



# PISCATAWAY TOWNSHIP SCHOOLS

**Teresa M. Rafferty**  
Superintendent of Schools

**Dr. Frank Ranelli**  
Assistant Superintendent

## Introduction to Dance

**Content Area:** Dance  
**Grade Span:** Grades 9-12  
**Revised by:** Jessica Taylor  
**Presented by:** Rebekah Sterlacci  
**Approval date:** August 2019

### **Members of the Board of Education**

Alexandra Lopez, President

Ira D. Stern, Vice President

Tom Connors

Ralph Johnson

Adelita Deepan

Atif Nazir

Shantell Cherry

Isaac Peng

William Irwin

**Piscataway Township Schools**  
1515 Stelton Road  
Piscataway, NJ 08854-1332  
732 572-2289, ext. 2561  
Fax 732 572-1540  
[www.piscatawayschools.org](http://www.piscatawayschools.org)

## COURSE OVERVIEW

### Description

**Course Description:** In this course, the art of dance will be explored as a form of communication and cultural relevance. Introduced from a dance history perspective, the techniques and history of ballet, modern, and jazz dance will be studied. Emphasis on the achievement of basic dance technical skills and the development of kinesthetic perception, energy qualities, and rhythmic awareness will be developed. At the end of each unit of study, students are expected to perform each genre of dance at an advanced beginner level of proficiency. This course will culminate in a final year-end performance that includes teacher and student choreography. Please Note: This course requires after school and Saturday rehearsals for preparation for the Spring Dance Concert in May.

### Goals

**Students will be able to:**

- Learn to observe, analyze, and critique dance.
- Early Modern Dance (1880-1925); Court Dance and the Beginning of Ballet (Baroque Period); Jazz Dance Pioneers – Cole, Fosse, & Robinson; Katherine Dunham & Alvin Ailey
- Beginner Level of Proficiency in Dance Technique
- Learn about the various dance production jobs.
- Build performance skills for the Spring Dance Concert

### Scope and Sequence

Unit	Topic	Length
Unit 1	Finding Your Personal Statement: Intro to Modern Dance	September
Unit 2	Exploring the Roots of all Concert Dance: Intro to Ballet	October
Unit 3	All that Jazz: Intro to Jazz	November
Unit 4	What’s Hot Now?: Intro to Hip Hop	December
Unit 5	Celebrating African American Culture and Tradition in Dance: Past and Present	January
Unit 6	Dance as Universal Expression: Social and Ethnic Forms	February
Unit 7	Perfecting Your Craft: Choreography and Performance	March
Unit 8	The Final Product: Production	April-June

### Resources

**Suggested Resources:**

Teacher and Student Created Resources

**Assessment Suggestions:**

See each unit for specific suggestions.

## ALL UNITS: INSTRUCTIONAL FOCUS

<b>Summary and Rationale</b>	
<p>In this course, the art of dance will be explored as a form of communication and cultural relevance. Introduced from a dance history perspective, the techniques and history of ballet, modern, and jazz dance will be studied. Emphasis on the achievement of basic dance technical skills and the development of kinesthetic perception, energy qualities, and rhythmic awareness will be developed. At the end of each unit of study, students are expected to perform each genre of dance at an advanced beginner level of proficiency. This course will culminate in a final year-end performance that includes teacher and student choreography.</p> <p>Please Note: This course requires after school and Saturday rehearsals for preparation for the Spring Dance Concert in May.</p>	
<b>State Standards</b>	
<p><b>Creating:</b>  <b>Anchor Standard 1: Generating and conceptualizing ideas</b></p> <p><b>Connecting</b>  <b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b></p>	
1.1.12prof.Cr1a	Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
1.1.12prof.Cr1b	Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
1.1.12adv.Cn10a	Formulate personal choreography with respect to its content and context. Reflect and analyze the variables that contributed to the personal perspectives presented in the dance work, and examine how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to dance works.
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
<p><b>Connecting</b>  <b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b>  <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b></p>	
1.1.12adv.Cn11a	Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.

1.1.12prof.Cn10b:	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
<b>Performing</b> <b>Anchor Standard 4: Selecting, analyzing, and interpreting work</b> <b>Anchor Standard 6: Conveying meaning through art</b>	
1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
1.1.812acc.Pr6d	Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.
<b>Responding</b> <b>Anchor Standard 7: Perceiving and analyzing products</b> <b>Anchor Standard 8: Interpreting intent and meaning</b> <b>Anchor Standard 9: Applying criteria to evaluate products</b> <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b>	
1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
1.1.12adv.Re8a:	Analyze and interpret how the elements of dance, execution of dance movements and context contribute to artistic expression across different genres, styles or cultural movement practices. Use genre specific dance terminology.
1.1.12adv.Re9a:	Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.

1.1.12acc.Cn11a:	Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.
1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
1.1.12prof.Re8a:	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.
1.1.12prof.Cn11a	Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.

## UNIT 1: Finding Your Personal Statement: Intro to Modern Dance

<b>Summary and Rationale</b>	
<p>Students will:</p> <p>Be able to express their personal philosophy or individual statement on the meaning(s) of dance.</p> <p>Be able to work with a small group to create a dance containing specific elements of modern dance and a consistent theme.</p> <p>Be able to classify the elements, principles, and choreographic structure of a given dance.</p> <p>Be able to evaluate their own work and the work of others based on aesthetic criteria and the five element movement categories.</p> <p>Be able to describe the history of modern dance and understand their personal connection to its history.</p>	
<b>Recommended Pacing</b>	
September	
<b>State Standards</b>	
<p><b>Creating:</b>  <b>Anchor Standard 1: Generating and conceptualizing ideas</b></p>	
1.1.12prof.Cr1a	Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
<p><b>Performing</b>  <b>Anchor Standard 6: Conveying meaning through art</b></p>	
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
<p><b>Responding</b>  <b>Anchor Standard 8: Interpreting intent and meaning</b></p>	
1.1.12prof.Re8a:	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	

Students will understand that:

- Modern dance history
- Common body movements: locomotor and axial.
- Five element movement categories: Body, Space, Time Dynamics and Relationship
- Quality of movement
- Time and rhythm
- Basic modern dance vocabulary: parallel, contraction, release, swings, triplet, flexed
- How to create choreography based on improvisation
- Choreographic forms

### Unit Essential Questions

- What are the history and origins of early modern dance? Who are modern dance pioneers?
- What is the difference between locomotor and axial movement?
- What are the five element movement categories and what questions are asked to define these elements?
- What is the dynamic quality of movement when a specific force is applied?
- What is the difference between 3/4, 4/4, 2/4 and 6/8 time patterns?
- What is the vocabulary of modern dance and how has it impacted modern day dance (contemporary)?
- What is improvisation? How can we use improv as a means for choreographic construction?
- What are the different choreographic forms and how are they utilized to create choreography?

### Objectives

#### Unit Skills

- Give specific examples and provide evidence of modern dance pioneers and their contributions to modern dance history.
- Evaluate their own work and the work of others based on aesthetic criteria and the five element movement categories.
- Create and revise dances based on improvisation. Articulate the reasons for the revisions made.
- Compare dance with other art forms.

#### Students will know:

- The history of modern dance including:
  - Free Movers: Loie Fuller, Isadora Duncan and Ruth St. Denis, Ted Shawn
  - Early Modern Dancers: Martha Graham, Doris Humphrey and Charles Weidman
  - The Development of Modern Dance and African American Modern Dance: Lester Horton, Merce Cunningham, Paul Taylor, Pearl Primus, Katherine Dunham, and Alvin Ailey.
- How to observe and evaluate choreography based on the five element movement categories: Body, Space, Time, Dynamics and Relationship.
- That improvisation is an effective tool used to create their own works because it starts with an idea and expands upon that idea within their own natural movement.
  - How dance can cross over and relate to other forms of visual and performing art. Themes to be explored are: music, poetry, visual art and theatre.

### Resources

#### Suggested Resources:

Teacher/Student Created Projects

#### Assessment Suggestions:

Self-Assessment

Class Critique  
 Moder Dance History Family Tree  
 Modern Dance History Test  
 Patchwork Quilt – Pioneers and Founders  
 Observation of technical progression  
 based on rubric.

## UNIT 2: Exploring the Roots of All Concert Dance: Intro to Ballet

### Summary and Rationale

Students will:  
 Determine the importance of ballet technique, based on historical significance, craftsmanship, cultural context, and originality.  
 Demonstrate technical skill, personal growth and artistic application of ballet technique.  
 Learn and incorporate basic ballet terminology and principles into their technical growth.  
 Observe several classical ballets and categorize the elements, principles, and choreographic structure of those works. Ex: Students will watch *Sleeping Beauty* and take notes on the choreographic structure and elements of ballet that they notice.  
 Examine the choreographic structure of several ballets from different historical periods in both western and non-western culture(s).  
 Evaluate the impact and innovations of 15<sup>th</sup> century Renaissance court of Italy and 17<sup>th</sup> century French Court.  
 Compare and contrast the stylistic characteristics of 17th century French Court to modern day Contemporary Ballet.

### Recommended Pacing

October

### State Standards

**Creating:**

**Anchor Standard 1: Generating and conceptualizing ideas**

1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
----------------	--

**Connecting**

**Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products**

1.1.12prof.Cn10b:	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
-------------------	--

**Performing**

**Anchor Standard 4: Selecting, analyzing, and interpreting work**

**Anchor Standard 6: Conveying meaning through art**



1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.

## Responding

### Anchor Standard 7: Perceiving and analyzing products

1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
----------------	--

## Instructional Focus

### Unit Enduring Understandings

Students will understand:

- Strong technique is essential to building stylistic and performance characteristics of each genre.
- Ballet was the first to emerge as highly technical, the first to develop its own vocabulary and the first to opportunity for dance to be seen as an art.
- Ballet started as a social dance form (court) and has developed into one of the most physically demanding and requires the most technical training of all the forms of dance.
- Court or social dance set the standards of etiquette and deportment and gave ballet its ornate, theatrical quality.
- Ballet had influence on music (Diaghilev's use of Stravinsky and Monet's paintings)
- Ballet had a significant influence on modern dance (as well as all other genres of dance).

### Unit Essential Questions

- Why is a strong technical foundation in ballet essential for learning all other genres of movement?
- Why is ballet the foundation of all concert dance?
- How has ballet technique grown from Renaissance up to current day?
- How did social dance impact the development of ballet?
- How did ballet influence other forms of art?
- Would modern dance be what it is today without the development of ballet?

### Objectives

Students will be able to:

#### Unit Skills

- Transition through the components of a ballet class with ease and confidence. Including: barre work, centre (adagio), basic patterns across the floor and allegro.
- Demonstrate the five positions of the feet and arms with technical proficiency.
- Demonstrate classroom etiquette.
- Explain the history of ballet in the form of a time line.
- Compare and contrast the different elements of ballet and modern dance and elaborate on ballets significant impact on modern dance.
- Discern that a narrative is a choreographic device used primarily in ballet.

Students will know:

- The structure of a ballet class.
- The five positions of the feet and arms.

- Classroom etiquette.
- The history and technique of ballet from Renaissance to current day.
- The effect ballet has had on all other forms of concert dance.
- That almost all classical ballets are written/choreographed in the form of narratives.

## Resources

### **Suggested Resources:**

Teacher/student created projects.

### **Assessment Suggestions:**

Self-Assessment

Observation

Journaling

Five Positions Foldable

Time Line History

Ballet Dance History Test

Technical Element Identification

Observation of technical progression  
based on rubric.

## UNIT 3: All That Jazz: Intro to Jazz

<b>Summary and Rationale</b>	
<p>Students will:</p> <p>Evaluate different styles of jazz dance and formulate an opinion using the genres specific terminology.</p> <p>Demonstrate technical skill, personal growth and artistic application of jazz technique.</p> <p>Learn and incorporate jazz terminology and principles into their technical growth.</p> <p>Observe several professionally choreographed jazz performances and categorize the elements, principles, and choreographic structure of those works.</p> <p>Develop criteria for evaluating jazz dance and use the criteria to evaluate their work and that of their peers, using positive commentary for critique.</p> <p>Evaluate the influence ballet and modern have had on the development of jazz technique. Determine that the technique was stylistically representative of the times.</p>	
<b>Recommended Pacing</b>	
November	
<b>State Standards</b>	
<p><b>Creating:</b></p> <p><b>Anchor Standard 1: Generating and conceptualizing ideas</b></p>	
1.1.12prof.Cr1b	Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
<p><b>Connecting</b></p> <p><b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b></p> <p><b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b></p>	
1.1.12adv.Cn11a	Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.
1.1.12prof.Cn10b:	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
<p><b>Performing</b></p> <p><b>Anchor Standard 4: Selecting, analyzing, and interpreting work</b></p> <p><b>Anchor Standard 6: Conveying meaning through art</b></p>	
1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).

1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.
<b>Responding</b> <b>Anchor Standard 7: Perceiving and analyzing products</b>	
1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	
<p>Students will understand:</p> <ul style="list-style-type: none"> <li>● A strong technique enables the dancer to focus on the stylistic and performance aspects of dance.</li> <li>● Jazz dance originated from the vernacular of traditional African American dance.</li> <li>● Vaudeville defined an entertainment era in the 1880's to 1930's. It was one of the earliest forms of what we know today as Broadway or musical theatre where jazz dance can currently be most prevalently seen and appreciated.</li> <li>● Central control is about controlling the body's centre and using the center as the focal point from which all movement emanates.</li> <li>● Katherine Dunham took the essence of Caribbean traditional dance and made it into a performing art.</li> <li>● Cole is known as the prime innovator of the theatrical jazz dance heritage. He pursued dance with the Denishawn Dance Company and Humphrey-Weidman. His unmistakable style was studied and incorporated into many great choreographers to follow.</li> <li>● He contributed many innovative ideas to the world of Broadway choreography and developed his signature technique known as "Fosse's Jazz".</li> </ul>	
<b>Unit Essential Questions</b>	
<ul style="list-style-type: none"> <li>• Why is a strong technical foundation essential for jazz dance movement?</li> <li>• From what form of social dance did jazz dance originate?</li> <li>• How did vaudeville influence the development of jazz technique?</li> <li>• What is central control?</li> <li>• How did Katherine Dunham, a previously studied African American modern dancer, have an impact on the progress of jazz technique?</li> <li>• Why was Jack Cole known as "the father of theatrical jazz dance"?</li> <li>• Why was Bob Fosse such a prominent figure in the jazz dance world?</li> </ul>	
<b>Objectives</b>	
<p><b>Students will be able to:</b></p> <p><b>Unit Skills</b></p> <ul style="list-style-type: none"> <li>● Perform common jazz dance moves.</li> </ul>	

- Articulate the importance of jazz dance history.
- Put one’s individual “touch” on a movement and embellish it.
- Distinguish between different jazz dance styles and jazz techniques.

**Students will know:**

- How to: Ball change, battement, catch step, chaine, chasse, fan kick, hip walk, jazz run, jazz square, jazz walk, jete, pas de bouree, pencil spin, parallel passé, pivot step, stag leap and touch step.
- The impact African American dance had on the development of jazz dance.
- How to improvise the find their own personal style and enhance their technique.
- The components of each style and what aspects make that technique unique.

**Resources**

**Suggested Resources:**

Teacher/student created projects.

**Assessment Suggestions:**

Self-Assessment

Journaling

Observation

Jazz Dance History Test

Observation of technical progression  
based on rubric

## UNIT 4: What's Hot Now?: Intro to Hip Hop

<b>Summary and Rationale</b>	
<p>Students will:            Determine how historical responses have affected the evolution of Hip Hop dance. Students will see the connection between the evolution of music from rock and roll to Hip Hop and how the influence of music can shape an entire dance genre.            Craft dances within a specific style of hip hop technique and analyze the essence of the themes. Students will work alone and in small groups to create dances with coherence and aesthetic unity.            Students will also be exposed to a variety of pathways and the requisite training for a career in Hip Hop dance. Such as, film, TV live performance, choreographer, director, etc.            Students will analyze if issues of ethnicity, gender, social/economic status, age, and physical conditioning have any effect on the evolution of Hip Hop and if so how has it affected its progression into society today.            Students will develop criteria for evaluating hip hop dance as seen in music videos and in performances and use those criteria to evaluate themselves and their peers using positive commentary for critique.            Reflect upon how Hip Hop dance has many different styles that have developed primarily from traditional African American social dance. They will watch an excerpt from the movie Rize to see how cultural dance (Masai Warrior Dance) has been an influence in the form of hip hop dance known as Krumping and Clowning.</p>	
<b>Recommended Pacing</b>	
December	
<b>State Standards</b>	
<b>Creating:</b>	
<b>Anchor Standard 1: Generating and conceptualizing ideas</b>	
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
<b>Connecting</b>	
<b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b>	
1.1.12prof.Cn10b:	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
<b>Performing</b>	
<b>Anchor Standard 4: Selecting, analyzing, and interpreting work</b>	
<b>Anchor Standard 6: Conveying meaning through art</b>	
1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.

<b>Responding</b> <b>Anchor Standard 7: Perceiving and analyzing products</b> <b>Connecting</b> <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b>	
1.1.12acc.Cn11a:	Analyze how the role of dance in a global society has influenced various cultures, societies and historical periods throughout history. Examine how innovations in the arts have impacted dance-making in these communities in relation to the ideas and perspectives of the people from whom the dances originate.
1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
1.1.12prof.Cn11a	Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	
Students will understand: <ul style="list-style-type: none"> <li>● Hip Hop dance refers to street dance styles, primarily danced to hip hop music, or that have evolved as a part of the hip hop culture.</li> <li>● Hip Hop dance has its roots in African American social dance and originated from the streets, mainly within <u>black</u> and <u>Hispanic</u> communities.</li> <li>● Hip Hop dance is particularly performed in a group setting at social gatherings and within communities.</li> <li>● Improvisation, isolation of limbs, articulation of the hips and pelvis, undulation of the back and spine through the hips and pelvis, are all direct connections to African American social dance.</li> <li>● <u>Breaking</u>, <u>poping</u>, <u>locking</u> and <u>krumping</u>, wacking, <u>house dance</u> and many sub styles from these prominent ones.</li> </ul>	
<b>Unit Essential Questions</b>	
<ul style="list-style-type: none"> <li>● What is Hip Hop?</li> <li>● What are the roots of tradition through Hip Hop dance and its culture?</li> <li>● How is Hip Hop dance connected to the theme of community as seen in African American social dance?</li> <li>● What elements of movement in hip hop correlate directly to the themes of African American social dance?</li> <li>● What styles fall under the category of Hip Hop?</li> </ul>	
<b>Objectives</b>	
<b>Students will know:</b> <ul style="list-style-type: none"> <li>● That hip-hop and African American social dance have direct connections based on the movement styles (isolation, articulation and undulation) and the theme of community.</li> </ul>	

- Similarly to modern dance, it is based on the principles of improvisation and can include a wide range of styles. Also, many different forms of hip hop dance exist just as many different forms of modern/contemporary dance exist.
- How to isolate head, shoulders, rib cage, hips and pelvis. Additionally, students will understand the importance of strength training to perform certain movements.
- How to use transitions and intricacy to make their choreography have the “it factor”.
- How to utilize the energy in their body to make their performance stand out and have superior quality.

**Students will be able to:**

- Explain the connection between African American social dance and Hip Hop.
- Compare and contrast between modern and hip-hop dance.
- Perform basic Hip Hop technique.
- Understand why transitions and intricate movements/gestures are so important in hip-hop choreography.
- Perform with energy and “attitude” found in hip-hop dance.

**Resources**

**Suggested Resources:**

Teacher/student created projects.

**Assessment Suggestions:**

Self-Assessment

Journaling

Design Project – Hip Hop Costume Ideas

Creative Project: Hip Hop Company

Name, Style, Colors, Uniform, and

Mission



# UNIT 5: Celebrating African American Culture and Tradition in Dance:

## Past and Present

<b>Summary and Rationale</b>	
<p>Students will:</p> <p>Observe the works of Gregory Hines, Savion Glover, Alvin Ailey, and Urban Bush Women and evaluate the value of their work and how they were inspired by African American culture and social dance.</p> <p>Determine how historical events and landmarks have affected and shaped the evolution of dance.</p> <p>Create a dance inspired by the life and work of Alvin Ailey. They will watch an excerpt of <i>Revelations</i>, write poetry based off of their observations and create a dance incorporating all of the elements.</p> <p>Analyze issues of ethnicity, gender, and social/economic status in relation to dance. Students will examine how African American racial issues have often shaped and been a source of inspiration for many African American choreographers.</p> <p>Determine the influence of African American tradition prevalent in many of these choreographers' works and on their personal experience as dancers, choreographers and performers.</p> <p>Be able to examine how African American cultural heritage and its history have influenced all genres of dance, as we know it today, from Pearl Primus and Katherine Dunham to Alvin Ailey and Urban Bush Women.</p> <p>Compare and contrast the stylistic characteristics of African American choreographers within the same genre.</p> <p>Example: Alvin Ailey and Urban Bush Women or Gregory Hines and Savion Glover.</p>	
<b>Recommended Pacing</b>	
January	
<b>State Standards</b>	
<p><b>Creating:</b>  <b>Anchor Standard 1: Generating and conceptualizing ideas</b></p>	
1.1.12prof.Cr1a	Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
1.1.12prof.Cr1b	Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
<p><b>Connecting</b>  <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</b></p>	
1.1.12adv.Cn11a	Analyze the role of dance in a global society. Examine various genres, styles, historical time periods, societal changes, and perspectives. Evaluate how dance movement, characteristics, techniques, and artist criteria relate to the ideas and perspectives of the people from whom the dances originate.
<p><b>Performing</b></p>	

**Anchor Standard 4: Selecting, analyzing, and interpreting work**

1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
-----------------	---

**Responding**  
**Anchor Standard 7: Perceiving and analyzing products**  
**Anchor Standard 9: Applying criteria to evaluate products**

1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
----------------	--

1.1.12adv.Re9a:	Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.
-----------------	--

1.1.12adv.Re7a	Use genre-specific dance terminology to analyze dance works from a variety of dance genres, reflecting on recurring patterns of movement and their relationships in well-structured and meaningful choreography.
----------------	--

**Instructional Focus**

**Unit Enduring Understandings**

- Students will understand:
- Tap dance is a style of American theatrical dance using precise rhythmical patterns of foot movement and audible foot tapping. It is derived the rhythmic foot stamping of African dances, as well as clogging of England, Ireland and Scotland.
  - African dances were often used as a form of communication and reflected most aspects of daily life. African gumboot dance were developed in the 1970s in South Africa by mine workers and may have derived from Tap. Steps included gliding, shuffling, and large amounts of improvisation.
  - Gregory Hines was a Tony award winning tap dancer, choreographer, actor and teacher.
  - He brought tap dance to the stage and film. He took tap to a whole other level. It was a part of everything he did - his movies, his Broadway shows, and his music.
  - Savion Glover was a student of Gregory Hines. He is also, a Tony award-winning choreographer.
  - He is arguably the dancer most responsible for keeping the tap tradition alive.
  - Alvin Ailey is one of the most prominent African American choreographers of American modern dance.
  - Ailey’s biggest contribution was the development of his dance company Alvin Ailey American Dance Theatre (AAADT).
  - Ailey drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration.
  - UBW is a Brooklyn, New York based non-profit dance company. It is an ensemble of seven women who perform very diverse pieces.
  - One of UBW's missions is to build communities through the arts. They developed a program that educates young dancers about political and cultural situations in their environment through the use of dance, music and poetry.
  - The UBW performances are dedicated to exploring the cultural influences of the African Diaspora and are very strong works based on women's experiences.

### Unit Essential Questions

- What is tap dance?
- How does tap dance have a connection to African American culture?
- Who is Gregory Hines?
- What is Gregory Hines contribution to the evolution of tap dance?
- Who is Savion Glover?
- What is Savion Glover's contribution to the development of tap?
- Who is Alvin Ailey?
- What was Alvin Ailey's contribution to American modern dance?
- How was African American culture reflected in his choreography and style?
- Who is Urban Bush Women (UBW)?
- What is their contribution to the development of contemporary dance?
- How is African American culture reflected in their choreography?

### Objectives

#### Students will know:

- Tap dancers make frequent use of syncopation, improvisation and can either be done with or without musical accompaniment.
- Common tap steps include the shuffle, shuffle ball change, flap, flap heel, cramp roll, buffalo, shuffle hop step, stomp, brushes, and scuffs.
- In advanced tap dancing, basic steps are often combined together to create new steps.
- Both are Tony Award winning choreographers. Both started tapping at a young age. Both got their start by working with Henry Le Tang. Hines remains traditional, while Glover has a more unique, urbanized style of tap.
- Both AAADT and UBW reflect the ideas and culture of African Americans. Both are comprised of primarily African American dancers. AAADT's mission is to further the pioneering work of Alvin Ailey by establishing an extended cultural community which provides dance performances, training and community programs for all people.
- UBW seeks to bring stories of underprivileged people to light through dance from a woman-centered perspective. Both companies aim to create community outreach and education and unite people of all races, ages and backgrounds.

#### Students will be able to:

- Explain the characteristics of tap dance.
- Perform basic tap steps.
- The difference between basic tap steps and advanced tap steps.
- Compare and contrast the styles and/or origins of Gregory Hines and Savion Glover.
- Compare and contrast the styles and/or origins of AAADT and UBW

### Resources

Teacher/student created projects.

#### Assessment Suggestions:

Self-Assessment  
Checklist  
Journaling

## UNIT 6: Social and Ethnic Forms: Exploring World and Cultural Dance

### Summary and Rationale

Students will:

Differentiate between the different styles of ethnic dance and evaluate the impact of the history of the culture specific to that style.

Create a social dance that has specific themes of ethnic dance and one that is unison in form. Students will demonstrate the ability to work in small groups.

Investigate the philosophy of Indian, Latin, African, Hawaiian and Native American cultural dance. Students will examine if gender, social/economic status and age play any role in how these dances are formed.

Observe different styles of ballroom/social dance and establish their own opinion and share their comments with the class. The students will do this by watching excerpts of social dance from the hit TV show *Dancing With the Stars*.

Assess how the ethnic dance traditions have been preserved and determine the styles influence on contemporary dance, if any.

Compare and contrast the stylistic characteristics of ethnic and social dance. Students will complete this task through exploration and development of their unit project, which combines ethnic and social dance traditions.

### Recommended Pacing

February

### State Standards

#### Performing

#### Anchor Standard 6: Conveying meaning through art

1.1.812acc.Pr6d

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

1.1.12acc.Pr6a

Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.

1.1.812adv.Pr6d

Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.

#### Responding

#### Anchor Standard 8: Interpreting intent and meaning

#### Anchor Standard 9: Applying criteria to evaluate products

1.1.12adv.Re9a:

Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to

	formulate artistic expression.
1.1.12prof.Re8a:	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.

## Instructional Focus

### Unit Enduring Understandings

Students will understand:

- Social dance is a classification of dance styles, where sociability and socializing are the primary focuses of the dancing.
- Ballroom, swing, country and western, line, square, club and street are all forms of social dancing.
- Ethnic dance is a term used to describe dance that is derived from a specific culture and native to a specific ethnicity.
- Indian, Latin, African, Hawaiian and Native American.
- Within many cultures dance is almost always involved as a part of ceremonies, rituals and even every day life. It becomes a cultural tradition to dance at these events.

### Unit Essential Questions

- What is social dance?
- What are some genres of social dance?
- What is ethnic dance?
- What are some different forms of ethnic dance?
- How is ethnic dance influenced by tradition?

### Objectives

**Students will know:**

- Both ethnic and social dances are usually performed during social events. Ethnic dance is viewed as more of a social activity where social dance can be viewed as an activity and most often competitively. Social dance involves learning a specific technique where ethnic dance does not.
- Performance of ethnic dance is dominated by an inherited tradition. Most ethnic dances are developed spontaneously and are not taught. They are infused in daily life and learned from birth.
- The history of Indian, Latin, African, Hawaiian and Native American dance.

**Students will be able to:**

- Compare and contrast ethnic and social dance forms.
- Determine what attributes are shared among different ethnic dances.
- Give a brief history on how each ethnic dance studied began.

## Resources

Teacher/student created projects.

**Assessment Suggestions:**  
 Self-Evaluation Rubric  
 Checklist

Journaling

Creative research project on one form of traditional dance studied.

## UNIT 7: Perfecting Your Craft: Choreography and Performance

### Summary and Rationale

Students will:

Formulate their personal philosophy or individual statement that will be represented in a series of choreographic projects entitled, “Who am I, What do I know, How should I act”

Craft dances with themes that have unity of form and content and demonstrate the ability to work alone and in small groups to create dances with coherence and aesthetic unity. Students will explore their own choreographic abilities through a series of choreography projects based on specific guidelines.

Students will see the choreographer and performer could be in the right situation, a very lucrative and artistically fulfilling career choice.

Articulate understanding of choreographic structures or forms such as palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation and use these structures within their own projects. Ex.

Students will be asked to create 2 8 counts of their own movement and then perform the different structures such as, inversion, accumulation, retrograde, etc.

Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one’s personal work and that of their peers, using positive commentary for critique. Students will be taught what to look for in evaluating choreography and performance, such as clarity, content, composition, incorporating key elements, energy, etc.

Students will also understand that the use of the critique process will often affect the final outcome of their work and sometimes will create a new work.

Compare and contrast the stylistic characteristics of choreography and performance throughout time. Ex. How performance and tradition of the court ballet is still seen today in many ballets but just in another format.

Students will see how the development of specific choreographers such as Merce Cunningham changed to face of modern dance, as we know it today. His contributions and explorations on improvisation have added to the development of modern dance.

Students will explore different genres of dance and what choreographic contributions were made to each style throughout time.

### Recommended Pacing

March

### State Standards

#### Performing

#### Anchor Standard 6: Conveying meaning through art

1.1.812acc.Pr6d	Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.

**Responding**  
**Anchor Standard 8: Interpreting intent and meaning**  
**Anchor Standard 9: Applying criteria to evaluate products**

1.1.12adv.Re9a:	Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.
1.1.12prof.Re8a:	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.

**Instructional Focus**

**Unit Enduring Understandings**

Students will understand:

- AB, ABA, accumulation, call and response, canon, improvisation (both structured and non) inversion, narrative, retrograde, rondo and theme and variation.
- Most forms found in choreography are directly related to those found in music. They correlate directly and just as music is composed, choreography is created.
- Having energy throughout the entire body and in the face engages the audience and allows them to see the intent of the dance more easily.
- Creating a dance should always start within. It could be as simple as expressing a word through movement or as complex as telling a story (narrative) through movement. Some inspiration might come from music and some might come from other forms of art (painting/photography/etc).
- Anything can be a source of inspiration.

**Unit Essential Questions**

- What different types of choreographic structures exist and can be used as tools in the development of a dance?
- How do these structures and forms relate to the composition of music?

- How does performance quality and energy affect how the audience will perceive the dance?
- How does one go about creating a dance?
- What are sources of inspiration for choreography?

**Objectives**

**Students will know:**

- How each choreographic form can influence and sometimes change the ideas of the dance. Sometimes changing form or adding form will create a completely different outcome.
- How to use the choreographic forms to create a more visually impressive and cohesive dance.
- How to find a personal connection to the dance to create an emotional response or connection from the audience. This connection allows the audience to travel the journey with the dancer as opposed to watching the journey with no clear storyline/intention.
- How the use of props, poetry, visual art, and multimedia can all enhance a dance and take it to the next level of performance.

**Students will be able to:**

- Use different choreographic forms to create well-structured dances.
- Use choreographic forms to enhance already existing material.
- Understand how making a personal connection to their dance will enhance their performance and engage the audience to feel the same emotions.
- Explain how to properly use visuals to expand upon already existing ideas.

**Resources**

Teacher/student created projects.

**Assessment Suggestions:**

- Self-Evaluation Rubric
- Checklist
- Journaling
- Choreographic Projects
- Improvisation Projects



## UNIT 8: The Final Product: Production

<b>Summary and Rationale</b>	
<p>Students will:</p> <p>Be involved in all artistic decisions made within their specific group. Students will have the opportunity to formulate their own individual artistic statement.</p> <p>Collaborate in the design and production of a full-length dance concert. All students will have specific jobs that will make up the production team. Students will see the different pathways and the requisite training for careers in dance.</p> <p>Understand the importance of each job and/or personnel involved in dance production. Know what duties each of these jobs entail and how to utilize all aspects for a successful production.</p> <p>Examine how production can be reflective of historical periods. Students will view different productions and give their feedback as to what worked and what didn't work.</p> <p>Evaluate the impact that production has had on dance and how it has evolved and modernized from court ballet to current day. Students will understand that even in ancient Greece, there were still elements of production, as we know it today.</p>	
<b>Recommended Pacing</b>	
April-June	
<b>State Standards</b>	
<b>Performing</b>	
<b>Anchor Standard 6: Conveying meaning through art</b>	
1.1.812acc.Pr6d	Select and organize, alone and with others, technical and production elements necessary to fulfill the artistic intent of dance works in alternative performance venues.
1.1.12acc.Pr6a	Embody the use of the senses and create imagery to envision a particular outcome, projecting and completing movements to enhance dance performance.
1.1.812adv.Pr6d	Design and organize the technical and production elements to collaboratively produce and fulfill the artistic intent of dance works in a variety of performance venues.
<b>Responding</b>	
<b>Anchor Standard 8: Interpreting intent and meaning</b>	
<b>Anchor Standard 9: Applying criteria to evaluate products</b>	
1.1.12adv.Re9a:	Define personal artistic preferences to critique dance and justify the point of view. Consider content, context, genre, style, and/or cultural movement practice to formulate artistic expression.

1.1.12prof.Re8a:

Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.

## Instructional Focus

### Unit Enduring Understandings

Students will understand:

- There are three different types of production: workshop, demonstration and concert.
- Artistic director, managing director, stage manager, backstage crew, choreographer(s), dancers, lighting designer, set designer (if applicable), costume designer, makeup artist, audio personnel, house manager, program designer/visuals and ushers.
- Technical rehearsals allow the opportunity for all aspects/departments of the production to work out any issues or problems prior to the opening night.

### Unit Essential Questions

- What different types of production exist?
- How many different jobs/personnel are necessary for a successful concert production?
- What is the significance of a technical rehearsal?

### Objectives

Students will know:

- Stage managers are in charge of all technical aspects of the show. They must know all the dances thoroughly, including all details of the movement, music, lighting, sets and costumes. They are in charge and have the final technical word at all times.
- The stage crew includes all backstage personnel working under the direction of the stage manager. They are responsible for assisting all dancers, placing/removing props and communicating between dancers/performers to stage manager.
- Lighting designers produce the light plots, instrument schedules, cue schedules and special effects. It is their responsibility to keep accurate records so the dance can be easily recreated.
- The costume designer designs and often constructs the costumes. They must think critically about fabric choices and colors with regard to the lighting.
- The house manager deals with the patrons and is responsible for the safety and comfort of the audience.
- How to communicate between groups and be willing to change their ideas in order for the final production to be a success.

Students will be able to:

- Explain the job functions of the stage manager.
- Explain the job functions of the stage crew.
- Explain the job functions of the lighting designer.
- Explain the job functions of the costume designer.
- Explain the job functions of the house manager.
- Understand how all the departments must work together in order for a successful result.

## Resources

Teacher/student created projects.

**Assessment Suggestions:**

Self-Evaluation Rubric

Checklist

Journaling

Performance