstrels, Jitterbug, Hoofers, Lyrical Dance Patterns, Levels & Space

**Dance II-Dance III:Intermediate Dance Terms From Jazz History-** Shuffle, Two Step, Ball Change, Box Step, Pivot, Contraction, Fall Rebound, Chug, Grapevine, Paddle Turn, Polka, Stomp Bones & Muscles (*Skeleton Handout Jump Into Jazz*) Joints, Powerhouse, Flexibility, Tempo, Beat, Rhythm, Musical Phrase, Note, Value Tree Example (*Jump For Jazz*) Alignment, Placement, Pilates, Effort, Mental, Emotional, Inner Pulse, Resistance

**Dance III:Advance Dance Terms(possibly Dance IV?)-** Kinesiology, Pilates, Placement (Skeletal), Muscle Groups, Joints, Spine, Vertebrae, Social, Ballet, Modern, Jazz, Tap, Musical Theatre, Flexion, Tension, Resistance, Terpsichore, Choreographic Forms, Creative Visualization

### **Learning Activities:**

- Teach a combination of exercises to music (isolations)
- Have students take a partner and teach each other the same isolations with proper counts and usage of terms.
- Teacher then choreographs a dance sentence. Students identify the isolations. Students identify the dance term.
- Repeat through the use of video, two choreographic styles from African dance basic elements. -Teach basic ballet concepts of , chasse', assemble, glissade , chasse'
- Review Isolations Divide the class into groups and have each group develop a





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modern phrase of movement based on the above 1-4

- Students will read *A Sense of Dance, The Laws of (Loco) Motion, Part II, The Elements of Dance*, chapter 5, 6, 7, and 8.

-Students will think about the spaces they occupy during the day. What range of movements do those spaces allow? Example- Go to a sporting event or practice and observe the movements of the athletes. Write down the sequence of as many of their movements as you can in 5 minutes of observation. While you are there, write down your estimate of the dimensions of the space they have to work in. Students will work in trios and develop a movement conversation by taking turns moving and responding then choose the most interesting moments from each position.

-Students will observe various video presentations; ex; Alvin Ailey *Revelations*, *Martha Graham Dance on Film* and *The Nutcracker*. \*\*

-Answer Questions: How did the dance make you feel? Were the characters or dancers responsible for the communication of the feelings? Why? What role does the choreographer play in the communication of the dance? (discussion)

-Students listen to a selected old negro spiritual.

-Students employ creative visualization to create a story that exists in their minds.

-Students write the story into a journal.

-Students begin the process of improvising movements that would best convey the emotions of that story.

-Research articles on dance and nutrition.

-Dancing and smoking. -Dance and drug abuse -Dance and alcohol abuse.

-Record your results.

-Chart your own eating habits (Food Log) for one week...

-Write a self-evaluation of the results.

-Video observation of *Revelations*

-Students learn a combination that is typical Alvin Ailey reconstructed by the teacher

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### *Old Negro Spirituals \*\**

- Students identify the "style"
- Students re-create the style, in a group combination
- Teach a combination of beginning, intermediate, and advanced exercises to music. (adagio) -Have students take a partner and teach each other the same adagio with proper counts and usage of dance terms.
- Teacher then choreographs a dance sentence. a. Students identify the vocabulary b. Students identify the dance terms
- Read *The Power of Dance*, *A Sense of Dance*, and extract a timeline of the development of modern dance as we know it today.
- Observe "dance explosions" to compare and contrast several dance styles and ask students to identify the genre of dance and relate it to its place in history.
- Define classical and contemporary ballet. Discuss the division and the meaning of classical as it relates to ballet and to all the arts.
- Follow and execute basic Pilate and yoga stretches.
- Review proper posture and placement...discuss the advantages of muscular alignment and good posture to health.
- Teach a combination of exercises using Modern Technique (Horton) or Ballet Technique (Balanchine)
- Have students take a partner and teach each other the same exercise with proper counts and usage of terms.
- Teacher then choreographs a dance phrase.
- Students will learn the Horton series *Dimension* exercises from Horton technique, *Falls* from Graham technique, and *Rebound* exercises from Limon technique.
- Students will review *A Sense of Dance* chapter 2, Modern dance, Definitions and History. -Relate the three techniques to a period in time. Written assignment.
- Students will receive a recipe of movement. (Ex: 4 contractions, 2 spirals, 1 Jeté, 1

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fall, 5 swings) add an emotion and a pattern.

-Students will form groups and follow the recipe to create a dance

-Answer Questions: How did the dance make you feel? Were the dancers responsible for the communication of the feelings? Why? What role does the choreographer play in the communication of the dance? (discussion)

-Students are asked to design a poster for the dance studio that shows a health "Do's" or "Don't's" for dancers. At this level dancers should use their experiences from Dance I-Dance II to formulate these rules

**\*\*NJ Diversity, Equity, and Inclusion/NJ LGBT and Persons with Disabilities Education**

## **Assessments**

### **Formative:**

- Group work, collaboration on PBL
- Written tests that examine the knowledge of dance terminology
- A student demonstration of physical movement from a verbal command
- A teacher demonstration of a dance position, dynamic or element, and student response in writing
- Teacher observations of students understanding of historical relationship of past to present
- Students' ability to follow directions and work within a group
- Teacher evaluates for accuracy, completion and content
- Completion and content of written answers to questions
- Their journal entries and the demonstration of examples of movements that best convey the idea or emotion
- A written test which relates questions of dance, nutrition and life and is based on the research and class findings
- Completion of the combination, and a demonstration of the understanding of the "style"
- Completion of Ballet and Modern timeline
- Teacher evaluates for accuracy completion and content of the timeline
- Verbal responses to dance demonstrations and the correct association to dance definitions, techniques, elements, and terms
- A demonstration of movements that best convey the idea or emotion
- Participation of stretch warm-up and discussion of the correlation of proper, healthy, and non-injury teacher-guided exercises

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### **Alternative:**

- Content and completion of choreographed sequence with regard to an understanding of classical vs. contemporary dance styles
- Participation, Effort, Attitude, Character, Discipline, and Required Dance Attire
- Their ability to make a physical distinction between styles of modern dance and ballet dance
- The completion of the recipe and a dance that fulfills the ingredients
- A final discussion on images and movement
- Content and creative delivery of the poster assignment message

### **Summative:**

- A written assessment of their ability to differentiate the styles of each choreographer in the genre of Modern and Ballet Dance.

### Interdisciplinary Connections

**Language Arts-** journaling, writing research papers, critical thinking through observation and analysis of dance, using poetry as an inspiration for choreography, reflection and response papers, dance criticism, and reading dance articles and biographies.

**LA.11-12.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**LA.11-12.W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.

**Health and Wellness-** reflect on personal growth and how to manage criticism through discussion, journaling and reading dance articles on other artists.





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**2.2.12.PF.1:** Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

**2.2.12.PF.2:** Respect and appreciate all levels of ability and encourage with care during all physical activities.

**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 principles (FITT) and the components of skill related fitness.

**2.2.12.PF.4:** Determine the role of genetics, age, nutrition, sleep, the environment, an exercise type on body composition and personal health (e.g., anabolic steroids, human growth hormones, stimulants).

**2.2.12.PF.5:** Analyze fitness knowledge in strength, conditioning, agility, and the physiological responses of the energy systems effects on the mind and body before, during, and after physical fitness activities.

### Career Readiness, Life Literacies, and Key Skills

**9.3.12.AR-PRF.2** Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

### Technology Integration

Learners will make strategic use of digital media to view and analyze examples of a variety of dance genres and techniques

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
  - **9.4.12.TL.4:** Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.





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- **9.4.12.IML.2:** Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will select and evaluate the media platform which best suits their project needs.
  - **9.4.12.IML.2:** Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
  - **9.4.12.TL.3:** Analyze the effectiveness of the process and quality of the collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
  - **9.4.12.DC.6:** Select information to post online that positively impacts personal image and future college and career opportunities.

### Career Education

**CRP2.** Apply appropriate academic and technical skills.

**CRP6.** Demonstrate creativity and innovation.

Time Frame	5 Weeks
Topic	
Unit 2: Creating Choreography	
Alignment to Standards	
<p><b>1.1.12acc.Cr1a:</b> Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p> <p><b>1.1.11acc.Cr1b:</b> Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.</p> <p><b>1.1.12acc.Cr2a:</b> Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance</p>	

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structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.

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## Learning Objectives and Activities

### **SWBAT answer the following questions:**

How do we engage in clarification of the performing dance vocabulary?

What are the similarities and differences between specific dance styles of Choreography and Advance Improvisation?

How do we create a dance sentence using vocabulary and dance terms?

How do we recognize structured choreography within dance compositions?

What are the elements of a production?

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How do we foster creative student choreography?  
How do students process teacher learned choreography?  
How do life experiences define and motivate the student choreographer?  
How does journal writing allow you to review and experience choreographed dance solos and choreographed 3 minute dance duets, trios, small groups, kicklines or large groups?  
How do students cite, explain, and construct dance criticism while using a teacher rubric? What are proper shoes used for specific choreographic dance combinations?  
What dance floors and supplies prevent feet from rolling inward during choreographed structured learned combinations?  
How do students compare and contrast Dance I, Dance II and Dance III principles and styles of dance from observing a professional University Student Dance Concert Productions, (Montclair, Monmouth, Rutgers?)  
What dance projects enable students to improve and correct creative dance structures within original choreography?  
How do students choreograph structured compositions and apply selected Dance I, Dance II and Dance III vocabulary?  
What determines a student's length of choreography?  
Depending on the level of the students with choreo.: Dance I Students must display a minimum of 1 minute in length. Dance II Students must display a minimum of 2 minutes in length. Dance III students must display a minimum and maximum length of 3 minutes.  
How can students journal a lighting plot, prop plot, and costume plot for a specific dance technique and variety of dance styles?  
Do students prefer verbal or written corrections applied to creative and choreographed combinations?  
How do advanced choreographers connect digital plots and scenery to their creative dance projects?  
How will students evaluate and create a dance resume?  
What are some demonstrations of consistent learned principles of dance from an advanced dance performance?

SWBAT demonstrate clarity of performance and vocabulary of Dance I, Dance II, and Dance III, Choreography. Students will distinguish the styles and specific techniques and compare and contrast the principles and styles of dance from a visual presentation.

SWBAT demonstrate understanding of the following:

- Demonstrate clarity in performing dance vocabulary
- Distinguish the styles and principles of a specific dance study and routine

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COURSE Dance and Choreography III

- Create a dance phrase using dance vocabulary and dance terms
- Demonstrate choreographic structures within a dance composition
- Demonstrate improvement in performing Dance I, Dance II and Dance III movement combinations through application of demonstrated corrections guided by dance teacher
- Compare and contrast basic principles and styles of dance from a visual presentation
- Demonstrate and integrate the use of choreographic structures within a self –made composition
- Demonstrate and explore improvement in performing Dance I, Dance II, and Dance III movement combinations through self-evaluation

### **Learning Activities:**

- Students will learn Dance I, Dance II, and Dance III Terms and Vocabulary as steps
- Students will combine steps to create a combination of creative structured choreography
- Students will create a combination of 32 counts or 4 counts of 8.
- Students will demonstrate a progression of steps across the floor.
- Define elements of a production; Choreography, story, music, dynamics, costumes, etc.
- Define and/or review the choreographic structures
- Videotape the students dance (teacher learned group choreography)
- Observe and identify the structures and forms. a) Have we succeeded? What could we have done better? b) Record thoughts into journals. c) Record day 1 rehearsal on cell phone or personal camera as a DVD (Portfolio)
- Have students cite and explain to the class an improvement that was a result of a specific adjustment that they consciously made in order to attain the desired result.
- Ex: My feet were rolling inward when I did a Plié'. By sending the knees over the toes, and rotating from the hips, I was able to keep my whole foot on the floor and prevent it from rolling inward.
- Students will create a combination of 64 counts or 8 counts of 8.
- Students will choreograph a solo or duet. The dance must employ Dance I, Dance II and Dance III vocabulary and be at least 1 minute in length.
- Demonstrate improvement in performing movement combinations through application of verbal corrections.
- Students will choreograph a solo or duet. The dance must employ Dance I, Dance II and Dance III vocabulary and be at least 2 minutes in length.

### **Assessments**

#### **Formative:**

- Group work, collaboration on PBL
- The students correct assessment and improvement due to that assessment Skills test in vocabulary: -Successful incorporation of vocabulary into choreography.
- Following directions for time

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DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

-Usage of proper technical application of movements

### **Alternative:**

- Teacher conference/critique: Creative and performs with style.
- Demonstration participation and performance

### **Summative:**

- Completion of a combination that employs the Dance I, Dance II and Dance III vocabulary
- Demonstration of technical progress - Their ability to make the adjustment that leads to improvement -A verbal explanation of the adjustment -Senior Journal entries and participation

## **Interdisciplinary Connections**

**Social Studies/History:** Research/reading utilizing informational texts from dance history:

**LA.11-12.RH.11-12.10** By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.

**Language Arts-** journaling, writing research papers, critical thinking through observation and analysis of dance, using poetry as an inspiration for choreography, reflection and response papers, dance criticism, and reading dance articles and biographies.

**LA.11-12.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**LA.11-12.W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.

**Health and Wellness-** reflect on personal growth and how to manage criticism through discussion, journaling and reading dance articles on other artists.

**2.2.12.PF.1:** Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

**2.2.12.PF.2:** Respect and appreciate all levels of ability and encourage with care

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COURSE Dance and Choreography III

during all physical activities.

**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.

**2.2.12.PF.4:** Determine the role of genetics, age, nutrition, sleep, the environment, an exercise type on body composition and personal health (e.g., anabolic steroids, human growth hormones, stimulants).

**2.2.12.PF.5:** Analyze fitness knowledge in strength, conditioning, agility, and the physiological responses of the energy systems effects on the mind and body before, during, and after physical fitness activities.

### Career Readiness, Life Literacies, and Key Skills

**9.3.12.AR-PRF.2** Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

### Technology Integration

Learners will make strategic use of digital media to view and analyze examples of a variety of dance genres and techniques

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
  - **9.4.12.TL.4:** Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
  - **9.4.12.IML.2:** Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Students will select and evaluate the media platform which best suits their project needs.
  - **9.4.12.IML.2:** Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to

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COURSE Dance and Choreography III

reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.

- **9.4.12.TL.3:** Analyze the effectiveness of the process and quality of the collaborative environment.
- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
  - **9.4.12.DC.6:** Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
  - **9.4.12.TL.3:** Analyze the effectiveness of the process and quality of collaborative environments.

### Career Education

**CRP2.** Apply appropriate academic and technical skills.

**CRP6.** Demonstrate creativity and innovation.

Time Frame	5 Weeks
Topic	
Unit 3 - Performance and Careers in Dance	
Alignment to Standards	
<p><b>1.1.12acc.Cr1a:</b> Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p> <p><b>1.1.11acc.Cr1b:</b> Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.</p> <p><b>1.1.12acc.Cr2a:</b> Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.</p> <p><b>1.1.12acc.Cr2b:</b> 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.</p>	

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COURSE Dance and Choreography III

**1.1.12acc.Cr3b:** Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).

**1.1.12acc.Pr4a:** Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.

**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.

**1.1.12acc.Pr5c:** Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling through space, both preceding and following jumps.

### Learning Objectives and Activities

#### **SWBAT answer the following questions:**

What technical devices or equipment can be used to improve a dancer's experience in a production? What websites are useful to recognize various career options related to dance and performing arts? (eg. [www.Danceorbust.com](http://www.Danceorbust.com), [www.Dance.net](http://www.Dance.net), [www.dancenyc.org](http://www.dancenyc.org), [www.dancenj.org](http://www.dancenj.org), [www.backstage.com](http://www.backstage.com), [www.stagedooraccess.com](http://www.stagedooraccess.com), [www.playbill.com](http://www.playbill.com), [www.starbound.net](http://www.starbound.net), [www.careertransition.org](http://www.careertransition.org))

What technology is used in dance videos?

How to build a dance resume? [www.dancehelp.com](http://www.dancehelp.com)

When should a student start the portfolio process, building for Dance IV?

What inspires your music selection?

**SWBAT** distinguish the similarities and differences between a variety of dance works and dance careers. Students will analyze and discuss the thematic content or feeling in a dance study or dance performance and correctly accomplish the production aspects, and formations of each dance. Students will define and distinguish between the various dance magazines, dance journals, dance job websites, and resources that are available to research the dance careers in the performing arts

#### **SWBAT** demonstrate understanding of the following key concepts:

- Demonstrate clarity in performing specific dance techniques
- Identify basic principles of anatomy, physiology, and kinesiology
- Demonstrate a Yoga, Pilate's, BARRE, and Horton exercises
- Create movement studies using themes that have unity of form and content
- Demonstrate active and energized participation in the creative dance process or improvisational techniques

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- Identify technological or digital equipment that may be used in the production of dance
- Define the technology used in some dance videos or dance concerts; dance backdrops, scrim, set pieces, props, etc.
- Identify various career opportunities related to dance and the performing arts
- Define and distinguish between the various dance magazines, dance journals, dance job websites, and resources that are available to the research of careers in the performing arts
- Analyze and discuss the thematic content or feeling in a dance study or dance performance
- Practice creative visualizations
- Use improvisation to depict a concept or idea and dance sentence
- Create movement studies using themes that have unity of form and content within a certain structure of dance production
- Create movement studies using the Beginning, Intermediate, and Advanced elements of dance -Demonstrate knowledge of Dance I, Dance II and Dance III choreographic forms
- Complete and observe a dance audition
- Define and participate in structured dance audition workshops at Montclair State University, Monmouth University, Rutgers University or higher educational institutions, TBA.
- Provide examples of cultural and historical influences in dance and describe how each interacts
- Experience and discuss theatre dance as a dance form driven by plot and story

### Vocabulary:

Dance Audition, Dance Conventions, Dance Workshops, Dance Stage Manager, Dance Production Manager, Dance Lighting Stage Manager, Dance Manager, Dance Costumer, Dance Historian, Dance Author, Dancer Choreographer, Dance Director, Lighting Designer, Teacher, Dance Critic, Dance Costumer, Dance Reporter, Dance Artistic Director, Dance Judge, Dance Magazine Editor, Dance Anthropologist, Dance Swing, Aesthetics, Dance Stage Positions, Dance librarian, Dance Therapist, Headshots/Pictures Body or Dance full body pictures, Resume, Dance Career

### **Learning Activities:**

- Students listen to a selected musical piece
- Students employ creative visualization to create a story that exists in their minds
- Students write the story into a journal
- Students begin the process of improvising movement that would best convey the emotions of that story
- Students will research a variety of music selections and create a visualization to create a story that exists in their everyday life

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COURSE Dance and Choreography III

- Students observe Rent, the musical
- Students are taught a combination from the stage choreography
- Students will read the lyrics of the song, and express the story through the movement
- Students will discuss the characteristics homeless and the subplot of social activism
- Students will identify the style of Marlies Yearby through the study of Rent
- Students will construct and research a professional dancer's resume
- Students will research a specific dance career and complete a teacher guided questionnaire
- Students will be taught Horton Technique, Graham Technique, Limón Technique, Dunham Technique, some Primus Technique and exercises included
- Dance III Production Project: with emphasis on technology and digital engagement. Informal showcase
- Student submits a concert theme on paper only for the spring semester

### Assessments

#### **Formative:**

- Group work, collaboration on PBL
- Verbal reports on audition choice
- A demonstration of quick memorization skills regarding movements during an audition
- Observation and demonstration of performance concepts
- Memorization of Dance I, Dance II, and Dance III warm-up.

#### **Alternative:**

Self Assessment and improvement of memorized warm up exercise

- Participation
- Identification of the components of lighting
- Identification of the components of sound
- Completion of notes
- Journal entries

#### **Summative:**

- Written paper and research on career opportunities in dance

### Interdisciplinary Connections

**Language Arts-** journaling, writing research papers, critical thinking through observation and analysis of dance, using poetry as an inspiration for choreography, reflection and response papers, dance criticism, and reading dance articles and biographies.

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COURSE Dance and Choreography III

**LA.11-12.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**LA.11-12.W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.

**Health and Wellness-** reflect on personal growth and how to manage criticism through discussion, journaling and reading dance articles on other artists.

**2.2.12.PF.1:** Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

**2.2.12.PF.2:** Respect and appreciate all levels of ability and encourage with care during all physical activities.

**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.

**2.2.12.PF.4:** Determine the role of genetics, age, nutrition, sleep, the environment, an exercise type on body composition and personal health (e.g., anabolic steroids, human growth hormones, stimulants).

**2.2.12.PF.5:** Analyze fitness knowledge in strength, conditioning, agility, and the physiological responses of the energy systems effects on the mind and body before, during, and after physical fitness activities.

### Career Readiness, Life Literacies, and Key Skills

**9.2.12.CAP.5:** Assess and modify a personal plan to support current interests and postsecondary plans.

**9.2.12.CAP.6:** Identify transferable skills in career choices and design alternative career plans based on those skills.

**9.2.12.CAP.7:** Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.





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**9.2.12.CAP.8:** Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.

**9.2.12.CAP.9:** Locate information on working papers, what is required to obtain them, and who must sign them.

**9.2.12.CAP.10:** Identify strategies for reducing overall costs of postsecondary education (e.g., tuition assistance, loans, grants, scholarships, and student loans). Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR-PRF.1** Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.

**9.3.12.AR-PRF.2** Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

### Technology Integration

Dance career research:

- Students will use Google Classroom to collaborate, work towards solving authentic problems, or participate in an online classroom discussion utilizing pre-learned etiquette about blended learning platforms.
  - **9.4.12.TL.4:** Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem.
- Students will access and assess digital resources to conduct research and investigations which extend their knowledge.
  - **9.4.12.IML.2:** Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources.
- Additional resources and extension activities will be posted on Google Classroom or other collaborative platforms in order to encourage students to reflect on their learning, the role of technology in facilitating collaboration, and to expand on their knowledge.
  - **9.4.12.TL.3:** Analyze the effectiveness of the process and quality of the collaborative environment.

### Career Education

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DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

**CRP2.** Apply appropriate academic and technical skills.

**CRP6.** Demonstrate creativity and innovation.

Time Frame	5 Weeks
Topic	
Unit 4 - Area of Specialty	
Alignment to Standards	
<p><b>1.1.12acc.Cr1a:</b> Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.</p> <p><b>1.1.11acc.Cr1b:</b> Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.</p> <p><b>1.1.12acc.Cr2a:</b> Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.</p> <p><b>1.1.12acc.Cr3a:</b> Clarify the artistic intent of a dance using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate the impact of choices made in the revision process. Justify the reasons for revisions.</p> <p><b>1.1.12acc.Cr3b:</b> Develop a strategy to record a dance using recognized systems of dance documentation (e.g., writing, a form of notation symbols, using media technologies).</p> <p><b>1.1.12acc.Pr4a:</b> Expand partner and ensemble skills. Execute floor and air pathways while maintaining relationships with spatial focus and intentionality. Dance alone and with others with spatial intention.</p> <p><b>1.1.12acc.Pr4b:</b> Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.</p> <p><b>1.1.12acc.Pr5a:</b> Research healthful strategies essential for dancers and modify personal practice based on findings.</p> <p><b>1.1.12acc.Pr5b:</b> 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.</p> <p><b>1.1.12acc.Pr5c:</b> Maintain optimal alignment and adjust the placement and shifting energy of the body while traveling through space, both preceding and following jumps.</p> <p><b>1.1.12acc.Pr5d:</b> Develop personal conditioning practices, using different body conditioning techniques, that improve range of motion, muscular flexibility, strength,</p>	

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COURSE Dance and Choreography III

and endurance to enhance performance.

**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.

**1.1.12acc.Pr6b:** Apply rehearsal strategies to refine ensemble skills, performance accuracy, consistency, and expressiveness. Develop personal rehearsal strategies to enhance artistry and achieve performance goals.

**1.1.12acc.Pr6c:** Implement performance strategies to enhance projection.

Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, cooperation) and model performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.

**1.1.12acc.Pr6d:** Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.

**1.1.12acc.Re7a:** Use genre-specific dance terminology to analyze dance works, recurring patterns of movement and their relationships that create structure and meaning in dance.

**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.

**1.1.12acc.Cn10b:** Collaboratively investigate global issues, including climate change, to inform the development of an original dance project. Evaluate and present ways in which critical concepts are communicated metaphorically through dance

**1.1.12acc.Cn11a:** Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.

## Learning Objectives and Activities

### **SWBAT answer the following questions:**

-How do we compare and contrast the thematic content and feeling of several dance compositions?

-How do we discuss the history of dance?

-What are the criteria to evaluate appropriate dance criticism?

-What are dance compositions?

-How do we research the history of dance?

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COURSE Dance and Choreography III

**SWBAT** demonstrate fluency in communicating concepts using Dance I, Dance II and Dance III dance terminology. Students will provide examples of cultural and historical influences in dance using Dance History. Students will compare and contrast the thematic content and feelings of several dance compositions

**SWBAT** demonstrate understanding of the following key concepts:

Students will be able to:

- Utilize a set of criteria to evaluate work using positive critique aspects
- Demonstrate fluency in communicating concepts using Dance I, Dance III terminology
- Demonstrate knowledge of specific dancers and choreographers with regards to their genre of dance, and their contributions to the dance world
- Solve basic movement problems through the use of critique
- Identify differences of dance expression throughout the world
- Recognize expressive body movements that occur in the human experience using dance terms and vocabulary
- Provide examples of cultural and historical influences in dance using dance history
- Demonstrate cultural dance influences on dance within the research of dance history
- Discuss dance in media and illustrate connections between dance and the preservation of current culture
- Analyze reasons for differences in dance expressions throughout the world
- Provide examples of cultural and historical influences in dance and analyze how history/culture parallels artistic development
- Demonstrate African and Latin dance history while completing a guided questionnaire
- Provide examples of cultural and historical influences in dance and analyze how history/culture parallels artistic development
- Compare and contrast the thematic content and feelings of several dance compositions

Vocabulary:

Dance Compositions, Dance History, Dance Analysis, Dance Criticism, Modern and Contemporary dancers/choreographers such as: Martha Clarke, Virginia Tanner, Travis Wall, Dada Masilo, Terence Lewis, Sang Jijia, Tadashi Endo/Paulo Henrique, Russell Dumas, William Forsythe, Crystal Pite and Trisha Brown

**Learning Activities:**

- Students research the history of Higher Education Institutional dance programs.
- Students will research Dance Historians and Philosophers
- Observation and critique of: 1. Revelations, Alvin Ailey 2. Fall River Legend, Dance

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COURSE Dance and Choreography III

Theatre of Harlem 3. Push Comes to Shove, Twyla Tharp 4. Romeo and Juliet, New York City Ballet \*\*

-Students choreograph a group dance sequence that will communicate one single emotion. Ex; angry people from war, happy children, women of power, people facing rejection, etc.

-Students perform their sequence and classmates will determine if the meaning was communicated.

-The choreographers will take the improvement suggestions and make specific changes.

-The group will present the dance with the changes and the critics will cite the improvement.

-Research NJ and NY dance companies that preserve their culture through dance.

Bring information about that group and its culture to class: NJ Ballet, American Repertory Ballet, Na Ni Chen Dance Company, Carolyn Dorfman Dance Company, Freespace Dance, NJ Dance Theatre Ensemble, Dance Theatre of Harlem, Robert Battle Dance Company, Philadanco Dance Company, Paul Taylor Dance Company, Alvin Ailey Dance Theatre, NYC Ballet, Atlantic City Ballet, American Ballet Theatre \*\*

-Student is asked to review the persuasive essay format and complete an essay that supports the following statement with examples; "All styles of dance has its roots in the past and is constantly being re-invented, re-designed and renewed.

-Students will complete the Area of Specialty Solo Choreography Project during this unit which will be the major focus to prepare for Ocean Dance Theatre showcase.

\*\*NJ Diversity, Equity, and Inclusion/NJ LGBT and Persons with Disabilities Education

## Assessments

### **Formative:**

-Peer collaboration with PBL

-Peer critiques

-Journal entry, reaction short answers

-Completion and content of the research and facts that support the statement with regard to knowledge derived from the history of dance.

-Correct persuasive format of essay

### **Alternative:**

Teacher conferences to assess research/writing

Observation of class discussion

### **Summative:**

-A written assessment of their ability to differentiate the styles of each choreographer

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DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

in the genre of theatre dance.

### Benchmark

Performance assessment; Written critique assessment

### Interdisciplinary Connections

**Language Arts-** journaling, writing research papers, critical thinking through observation and analysis of dance, using poetry as an inspiration for choreography, reflection and response papers, dance criticism, and reading dance articles and biographies.

**LA.11-12.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**LA.11-12.W.11-12.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes.

**Health and Wellness-** reflect on personal growth and how to manage criticism through discussion, journaling and reading dance articles on other artists.

**2.2.12.PF.1:** Compare the short- and long-term benefits of physical activity and the impact on wellness associated with physical, mental, emotional fitness through one's lifetime.

**2.2.12.PF.2:** Respect and appreciate all levels of ability and encourage with care during all physical activities.

**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.

**2.2.12.PF.4:** Determine the role of genetics, age, nutrition, sleep, the environment, an exercise type on body composition and personal health (e.g., anabolic steroids, human growth hormones, stimulants).

**2.2.12.PF.5:** Analyze fitness knowledge in strength, conditioning, agility, and the physiological responses of the energy systems effects on the mind and body before, during, and after physical fitness activities.

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DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

### Career Readiness, Life Literacies, and Key Skills

**9.3.12.AR-PRF.1** Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR-PRF.2** Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.

### Technology Integration

Update digital portfolio with evidence of learning of dance skills, principles:

- Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.
  - **9.4.12.DC.6:** Select information to post online that positively impacts personal image and future college and career opportunities.
- Students will use *FlipGrid* or other collaborative platforms to demonstrate their learning; respond to prompts from the teacher; reteach a concept to their classmates; and reflect upon its appropriateness for the task.
  - **9.4.12.TL.3:** Analyze the effectiveness of the process and quality of collaborative environments.

### Career Education

**CRP2.** Apply appropriate academic and technical skills.

**CRP6.** Demonstrate creativity and innovation.

### Modifications for Physical Education/Dance/or any other physical coursework (ELL, Special Education, At-Risk Students, Gifted and Talented, and 504 Plans)

#### **ELL:**

- Use visuals
- Demonstrate all movements
- Introduce key vocabulary for movements and equipment
- Provide peer support/partnering
- Use of Bilingual Dictionary (only in safe situations)
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

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# Township of Ocean Schools

Assistant Superintendent  
Office of Teaching and Learning

## **SPARTAN MISSION:**

*Meeting the needs of all students with a proud tradition of academic excellence.*

DEPARTMENT Visual and Performing Arts

COURSE Dance and Choreography III

### **Supports for Students With IEPs:**

- Demonstrate all movements
- Allow extra time for practice drills, adapt where necessary
- Guided notes and/or scaffold outline for any assessments or written assignments
- Provide peer support/partnering
- Accept demonstration and verbal assessments in lieu of written tests.
- Follow all IEP modifications

### **At-Risk Students:**

- Demonstrate all movements
- Lesson taught again using a differentiated approach
- Provide peer support/partnering
- Guided notes and/or scaffold outline for any assessments or writing assignments (if applicable)
- Accept demonstration and verbal assessments in lieu of written tests.

### **Gifted and Talented:**

- Create an enhanced set of practice/drill activities
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Encourage students to focus on challenging themselves
- Propose interest-based extension activities
- Allow independent projects/learning objectives which allow student to extend learning, achieve fitness gains.

### **Supports for Students With 504 Plans:**

- Follow all the 504 plan modifications
- Demonstrate all movements.
- Amplification system as needed
- Fine motor skill stations embedded in rotation as needed
- Provide peer support/partnering

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