

Week	Marking Periods 1&2	Week	Marking Periods 5&6
1	Journal 1, Introduce the genre project, Class warm-up introduced, introduce ourselves through words and movement ex.	21	Semester Class- pacing will mirror Marking Periods 1,2,3 and 4
2	Journal 2, vocabulary list 1, center combination 1	22	
3	Journal 3, hat improvisation activity	23	
4	Journal 4, Reflection 1 Genre Project Research, combination 2, vocabulary list 1 assessment	24	
5	Journal 5, choreo. groups for performance begins, vocabulary list 2	25	
6	Journal 6, improvisation exercises continue, combination 3	26	
7	Journal 7, character story improvisation activity	27	
8	Journal 8, Reflection 2 Genre Project Film Critique, final week for choreo. groups, combination 4	28	
9	Journal 9, vocabulary list 2 assessment	29	
10	Journal 10, combination 5, poem or spoken word activity	30	
Week	Marking Periods 3&4	Week	Marking Periods 7&8
11	Journal 11, vocabulary list 3, interview family member	31	
12	Journal 12, Reflection 3 Genre Project Small Group, combination 6	32	
13	Journal 13, partner mirroring activity, family member dance	33	
14	Journal 14, combination 7, vocabulary list 3 assessment, color motivation activity	34	
15	Journal 15, vocabulary list 4, listen to sounds, drawing activity	35	
16	Journal 16, Reflection 4 Genre Project Solo/Duets, combination 8	36	
17	Journal 17, hand gestures activity,	37	
18	Journal 18, combination 9, vocabulary list 4 assessment	38	
19	Final genre presentations, theme improvisation activity	39	
20	Final Reflection 5 Genre Project Final Exam Groups	40	

Time Frame - Semester Course

20 Weeks

Topic

Technique: Improvisation and Dance Skills-students will review dance skills and techniques from dance and choreography I and build. Improvisation exercises will guide students to discoveries as a choreographer.

Knowledge: Discovering Genres and Choreographic Principles-students will be researching, viewing, studying, choreographing to and critiquing a dance genre

Performance: Choreographer's Point of View- students will be choreographing in small groups and in solo presentations.

Criticism: Reflection and Writing- students will learn the various techniques for critiquing a dance piece and what to look for in a dance.

Essential Questions**Technique: Improvisation and Dance Skills**

- How does the repetition of skills improve strength, flexibility and coordination?
- What exercise and movement phrases contribute to increased clarity of performance?
- How does self-discipline improve achievement?
- Technique is the continuous development of skills that strive toward a higher proficiency in performance and creativity.

Knowledge: Discovering Genres and Choreographic Principles

- How does the knowledge of dance and choreography terminology help aid in the communication process between teacher and student?
- How will the knowledge of terms help critiquing skills?

Performance: Choreographer's Point of View

- How does a choreographer manage small groups and prepare for a piece?
- Which structural tools are used to build a dance?
- Which design principals are achieved?
- What skills stand out?
- How does professional behavior affect performance and your chances for career success?
- How does self- discipline improve the creative process?
- How does a professional work ethic in rehearsal lead to a successful performance?
- What are the criteria used for evaluating performance studies?

Criticism: Reflection and Writing

- What are the different choreographic principles?
- What words best describe this dance?
- What does this dance convey?
- What aspect is most memorable?
- What grabs attention in the foreground/What supports the work in the background?
- How does improvisation help the process of choreography?
- What is a positive performance? What is considered a negative performance?
- How does a dancer analyze his/her performance?
- What methods or questions are used in critiquing choreography both positively and negatively?
- How is the intent of the performer communicated to the audience through choices?
- How do major historical events prompt the creation of art?

Enduring Understandings

1. **Technique: Improvisation and Dance Skills**- Utilize elements of dance in structures, processes, and principles. Understand, demonstrate, and value the role and function of dance as a reflection of life, culture, history, and individual experience.
2. **Knowledge: Discovering Genres and Choreographic Principles**- Know, and advocate the artistic value of dance, articulating the context and criteria of the dance experience. Create choreography and understand why movement is chosen for various reasons.

3. **Performance: Choreographer's Point of View**- Practice advancing, translating and performing dance.
4. **Criticism: Reflection and Writing**- Embellish and present movement problem-solving experiences. Write a reflect on one's own personal growth and development.

Alignment to NJCCCS

Visual and Performing Arts

Dance:

- AR.9-12.1.1.12.1 - [Content Statement] - Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.
- AR.9-12.1.1.12.A.1 - [Cumulative Progress Indicator] - Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
- AR.9-12.1.1.12.2 - [Content Statement] - Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.
- AR.9-12.1.1.12.A.2 - [Cumulative Progress Indicator] - Categorize the elements, principles, and choreographic structures of dance masterworks.
- AR.9-12.1.1.12.3 - [Content Statement] - Interpretation of dance is heavily reliant on its context.
- AR.9-12.1.1.12.A.3 - [Cumulative Progress Indicator] - Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
- AR.9-12.1.1.12.4 - [Content Statement] - Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.
- AR.9-12.1.1.12.A.4 - [Cumulative Progress Indicator] - Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
- AR.9-12.1.3.12.1 - [Content Statement] - Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.
- AR.9-12.1.3.12.A.1 - [Cumulative Progress Indicator] - Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
- AR.9-12.1.3.12.2 - [Content Statement] - Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.
- AR.9-12.1.3.12.A.2 - [Cumulative Progress Indicator] - Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- AR.9-12.1.3.12.3 - [Content Statement] - Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- AR.9-12.1.3.12.A.3 - [Cumulative Progress Indicator] - Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- AR.9-12.1.3.12.4 - [Content Statement] - Dance production is collaborative and requires choreographic, technological, design, and performance skill.
- AR.9-12.1.3.12.A.4 - [Cumulative Progress Indicator] - Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Theater:

- AR.9-12.1.1.12.2 - [Content Statement] - Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- AR.9-12.1.1.12.3 - [Content Statement] - Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.
- AR.9-12.1.1.12.C.3 - [Cumulative Progress Indicator] - Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

Music:

- AR.9-12.1.3.12.1 - [Content Statement] - Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

Aesthetic Responses:

- AR.9-12.1.4.12.A.1 - [Cumulative Progress Indicator] - Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre,

and visual art.

- AR.9-12.1.4.12.A.3 - [Cumulative Progress Indicator] - 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.

Critique Methodologies:

- AR.9-12.1.4.12.B.1 - [Cumulative Progress Indicator] - Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- AR.9-12.1.4.12.2 - [Content Statement] - The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- AR.9-12.1.4.12.B.2 - [Cumulative Progress Indicator] - Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
- VPA.9-12.1.1.12.D.2 - [Cumulative Progress Indicator] - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
- VPA.9-12.1.2.12.A.1 - [Cumulative Progress Indicator] - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

Key Concepts and Skills

1 Technique: Improvisation and Dance Skills

- Demonstrate a general understanding of the anatomical structure and its function, and the skeletal system as a whole.
- Incorporate kinesthetic understanding and proficiency of one dance technique while developing rhythmic skill.
- Establish a general knowledge of a second dance technique.
- Demonstrate a basic understanding of and ability to apply dance terminology.
- Recall and demonstrate movement phrases or sequences, using proper technique and understanding forces of human energy.
- Assess and employ short-term goals for technical and performance improvement in dance skills.

2 Knowledge: Discovering Genres and Choreographic Principles

- Demonstrate an understanding of form and structure (e.g., theme and variation, motif and development, rondo, ABACAD).
- Demonstrate an understanding of basic choreographic devices (e.g., repetition, staging, tempo, transposition, augmentation, diminution, inversion).
- Choreograph dance studies for working alone and in a group.
- Create and revise a dance, articulating reasons for artistic decisions.

3 Performance: Choreographer's Point of View

- Practice performance of improvised and choreographed movement with intelligent use of space, time, shape, and energy.
- Originate movement choices expanding and utilizing space, time, and energy concepts.
- Choreograph dance studies that communicate social and/or personal meaning.

4 Criticism: Reflection and Writing

- View dances representative of world cultures.
- Investigate major figures of American dance and their choreographic styles (e.g., Katherine Dunham, George Balanchine, Merce Cunningham).
- Create a chronology for dance within a historical period.
- Understand the role and function of dance in America. e. Demonstrate understanding of different theatrical forms of dance (modern, ballet) and how the forms developed.

5 a. Critique dances and discuss similarities and differences in use of the elements of dance.

- Perceive artistic content through written, visual, and verbal responses.

- c. Evaluate great dance works, innovators, and performers.
- d. Demonstrate an understanding of a favorite choreographic style.
- e. Demonstrate an understanding and accurate translation of movement in literary works.
- f. Choreograph a dance and revise it over time articulating the reasons for the artistic decisions made.
- g. Relate and examine viewer opinions about dance with peers in a supportive and constructive manner.

Learning Activities

- Students will research, develop, create, perform and critique one selected dance genre for the entire course. For example one student will; study the development of modern dance and how it was influenced by different cultures and other genres of dance, cite key contributions of dancers and choreographers to the evolution of modern dance, and include in the study significant performances of the last five years. The final presentation to the class uses a multimedia format to illustrate the predictions of future developments in modern dance based on contemporary trends and historical development.
- Students use Vocabulary Sheets to create movement sequences as they perform technical skills demonstrating alignment, awareness of center core, strength, agility, balance, etc.
- Students will define and understand various dance and choreographic terms in order to develop as a dancer and choreographer.
- Choose an everyday movement and abstract it. -Have students pick from a hat an everyday action and improvise an abstraction of the movement to the class and have the class guess the everyday action. When having students create abstractions and gestures, remind them of level changes, timing, directional facings, use of space, etc.
- Listen to sounds and draw pictures to represent the sounds. Drawing should be done without a lot of thinking, and in response to the quality of the different sounds. Relax and use your whole arm. Listen to the sounds again and respond by moving instead of drawing.
- Students play with hand gestures, dancing them with different music styles. Transfer movement into other body parts. Explore the use of gestures and spoken language to create drama.
- Students analyze historical and cultural images used in designing costumes for dance and compare these to images in American film (e. g., students compare the costumes of early ballet with those used on stage today).
- In a circle, students create movement through improvisation. Recall and perform the movements with a certain use of various spatial levels, from the floor level to the air (e.g., Have each student introduce him or herself using a descriptive movement).
- Students explore space between themselves and create various movement patterns (e.g., Choose one student to assume a shape, call out individual students to add a shape to the previous one).
- Students reflect upon their individual progress and personal growth by watching a video tape of their composition studies (e.g., In a grammatically correct essay, students critique their progress and growth by viewing themselves and reflecting on their experiences).
- Students will choreograph and design pieces for outside performances such as choral and band productions.

Assessments

- Written test examining knowledge of dance terminology
- Portfolio, journal recording and reflecting upon the experience
- Performance rubrics for various informal and formal presentations
- Group Work rubrics
- Video recording and critiquing of performances
- Research writing on historical aspects of dance, dancers, choreographers and dance companies
- Power Point Presentations

21st Century Skills

	Creativity	X	Critical Thinking	X	Communication	X	Collaboration	X
	Life & Career	X	Information	X	Media Literacy	X		

Skills

Literacy

Interdisciplinary Connections

English Language Arts: LA.11-12.CCSS.ELA-Literacy.RL.11-12.1, LA.11-12.CCSS.ELA-Literacy.CCRA.RL.2, LA.11-12.CCSS.ELA-Literacy.CCRA.RL.3, LA.11-12.CCSS.ELA-Literacy.RL.11-12.4, LA.11-12.CCSS.ELA-Literacy.RL.11-12.7

- Students reflect upon their progress and personal growth during the study of dance (e.g., In a grammatically correct essay have students assess their awareness of movement and their use of their bodies since taking the course).
- Students base a dance on a poem or a story being read in class or one of their own.
- Students use writing prompts and describe in writing the structure and/or meaning of a dance.
- Choose a character in a story and identify the personality traits of this individual (bright, cheerful, sad, depressed, ruthless, gentle, and so forth). Then come up with several movement phrases that the student feels express the nature of this character. Then using the same character, decide how this character changed throughout the book; choreograph several more phrases that express these changes. Students can then connect the movement phrases that you developed into a short dance that expresses the changes in reaction and attitude experienced by this character.

Math: MA.12.4.2.12 A.3.1, MA.12.4.2.12 A.3.2, MA.12.4.2.12 B.4, MA.12.4.5 C.1

- Students create dance "maps" (on paper) of floor patterns.
- Students create and change movement sequence using addition and subtraction, (counting by eights).
- Students will use parallel lines and other geometric shapes for floor patterns and pathways.

Science: SCI.9-12.5.1.12.A.1, SCI.9-12.5.1.12.D, SCI.9-12.5.1.12.D.a

- Students create a dance about an electrical circuit, magnetism, weather, environmental hazards or change.

Social Studies: SOC.9-12.6.1.12.B, SOC.9-12.6.1.12.D

- Students create dances using themes such as democracy, power, immigration, conflict, war and peace.
- Students record the oral history of the dance experience of a family member to use as thematic material for a dance with videotape.

Physical Education: HE.9-12., HE.9-12.2.1.12.A, HE.9-12.2.1.12.D, HE.9-12.2.1.12.E

- Develop proficiency-demonstrating technique using center axial sequences, upper and lower body coordination, loco motor combinations, applying self-correction. Students demonstrate ability to model dance technique.
- Students chain actions in a circle creating movement through improvisation. Students recall and perform the movement with a certain quality (e.g., sustained, abrupt, swing, vibratory, collapse, or with punch, jab, and/or flow).
- In pairs, students focus on mirroring one another in movement; explore the mirroring in other parts of the body besides the hands. Allow the mirroring to expand and contract the space from being very close together to pulling far apart.

VPA: VPA.9-12.1.1.12.D.2, VPA.9-12.1.2.12.A.1

- Use visual motivations to abstract as well. Use construction paper in various colors to motivate the students' movement responses. (Ex. Red usually stimulates quick, excited movements, while cool colors such as green or blue is met with a more calm reaction.) Students can add shape by cutting the colored construction paper into various shapes. -Use your own personal objects as a motivation to create abstractions. These objects could include prints, photos, feathers, plants, pottery, and so on. Begin by selecting the colors, line, patterns, shapes, and textures found in these objects. Then use these characteristics to stimulate movement.

Technology Integration

8.1.12.A.2, 8.1.12.A.1, 8.1.12.A.3, 8.1.12.A.4

Power Point- Data Projector

- Laptop
- Auditorium Speakers

DEPARTMENT : Visual and Performing Arts

COURSE: Dance and Choreography II

- DVD-videos
- Video Cameras
- IPOD