This curriculum may be modified through varying techniques, strategies, and materials, as per an individual student’s Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education at the regular meeting held on 12/5/19.
VISION STATEMENT

The discipline of dance represents kinesthetic motion as an art form. This discipline has evolved throughout the world in many cultures dating back to the earliest civilizations. Furthermore, kinesthetic motion and dance movement is an important aspect of education that has connections to many curricular fields.

The National Dance Education Organization (NDEO) espouses that “the art of dance uses movement to communicate meaning about the human experience. It is far more than exercise or entertainment. It is a powerful medium to express one's values, thoughts, and aspirations about the lives we live and the world in which we live.” (NDEO) In New Jersey, districts are expected to provide dance as an offering to all students. Despite this mandate, only 8% of Elementary Schools, 9% of Middle Schools, and 20% of High Schools provide dance as a curricular course offering. (NJAEP, 2012)

The introduction of a dance curriculum allows us to achieve state expectations and provide more equitable curricular opportunities to our students. Through dance, students can learn about the human experience gaining both internal and external meaning. We aim to develop students who appreciate the value and historical significance of dance to society.

Additionally, the field of dance allows students to learn the art of physical expression as a means of helping students to learn a personal sense of value and meaning. The National Dance Education Organization states that “education in the art of dance develops kinesthetic and spatial learning as well as intra- and interpersonal knowledge of self and others.” (NDEO)

It is our goal to make dance education available to all students, at all levels, using strategies and techniques that will fully enable everyone to experience dance to the fullest level possible.
MISSION STATEMENT

Our mission is to provide opportunities for students to develop their potential in the field of dance, understanding, and communication through physical expression, exploration, experimentation, and exposure in the arts. The study of dance, its history, and characteristics are essential parts of an academic and interdisciplinary curriculum that provides keys to understanding our own culture, as well as the cultures of others. The goal of the dance curriculum is to develop people who feel the power of the arts, appreciate the physical work of others, and collaborate effectively.

- To provide students with a dance experience that promotes growth, value, and identification of dance as a meaningful part of education.
- To enable students to respond to dance intellectually and emotionally.
- To enable a student to make aesthetic judgments based upon intellectual and emotional criteria.
- To provide students with proper techniques and choreographic tools.
- To provide students with the ability to generate creative ideas.
- To provide students with the knowledge to analyze and improve the quality of their creative work and the creative work of others.
- To develop a personal understanding within each student as to when their creative work is ready to be shared.
- To provide students with knowledge pertaining to kinesiology relative to anatomy.
- To provide students with knowledge pertaining to movement theories.
- To provide students with knowledge that allows them to appropriately select repertoire.
- To familiarize students with a variety of dance forms within various styles and genres throughout human history.
- To enable students to improvise dance.
- To enable students to use the vocabulary and notation of dance.
- To provide meaningful connections related to creating, performing, and responding.
- To understand how the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to dance.
COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To utilize prior knowledge and skills that strengthens and heightens aesthetic awareness in the visual and performing arts.
2. To evaluate works of art based on aesthetic principles and artistic elements, using higher order thinking skills.
3. To organize and develop artistic ideas and works.
4. To convey meaning through the presentation of artistic work.
5. To develop the technical skills needed to perform as a dancer.
6. To express creativity through the performance of dance works.
7. To develop a variety of approaches in analyzing dance works from many cultures throughout history.
8. To develop an understanding of the basic steps and skills of improvisation in dance.
9. To develop a sense of feeling motion through kinesiology relative to physical anatomy.
10. To understand how to read and perform dance notation.
11. To understand how to interpret notated dance symbols relative to the choreographer's intent.
12. To develop work ethic and cooperative learning skills needed to be able to perform in a dance ensemble.
13. To develop non-verbal skills to better communicate with fellow dance members and audience members.
STUDENT PROFICIENCIES

The students will be able to:

1. Develop the necessary skills needed to perform various styles of dance.
2. Express themselves kinesthetically through various cultural approaches utilizing different theories of motion.
3. Develop cooperative learning skills needed to be able to perform in a dance ensemble.
4. Develop a sense of individual expression through visual articulation, physical composition, rates of speed, and emotional intent as a means of achieving personal interpretation.
5. Demonstrate the correct techniques for various established dance forms.
6. Identify and demonstrate terminology relative to dance.
7. Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to dance.
8. Explore how dance relates to the other arts.
9. Explore how dance concepts relate to the individual life experiences of the student.
10. Justify how context is needed in discovering the expressive intent and meaning of a dance performance.
11. Choreograph and improvise dance ideas for a variety of purposes and contexts.
12. Connecting dance gestures to ordinary physical gestures in terms of implied intent.
13. Choreograph simple dances for others using traditional and nontraditional approaches.
14. Analyze dance choreography from different world cultures and genres with respect to technique, individuality, and stylistic nuance.
15. Examine how aspects of meter, rhythm, and intervals are organized and used to establish effect within genres of dance.
METHODS OF EVALUATION

1. Teacher observation of individual student work critique provided (formal and informal).
2. Teacher observation of ensemble work in rehearsal/performance (formal and informal).
4. Class participation.
5. Activities and projects.
6. Cooperative learning assignments.
7. Movement assessments.
8. Cumulative and final examinations
MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

**Special Education**
- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
• Oral questioning assessments to supplement written response
• Pre-writing Structural Supports for extended writing tasks
• Ongoing teacher feedback as part of the writing process
• Interactive Study Guides
• Multi-sensory approach to instruction
• Written and spoken step-by-step directions
• Content-focused assessment (not grading for spelling/grammar)
• Graphic organizers
• Non-verbal cues to begin task/remain on task/refocus
• Individual monitoring for understanding/reinforced instruction
• Printed copies of class readings for application of Active Reading Strategies

**Gifted & Talented**
• Provide one-to-one teacher support
• Curriculum Compacting
• Advanced problems to extend the critical thinking skills of the advanced learner
• Supplemental reading material for independent study
• Elevated questioning techniques using Webb’s Depth of Knowledge matrix
• Curriculum Compacting
• Flexible grouping
• Tiered assignments
• Topic selection by interest
• Manipulatives
• Tiered Lessons
• Flipped Instruction
• Multimedia Presentations
• Open-ended responses
• Project-based learning
• Group activities
• Guided Notes
• Conclusions and analysis of exploratory activities
• Career based learning incorporated into each lesson
• Exploration Activities
• Student choice

**ELLs**
• Exemplars of varied performance levels
• Multimedia presentations
• Sheltered instruction
• Consultation with ESL teachers
• Manipulatives
• Tiered/Scaffolded Lessons
• Mnemonic devices
• Visual aids
• Modeling
● Guided note-taking
● Study Guides
● Modified homework
● Differentiated pre-typed class notes and example problems
● Individualized instruction plans
● Manipulatives
● Flipped Instruction
● Words banks
● Reduced choice on assessments
● Preferential seating
● Choice activities
● Modified time requirements
● Modified notes
● Modify lesson, assessment and study guide format
● Provide an enriched curriculum and activities
● Contracts/management plans
● Open-ended responses
● Project-based learning
● Group activities
● Guided Notes
● Exploration Activities
● Assessment read aloud
● Small group assessments
● Oral questioning assessments to supplement written response
● Pre-writing Structural Supports for extended writing tasks
● Ongoing teacher feedback as part of the writing process
● Interactive Study Guides
● Multi-sensory approach to instruction
● Written and spoken step-by-step directions
● Graphic organizers
● Non-verbal cues to begin task/remain on task/refocus
● Individual monitoring for understanding/reinforced instruction
● Printed copies of class readings for application of Active Reading Strategies

504s
● Exemplars of varied performance levels
● Multimedia presentations
● Sheltered instruction
● Tiered/Scaffolded Lessons
● Mnemonic devices
● Visual aids
● Modeling
● Guided note-taking
● Study Guides
● Differentiated pre-typed class notes and example problems
● Manipulatives
● Words banks
● Reduced choice on assessments
● Preferential seating
● Modified time requirements
● Modified notes
● Modify lesson, assessment and study guide format
● Modified homework
● Independent projects
● Contracts/management plans
● Open-ended responses
● Project-based learning
● Group activities
● Guided Notes
● Exploration Activities
● Assessment read aloud
● Small group assessments
● Organizational Support
● Oral questioning assessments to supplement written response
● Pre-writing Structural Supports for extended writing tasks
● Ongoing teacher feedback as part of the writing process
● Interactive Study Guides
● Multi-sensory approach to instruction
● Written and spoken step-by-step directions
● Content-focused assessment (not grading for spelling/grammar)
● Graphic organizers
● Non-verbal cues to begin task/remain on task/refocus
● Individual monitoring for understanding/reinforced instruction
● Printed copies of class readings for application of Active Reading Strategies

**Students at Risk of Failure**
● Exemplars of varied performance levels
● Multimedia presentations
● Tiered/Scaffolded Lessons
● Modeling
● Guided note-taking
● Study Guides
● Differentiated pre-typed class notes and example problems
● Individualized instruction plans
● Words banks
● Reduced choice on assessments
● Preferential seating
● Choice activities
● Modified time requirements
● Modified notes
- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies
SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVE

K THROUGH GRADE 1

Unit 1: Exploration of Walking (K through Grade 1)

Duration: 7 Weeks

Overview: Basic understanding of how our bodies take up physical space and move through physical space are explored. Students will explore body part movement in isolation and in combinations. This will be accomplished through making shapes and exploring basic physical gestures alone and in conjunction with others. This exploration begins with the skill of walking as a springboard to discovery.

Standards: 1.1.2.A.1-4

Technology: 8.1.2.B.1

21st Century: CRP 1; CRP 6; 9.2.4.A.2

Cross-Curricular: 2.5.P.A.1; 2.5.P.A.2

Essential Questions:
- How is good posture and alignment helpful in life functions?
- What nonverbal messages do closed and open body structures convey?
- How many ways can you travel through space?
- How do you know what is happening in a dance?
- What does movement say?

Student Learning Objectives:
Students will know and be able to...
- Demonstrate basic movement in time and space
- Demonstrate an understanding of phrasing relative to music
- Move artistically to music and other stimuli
- Move artistically within different contexts of intent
- Improvise movement relative to concepts, emotions, music, and other stimuli
- Convert basic stories and ideas into dance motions alone and with others
- Perform various cultural social dances that communicate an idea
- Make specific observations on dances viewed in class
- Demonstrate appropriate etiquette performances both as performers and audience members

Possible Activities
Unit 2: Forging Personal Connections Through Sharing and Movement (K through Grade 1)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, emphasis here is focused on communicating and collaborating. Through these interpersonal skills, students can use movement to discover and develop their non-verbal communication skills. From this, students will be empowered to be better exemplifiers of non-verbal communication.

Standards: 1.1.2.A.1-4

Technology: 8.1.2.B.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.P.A.1; 2.5.P.A.2

Essential Questions:
- What are the origins of movement?
- How does movement relate to thoughts and emotions?
- What can movement nonverbally say?
- Why is it of paramount importance to be respectful during performances?

Possible Activities
- Engage in collaborative kinesthetic “ice-breaker” exercises such as “kinesthetic telephone” or “kinesthetic charades”
- Have students dance alone and with others and identify the artistic differences between isolated dance and dancing with others
- Observe examples of dance depicting anger, love, and playfulness

Unit 3: Taking Leaps and Pushing Boundaries (K through Grade 1)
Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, emphasis is placed upon creatively utilizing physical fitness to push the limits of using greater physical space. They will also develop their kinesthetic awareness, discover proper body alignment and posture, physical strength, flexibility, and mental/physical endurance.

Standards: 1.1.2.A.1-4

Technology: 8.1.2.B.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.P.A.1; 2.5.P.A.2

Essential Questions:
- How does distance affect dance movement?
- Is there a difference between moving and dancing? If so, what?
- What skills must you have to imitate someone else's dance movement?
- How do you determine what is happening during a dance?
- How can/does dance convey feelings and emotions?

Possible Activities
- Engage in open dance poses that push personal space outward
- Engage in “leapfrog” dancing exercises
- Engage in hopping exercises exploring distance vertically, horizontally, and in tandem

Unit 4: Connecting to Sights and Sounds (K through 1)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, the emphasis here is placed on aesthetic considerations and inter-connections between the fine and performing arts. Through an understanding of dance, choreography, and in dance participation, students can use movement to translate ideas and emotions from other mediums into physical motion.

Standards: 1.1.2.A.1-4

Technology: 8.1.2.B.1
21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.P.A.1; 2.5.P.A.2

Essential Questions:

● How do feelings affect our body language?
● Where does our ideas about movement come from?
● What sounds might be evoked from a dancer’s movement?
● What is dance’s relation to music and sound?

Possible Activities

● Play “kinesthetic charades” that evoke sounds
● Play “kinesthetic charades” that evoke feelings
● Put on music for students and have them improvise dance motions to it in real time

Unit 5: Using Movement to Explore Environments (K through Grade 1)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, the emphasis is placed on using dance, choreography, and gestures to discover and develop how to connect their bodies to different environments. Through the process, students use higher order thinking skills to analyze and critique. They will also develop their kinesthetic awareness and an awareness of how their bodies interact and exist with the environments that they exist in.

Standards: 1.1.2.A.1-4

Technology: 8.1.2.B.1

21st Century: CRP 1; CRP 5; CRP 6

Cross-Curricular: 2.5.P.A.1; 2.5.P.A.2

Essential Questions:

● How can you identify different layers conveyed in dance?
● Where do ideas about movement come from?
● Can a dance be performed without music or sound? If so, how?
● How can one describe their favorite movements in dance using both literal and figurative descriptions?

Possible Activities

● Have students identify body moves that are voluntary and involuntary
● Have students engage in kinesthetic motions that typically are a voluntary body function
● Have students engage in kinesthetic motions that typically are an involuntary body function
● Have students engage in dances that involve no music or sound
● Have students explain dance moves using both literal and figurative language

GRADES 2 THROUGH 5

Unit 1: Journeying through Physical Space (Grades 2 through 5)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, the emphasis is placed on exploring the proverbial “blank canvas” in dance: the physical spaces that dance occurs in. Students will also develop their kinesthetic awareness of how their bodies interact and exist with the environments that they exist in.

Standards: 1.1.5.A.1-4

Technology: 8.1.5.A.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.2.A.1-4

Essential Questions:
● How does physical space affect dance movements?
● How do different styles of dance affect the dancing experience?
● How is meaning discovered/conveyed through dance movement?

Possible Activities
● Using different sizes of environments (large and small spaces), have students explore dance moves and determine what the effects that physical space have on dance
● Using literal and figurative language, have students describe how different dance moves in different styles feels to them
● Just as physical space can affect dance as an art form, context can as well; have students identify possible contextual meanings of different dances
● Have students dance using the same (or similar) movements to a variety of different contexts

Unit 2: Discovering Dance Moves Inspired from Famous Choreographers (Grades 2 through 5)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, we explore classic dance works of famous choreographers. While the path to self-discovery in dance does involve students exploring, creating, and improvising, learning about well-trodden paths that have come before them are also important. Here, we look at and experience the works of famous choreographers in the field of dance.

Standards: 1.1.5.A.1-4

Technology: 8.1.5.A.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.2.A.1-4

Essential Questions:
● How can movements tell a story? Who is the storyteller? The choreographer, or the dancer?
● Who are some famous choreographers? What has made them famous?
● Are choreographies meant to be followed exactly to the letter, or should there be room for personal interpretation?
● What similarities exist between the works of famous choreographers?

Possible Activities
● Teacher exposition of famous choreographers
● Student internet searches of famous choreographers (with teacher guidelines in place)
● Create a "choreographer map" of famous choreographers around the world as an ongoing classroom display
● Student dance routines (with possible modifications) of famous choreographic works

Unit 3: Dancing Through Pivot Points and Joints (Grades 2 through 5)

Duration: 7 Weeks
Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, we explore how creating and using certain focal pivot points on the body can be used to convey choreographic clarity in performance.

Standards: 1.1.5.A.1-4

Technology: 8.1.5.A.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.2.A.1-4

Essential Questions:
- How can identifying pivot points on the human body enhance kinesiology knowledge and understanding?
- How many focal points can there be in a dance performance?
- How can clarity be achieved in the use of focal points?

Possible Activities
- Using a generic map of the human body, identify locations of pivot points
- Identify possible degrees/magnitudes of pivoting that can occur at pivot points
- Experience dance using key parts of the body exclusively in isolation
- Dance using two pivot parts of the body together in conjunction

Unit 4: Using Dance in a Map (Grades 2 through 5)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, we explore how using dance maps can be helpful in analyzing, learning, creating, and recreating dance moves.

Standards: 1.1.5.A.1-4

Technology: 8.1.5.A.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.2.A.1-4

Essential Questions:
- How does the process of composing a dance allow students to explore problem-solving?
- How does structure affect and organize dance?
How is mapping a dance like geographic mapping?

Possible Activities
- Have students observe a dance and identify structural beginning and end points
- Have students choreograph a dance using small structures
- Have students observe a simple dance and map it out
- Have students dance, alone and with others, from a dance map

Unit 5: Utilizing Rhythm in Feet/Conveying Dynamics in Body Motion (Grades 2 through 5)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. To improve expression effectiveness, we explore how experiencing dance rhythm in the feet helps maintain energy and unification in the artistic process. We also explore how magnitude of body gestures can be used as expressive tools in conveying the intention of dance to the audience.

Standards: 1.1.5.A.1-4

Technology: 8.1.5.A.1

21st Century: CRP 1; CRP 6; 9.2.4.A.2

Cross-Curricular: 2.5.2.A.1-4

Essential Questions:
- How is meaning generated and conveyed in dance movements?
- How does the exploration of the elements of dance augment understanding?
- What are the differences in dancing alone, in a small group, or in a large group?

Possible Activities
- Have students perform dance with both measured and unmeasured time
- Have students perform measured-time dances with and without aural stimuli
- Have students describe the differences of energy that exist in solo, small group, and large group performances

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GRADES 6 THROUGH 8

Unit 1: Aztec Dance (Grades 6 through 8)
Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. With connections to historical studies, students will experience the dance of the ancient Aztecs. Through this study, students will develop a personal understanding of how people expressed themselves through dance in the American Content prior to European influence.

Standards: 1.1.8.A.1-4

Technology: 8.1.8.B.1; 8.1.8.E.1

21st Century: CRP 1; CRP 6; 9.2.8.B.3

Cross-Curricular: 2.5.8.A.1-4

Essential Questions:
- How did the ancient Aztecs identify dance as an art form?
- Why is it important to study the ancient dance forms from cultures such as the Aztecs?
- How did cultures such as the Aztecs, document their dances without video?

Possible Activities
- Perform ancient Aztec dances individually and/or together
- Create modern dance moves inspired by ancient Aztec dances
- Identify important dance articulations within the choreography
- Improvise, experiment, and explore dance moves from the ancient Aztecs
- Develop and create dance moves designed to a specific purpose or meaning
- Identify elements in the dances that demonstrate usage of space, time, energy, dynamics, body shapes, and rhythm
- Identify structural components of dances such as beginning, middle development, and ending
- Have students experiment with personal phrase manipulation

Unit 2: Feet Talking (Grades 6 through 8)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. One of the most crucial components of all dance are the feet. Feet do not only support the overall dancer in the creation of dance, but they too can be expressive mediums in the overall art form.

Standards: 1.1.8.A.1-4
Technology: 8.1.8.B.1; 8.1.8.E.1

21st Century: CRP 1; CRP 6; 9.2.8.B.3

Cross-Curricular: 2.5.8.A.1-4

Essential Questions:
- How is performing the work of others different than performing one’s own work?
- Is it more interesting to manipulate one’s own work or the work of others? Why?

Possible Activities
- Identify the power of the individual in the performance of dance phrases and works.
- Identify how certain movements can be used as a springboard for experimentation and improvisation.
- Self-reflect on the technical and emotional processes utilized in dance.
- Identify dance connections to music, particularly dances that developed alongside music.

Unit 3: Feet Storytelling (Grades 6 through 8)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. In the previous unit, we discovered how feet play important supporting and focal roles in dance. In this unit, we continue this exploration by discovering how the feet can be used to express specific ideas and meanings in the narrative function of dance.

Standards: 1.1.8.A.1-4

Technology: 8.1.8.B.1; 8.1.8.E.1

21st Century: CRP 1; CRP 6; 9.2.8.B.3

Cross-Curricular: 2.5.8.A.1-4

Essential Questions:
- How is dance understanding augmented through learning cultural context?
- How does studying the technical aspects of dance inform a greater understanding of dance in a variety of styles?
- Can ballet be performed by anyone? Why or why not?
- Can ballet be appreciated by anyone? Why or why not?

Possible Activities
• Engage in proper body alignment exercises (parallel and turned out positions) through a variety of fundamental dance forms
• Determine movements that can convey intent through the acts of improvisation, experimentation, and exploration
• Describe and demonstrate how dance can be used as a tool to convey concepts, ideas, feelings, and themes

**Unit 4: Utilizing and Defying Gravity (Grades 6 through 8)**

**Duration:** 7 Weeks

**Overview:** Dance utilizes various physical forces to depict the concept of energy. A common physical component of dance is the usage of and the defiance of gravity. All dance utilizes gravitational conflict and gravitational acceptance. Students here explore how gravity can be used and defied as expressive forces in dance narratives.

**Standards:** 1.1.8.A.1-4

**Technology:** 8.1.8.B.1; 8.1.8.E.1

**21st Century:** CRP 1; CRP 6; 9.2.8.B.3

**Cross-Curricular:** 2.5.8.A.1-4

**Essential Questions:**
• Which is more satisfying: resisting gravity or giving into it? Why?
• How would you describe the feeling of working on the floor as opposed to working in a vertical plane?

**Possible Activities**
• Using center and across-the-floor combinations, demonstrate proper modern dance moves
• Establish a balanced and aligned body posture and demonstrate an awareness of how these are attained (use eyes for visual cues, middle ear for sense of equilibrium, and receptors in joints and muscles)
• Demonstrate how using the center core strength can be used to support dance moves
• Utilize design and structure in dance movements to support intent
• Articulate how choreography in the dance works of others is used to convey expressive intent
• Use time/space or space/energy as elements to create dance
• Create a dance composition that demonstrates contrast (such as in organic shapes vs. inorganic, symmetry and asymmetry, or dimensional differentials in 2-D and 3-D)
● Collaborate with others to extend movement possibilities including mobility and stability
● Examine how the visual conveyance of ideas in dance is a human need
● Identify unique elements of different world dances and improvise using them
● Compare and contrast different styles of dance
● Utilize self-evaluation and the evaluation of others in dance works

Unit 5: African Dance Studies (Grades 6 through 8)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. With connections to historical and cultural studies, students will experience dances from several different societies indigenous to the continent of Africa. Through these studies, students will develop a personal understanding of how people have and continue to express themselves in artistic movement. African dance and African music represent some of the most dynamic and rhythmic aural and kinesthetic art forms found on this planet.

Standards: 1.1.8.A.1-4

Technology: 8.1.8.B.1; 8.1.8.E.1

21st Century: CRP 1; CRP 6; 9.2.8.B.3

Cross-Curricular: 2.5.8.A.1-4

Essential Questions:
● How is choreographed dance different from improvised dance?
● What factors are key to a successful dance ensemble?
● How do costumes play a role in determining dance moves and what effect do they contribute to dance?
● How does tap dancing relate to African dance?

Possible Activities
● Use elements of world dance and integrate them into solo, duet, or ensemble dance works
● Compare and contrast selected dance styles and genres
● Theorize how culture and geography impact dance characteristics, dance styles, and costumes

GRADERS 9 THROUGH 12
Unit 1: Fundamentals and Basic Techniques of Dance (Grades 9 through 12)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. An important in expression in dance is having and utilizing proper techniques to create clarity of expression. Students in this unit will refine and establish solid technique to support their dancing.

Standards: 1.1.12.A.1-4

Technology: 8.1.12.C.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.12.A.1-4

Essential Questions:
- How can daily exercises and activities prepare the body for dance?
- What role does foot placement play in creating proper body alignment?
- How and what commands are used to guide dancers through warm-ups and routines?
- What role does rhythm, tempo, and symmetrical/asymmetrical shapes play in the performance of dance?

Possible Activities
- Stretching exercises (minimum of 5 minutes)
- Teacher observation and feedback
- Warm-up combinations (easier at first; harder later)
- If a mixed ability class, use more experienced students to demonstrate to more novice students
- Have students stand at the barre with proper posture (one hand should be on the barre, the other on their hip)
- Use small groups to work on foot position and correct imbalances
- Instructional activities on the tendu front, tendu jete, releve, plie, etc.
- Go over dance vocabulary and terminology; have students conduct research on the terms
- Show videos of professional dancers engaging in proper warm-ups
- Quizzes/tests
- Have students move across the floor at various rates of speed
- Utilize hand clapping and hand percussion to augment the dance experience
- Review rhythmic notation with students—quarter notes, half notes and whole notes
- Have students identify rhythm by beat numbers
- Have students identify phrases and describe how the beat conforms to the phrases
- Dance in a variety of time signatures and have students identify the “1” (using 4/4, 3/4, 2/4, and 9/8)
- Utilizing parallel first position, have students create circular/curved lined shapes and straight-lined shapes (using isolated body parts)

**Unit 2: History of Dance (Grades 9 through 12)**

**Duration:** 7 Weeks

**Overview:** Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. In this unit, students explore the historical and cultural evolution of dance through personal discovery projects.

**Standards:** 1.1.12.A.1-4

**Technology:** 8.1.12.C.1

**21st Century:** CRP 1; CRP 6

**Cross-Curricular:** 2.5.12.A.1-4

**Essential Questions:**
- How and when did dance first originate?
- How many types of dance are there and from where did the common types of dance originate?

**Possible Activities**
- Using the library or internet, have students conduct research on topics relative to dance history and give an oral report to the class
- Using videos, demonstrate the evolution of dance throughout different time periods and cultures
- Have students engage in a research project on Martha Graham and create movement in her style
- Have students develop a timeline for the evolution of dance in America
- Take students on a field trip to observe dance, its history, and its cultural significance
- Use brief “word games” to describe “Jazz” to a person who has never seen or experienced it (for example, limit students’ explanations to 7 words)
- Discuss how jazz dance used today in mainstream culture

**Unit 3: Tap Dance, Jazz Dance, and Ballet (Grades 9 through 12)**

**Duration:** 7 Weeks
Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. Some of the most established genres of dance include tap dancing, jazz dancing, and ballet. While each of these genres could be labeled as contemporaries of each other they developed in different locations and in different ways. Students will explore the historical and cultural importance of these genres and discuss the future of these genres as we move forward as a society.

Standards: 1.1.12.A.1-4

Technology: 8.1.12.C.1

21st Century: CRP 1; CRP 6; 9.2.12.C.1; 9.2.12.C.2

Cross-Curricular: 2.5.12.A.1-4

Essential Questions:
- What roles does dynamics, qualities of movement, and actions play in achieving dance?
- How does the individuality of the choreographer affect the choreographed dance?
- How can dance be achieved at a higher level?

Possible Activities
- Basic ballet placements
- Establish plie, demi plie, grand plie, eleve, releve, battement tendu, tendu jete and rond de jambe
- Work on having students cross the floor with reverence
- Connect early jazz dance to ballet
- Engage with students in the grapevine, then grapevine with a tap, and finally grapevine with grand battement
- Engage with students on mastering the box step and a pas des bourree
- Utilize previously learned material in a brief jazz dance
- Using tap shoes, discover the possible percussive sounds in tap dancing
- Engage with students using basic tap footwork and steps (including brush, pull, scuff, shuffle, riff, step, flap, slap, stamp, stomp, ball-change, hop, jump, toe, heel, cramp roll, dig, paddle and tap)
- “Sunday in the Park with George” on DVD and then learn an instructor-choreographed dance involving a character from the show to set the scene and mood; be sure to use character-specific gestures
- Have students choreograph a work and teach their composition and/or perform it to the class
- Review how elements of unity, variety, contrast, repetition, and transition help set the style of the choreographer
- Work with a partner to review basic dance steps in tap, jazz, and ballet
- Shave students provide feedback to each other
- Have students take quizzes/tests on topics
Unit 4: Human Aesthetics and Dance (Grades 9 through 12)

Duration: 7 Weeks

Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. The concept of human aesthetics is something that is seemingly “pre-programmed” into us. In this unit, we discover how aesthetics play a role in the creation and appreciation of dance.

Standards: 1.1.12.A.1-4

Technology: 8.1.12.C.1

21st Century: CRP 1; CRP 6; 9.2.12.C.1; 9.2.12.C.2

Cross-Curricular: 2.5.12.A.1-4

Essential Questions:

● How does one's personal experiences affect the interpretation of dance?
● How can abstract, literal and non-literal movements be used to create differentials in the interpretation of dance?

Possible Activities

● Have students write down their personal interpretations and observations taken from viewing a dance performance
● Make a list of possible life experiences that can be depicted in dance
● Make a list of the elements required in a good quality dance
● Discuss how elements of dance result in desired aesthetics of a dance work (such as locomotor and nonlocomotor movement, time/speed, with music/without music, space, levels, direction, focal points, energy, and body shapes)
● Turn everyday actions/movements into improvised abstractions and have the class determine what the intent is
● Utilizing various emotional states (cheerful, sad, angry, etc.), have students develop movements that represent these emotional constructs
● Play a given piece of music to the class and have students develop motions and formations that are appropriate to the mood of the music

Unit 5: The Role of Audience and of Critics (Grades 9 through 12)

Duration: 7 Weeks
Overview: Dance permits students to discover ways of externally expressing thoughts and emotions that they have inside. A cumulative experience in the process is performing dance for audiences and critics. In this unit, we explore the role and the effects that the audience/critic has on dance.

Standards: 1.1.12.A.1-4

Technology: 8.1.12.C.1

21st Century: CRP 1; CRP 6

Cross-Curricular: 2.5.12.A.1-4

Essential Questions:
- What aesthetical criteria can be used in evaluating dance?
- What is the role of the audience and the critic in dance performances?

Possible Activities
- Develop a class-made rubric using dance criteria for analyzing the kill of performers, style and quality of movement, technical elements, visual or emotional impact, and compositional elements and choreographer’s intent
- Utilize the rubric on dances performed in class
- View a recorded dance performance and utilize the rubric for analytical purposes
- Videotape student performances and critique them using the rubric
- Have students attend dance performances, record their thoughts in a dance journal, and then utilize the rubric to critique the performance
- Throughout the entire course, reinforce the notion that this is a “safe space” for students to try/experiment, fail, and succeed
- Identify possible target audiences for different types and genres of dance
SUGGESTED MATERIALS AND RESOURCES

1. A wide range of music for daily lessons, rehearsals, and performances.
2. Technological equipment for the music (CD player, iPod docking station, etc.)
3. Dance barres
4. Dance mirrors
5. Video camera, DVD player
6. Rubrics
7. Proper footwear (students obtain these themselves for use)