



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.

Curriculum Development Timeline

School: Ocean Township High School

Course: Dance and Choreography II

Department: Visual and Performing Art

Board Approval	Supervisor	Notes
July 2015	Jayne VanNosdall	Born Date
August 2017	Valerie Sorce	Revision
March 2019	Ian Schwartz	Review

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Pacing Guide	
Week	Marking Periods 1&2
1	Unit 1 - Technique: Improvisation and Dance Skills
2	Unit 1 - Technique: Improvisation and Dance Skills
3	Unit 1 - Technique: Improvisation and Dance Skills
4	Unit 1 - Technique: Improvisation and Dance Skills
5	Unit 1 - Technique: Improvisation and Dance Skills
6	Unit 2 - Knowledge: Discovering Genres and Choreographic Principles
7	Unit 2 - Knowledge: Discovering Genres and Choreographic Principles
8	Unit 2 - Knowledge: Discovering Genres and Choreographic Principles
9	Unit 2 - Knowledge: Discovering Genres and Choreographic Principles
10	Unit 2 - Knowledge: Discovering Genres and Choreographic Principles
Week	Marking Periods 3&4
11	Unit 3 - Performance: Choreographer's Point of View
12	Unit 3 - Performance: Choreographer's Point of View
13	Unit 3 - Performance: Choreographer's Point of View
14	Unit 3 - Performance: Choreographer's Point of View
15	Unit 3 - Performance: Choreographer's Point of View

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16	Unit 4 - Criticism: Reflection and Writing
17	Unit 4 - Criticism: Reflection and Writing
18	Unit 4 - Criticism: Reflection and Writing
19	Unit 4 - Criticism: Reflection and Writing
20	Unit 4 - Criticism: Reflection and Writing

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)

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Time Frame	5 Weeks
Topic	
Unit 1 - 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.	
Essential Questions	
Technique: Improvisation and Dance Skills	
<ul style="list-style-type: none">• 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.	
Enduring Understandings	
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.	
Alignment to NJSL	
<u>Visual and Performing Arts</u>	
Dance:	
<ul style="list-style-type: none">• 1.1.12.1 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.• 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.• 1.1.12.2 Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.• 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.• 1.1.12.3 Interpretation of dance is heavily reliant on its context.• 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.• 1.1.12.4 Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.• 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.• 1.3.12.1 Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.• 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.• 1.3.12.2 Aesthetic quality results from conceptual coherence and from understanding and application of	

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the principle unity of form and content.

- 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill.
- 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Theater:

- 1.1.12.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- 1.1.12.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.
- 1.1.12.C.3 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.

Aesthetic Responses:

- 1.4.12.A.1 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.
- 1.4.12.A.3 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.

Key Concepts and Skills

1 Technique: Improvisation and Dance Skills

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

Learning Activities

- 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

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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.
- 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).

Assessments

Summative:

- Written test examining knowledge of dance terminology
- Portfolio, journal recording and reflecting upon dance experience

Formative:

- Video recording and critiquing of performances
- Research writing on historical aspects of dance, dancers, choreographers and dance companies
- Power Point Presentations

Alternative

- Performance rubrics for various informal and formal presentations
- Group Work rubrics

Career Education

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

21st Century Skills

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

Interdisciplinary Connections

English Language Arts: *ELA-Literacy.RL.11-12.1, RL.2, RL.4, RL. 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

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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:

- 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:

- 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.9-12.2.1.12.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

Additional resources and extension activities will be posted on Google Classroom in order to

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encourage students to reflect on their learning and expand on their knowledge.

- **TECH.8.1.12.E.CS2** Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.

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Time Frame	5 Weeks
Topic	
Unit 2: Knowledge: Discovering Genres and Choreographic Principles – students will be researching, viewing, studying, choreographing to and critiquing a dance genre	
Essential Questions	
Knowledge: Discovering Genres and Choreographic Principles	
<ul style="list-style-type: none">• 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?	
Enduring Understandings	
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.	
Alignment to NJSL	
<u>Visual and Performing Arts</u>	
Dance:	
<ul style="list-style-type: none">• 1.1.12.1 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.• 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.• 1.1.12.2 Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.• 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.• 1.1.12.3 Interpretation of dance is heavily reliant on its context.• 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.• 1.1.12.4 Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.• 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.• 1.3.12.1 Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.• 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.• 1.3.12.2 Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.• 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	

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- 1.3.12.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill.
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Theater:

- 1.1.12.2 Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.
- 1.1.12.3 Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.
- 1.1.12.C.3 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:

- 1.3.12.1 Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

Aesthetic Responses:

- 1.4.12.A.1 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.
- 1.4.12.A.3 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.

Key Concepts and Skills

Knowledge: Discovering Genres and Choreographic Principles

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

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 will define and understand various dance and choreographic terms in order to develop as a

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- 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).
- 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).

Assessments

Summative:

- Written test examining knowledge of dance terminology
- Portfolio, journal recording and reflecting upon unit concepts

Formative:

- Video recording and critiquing of performances
- Research writing on historical aspects of dance, dancers, choreographers and dance companies
- Power Point Presentations

Alternative

- Performance rubrics for various informal and formal presentations
- Group Work rubrics

Career Education

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

21st Century Skills

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Interdisciplinary Connections

English Language Arts: *ELA-Literacy.RL.11-12.1, RL.2, RL.4, RL. 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

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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.

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Social Studies:

- 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.9-12.2.1.12.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 amore 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

Dance Genre Research Project:

Students will access digital resources to conduct research and investigations which extend their knowledge.

- **TECH.8.1.12.E.CS1** Plan strategies to guide inquiry.
- **TECH.8.1.12.E.CS2** Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.

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

- Additional resources and extension activities will be posted on Google Classroom in order to encourage students to reflect on their learning and expand on their knowledge.
 - **TECH.8.1.12.E.CS2** Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.

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Time Frame	5 Weeks
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Topic

Unit 3 - Performance: Choreographer's Point of View- students will be choreographing in small groups and in solo presentations.

Essential Questions

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?

Enduring Understandings

Performance: Choreographer's Point of View- Practice advancing, translating and performing dance.

Alignment to NJSL

Visual and Performing Arts

Dance:

- 1.1.12.1 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.
- 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
- 1.1.12.2 Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.
- 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.
- 1.1.12.3 Interpretation of dance is heavily reliant on its context.
- 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
- 1.1.12.4 Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.
- 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
- 1.3.12.1 Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.
- 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

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- 1.3.12.2 Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.
- 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill.
- 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Aesthetic Responses:

- 1.4.12.A.1 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.
- 1.4.12.A.3 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:

- 1.4.12.B.1 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.
- 1.4.12.2 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.
- 1.4.12.B.2 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 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

Key Concepts and Skills

Performance: Choreographer's Point of View

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

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

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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

Summative:

- Written test examining knowledge of dance terminology
- Portfolio, journal recording and reflecting upon unit experience

Formative:

- Video recording and critiquing of performances
- Research writing on historical aspects of dance, dancers, choreographers and dance companies
- Power Point Presentations

Alternative

- Performance rubrics for various informal and formal presentations

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- Group Work rubrics

Career Education

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

21st Century Skills

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

Interdisciplinary Connections

English Language Arts: *ELA-Literacy.RL.11-12.1, RL.2, RL.4, RL.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:

- 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:

- 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.9-12.2.1.12.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).

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- 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 amore 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

Additional resources and extension activities will be posted on Google Classroom in order to encourage students to reflect on their learning and expand on their knowledge.

- **TECH.8.1.12.E.CS2** Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.

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Time Frame	5 Weeks
Topic	
Unit 4 - 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	
Criticism: Reflection and Writing <ul style="list-style-type: none">• 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	
Criticism: Reflection and Writing - Embellish and present movement problem-solving experiences. Write and reflect on one's own personal growth and development.	
Alignment to NJSL	
<u>Visual and Performing Arts</u> Dance: <ul style="list-style-type: none">• 1.1.12.1 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.• 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.• 1.1.12.2 Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.• 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.• 1.1.12.3 Interpretation of dance is heavily reliant on its context.• 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.• 1.1.12.4 Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.• 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.	

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- 1.3.12.1 Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.
- 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
- 1.3.12.2 Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.
- 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.4 Dance production is collaborative and requires choreographic, technological, design, and performance skill.
- 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Aesthetic Responses:

- 1.4.12.A.1 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.
- 1.4.12.A.3 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:

- 1.4.12.B.1 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.
- 1.4.12.2 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.
- 1.4.12.B.2 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 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

Key Concepts and Skills

Criticism: Reflection and Writing

- a) View dances representative of world cultures.
- b) Investigate major figures of American dance and their choreographic styles (e.g., Katherine Dunham, George Balanchine, Merce Cunningham).

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- c) Create a chronology for dance within a historical period.
- d) 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.
- e) Critique dances and discuss similarities and differences in use of the elements of dance.
- f) Perceive artistic content through written, visual, and verbal responses.
- g) Evaluate great dance works, innovators, and performers.
- h) Demonstrate an understanding of a favorite choreographic style.
- i) Demonstrate an understanding and accurate translation of movement in literary works.
- j) Choreograph a dance and revise it over time articulating the reasons for the artistic decisions made.
- k) 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.
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- 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).
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productions.

Assessments

Summative:

- Written test examining knowledge of dance terminology
- Portfolio, journal recording and reflecting upon the experience

Formative:

- Video recording and critiquing of performances
- Research writing on historical aspects of dance, dancers, choreographers and dance companies
- Power Point Presentations

Alternative

- Performance rubrics for various informal and formal presentations
- Group Work rubrics

Benchmark

- Dance performance assessment; Written critique

Career Education

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP6. Demonstrate creativity and innovation.

21st Century Skills

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

Interdisciplinary Connections

English Language Arts: *ELA-Literacy.RL.11-12.1, RL.2, RL.4, RL. 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:

- 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.

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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:

- 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.9-12.2.1.12.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

Additional resources and extension activities will be posted on Google Classroom in order to encourage students to reflect on their learning and expand on their knowledge.

- **TECH.8.1.12.E.CS2** Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.

Students will use Google Sites to curate a portfolio demonstrating their learning, growth, and reflection throughout the course.

- **TECH.8.1.12.A.1** Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

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Modifications (At-Risk, ELL, Special Education, Gifted and Talented, and 504 Plans)

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / Anchor Charts
- Leveled texts according to ability

ELL:

- Work toward longer passages as skills in English increase
- Use visuals
- Introduce key vocabulary before lesson
- Teacher models reading aloud daily
- Provide peer tutoring
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments
- Provide students with English Learner leveled readers.

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Guided notes and/or scaffold outline for written assignments
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or books on CD (digital text)
- Follow all IEP modifications

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Teach cognitive and methodological skills
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities
- Expose students to beyond level texts.

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed

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-
- Leveled texts according to ability
 - Fine motor skill stations embedded in rotation as needed
 - Modified or constrained spelling word lists
 - Provide anchor charts with high frequency words and phonemic patterns

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