



PISCATAWAY TOWNSHIP SCHOOLS

Dr. Frank Ranelli
Superintendent of Schools

Dance 1

Content Area: Dance
Grade Span: Grades 9-12
Revised by: Jessica Leigh Taylor
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Approval date: August 2019

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COURSE OVERVIEW

Description

Course Description: Dance 1 is a course for any student who wants to continue their dance education and understanding of the dance elements, dance history, choreography, and performance. Completion of Introduction to Dance, previous dance experience, approval by teacher or acceptance to Dance Academy are prerequisites for the course.

Dance 1 will deepen students understand of the concepts of dance and unlock tools to analyze, interpret and create dance and dance masterworks. This course will focus on advanced beginner to intermediate technique in ballet, modern and jazz dance genres. Dance 1 will acquaint students with the process of developing a strong performance quality, through technique class and improvisational tasks. Students will begin to experiment with the art of dance composition.

At the end of the Dance 1 year, continuing students will determine his/her/their preferred dance track moving forward in the program. Tracks are: Performance Track or Choreography Track.

This course will culminate in a final year-end performance that includes teacher and student choreography. All students enrolled in Dance 1 are required to participate in the performance. After-school and evening rehearsals, to prepare for the performance, are required.

Goals

The Concepts of Dance:

- Articulate, identify and/or demonstrate the concepts of dance as they relate to the Elements of Dance chart.
- Embody the concepts through demonstration and improvisation-based activities.
- Use the concepts of dance to analyze, interpret, embody and create dances and dance masterworks.
- Create dances incorporating the elements of dance in a structured or random order, and using improvisation as the starting point.
- Watch masterworks of dance and analyze the use of the elements.

Laban Movement Analysis:

- Define the LMA Motion Factors: weight, flow, time and space.
- Articulate, identify and/or demonstrate the contrasting effort elements of weight.
- Articulate, identify and/or demonstrate the contrasting effort elements of flow.
- Articulate, identify and/or demonstrate the contrasting effort elements of time.
- Articulate, identify and/or demonstrate the contrasting effort elements of space.
- Determine his/her/their effort preferences.

Ballet:

- Articulate, identify and/or demonstrate the vocabulary of ballet.
- Execute ballet movements with proper musicality, intention and embodiment.
- Collaboratively create a modern-day court dance that includes: a specific pathway that the dance will travel, and various ballet technical movements learned in the unit.

- Analyze a version of “The Nutcracker” using the Elements of Dance and LMA methods.

Modern:

- Articulate, identify and/or demonstrate the vocabulary of modern dance.
- Execute modern dance movements with proper musicality, intention and embodiment.
- Identify the pioneers of modern dance.
- Articulate, identify and/or demonstrate the styles of modern dance pioneers.
- Articulate, identify and/or demonstrate the contributions of modern dance pioneers.

Dance Concert Production:

- Learn choreography to be performed at the Spring Dance Concert.
- Perform the choreography with proper musicality, intention and embodiment.
- Articulate the importance of technical and dress rehearsals.
- Articulate the importance of body-expression, projection, professionalism, facial expression, characterization, timing and spacing in dance performance.

Choreography:

- Explore the elements of dance to create a movement phrase.
- Explore and experiment with movement as part of the creative process.
- Manipulate original phrase material in a variety of ways.
- Perform original movement motifs and phrases for others in informal performance settings.
- Show his/her/their work for feedback based on review criteria.
- Complete the observation criteria prompts and provide critical analysis to self and peers, in the form of written or verbal expression.

Scope and Sequence

Unit	Topic	Length
Unit 1	The 15 Concepts of Dance: A Review	September – October
Unit 2	Laban Movement Analysis (LMA)	October –November
Unit 3	An Exploration of the Foundation: Ballet I	November – December
Unit 4	The Rebels of Concert Dance: Modern I	January – February
Unit 5	Dance Concert Production I	February – May
Unit 6	Introduction to Choreography	May – June

Resources

Core Texts:

See each unit for specific suggestions.

Suggested Resources:

DEL 92Y Dancemaker App
 Teacher and Student Created
 Resources

See each unit for specific suggestions.

Assessment Suggestions:

See each unit for specific suggestions.

UNIT 1: The 15 Concepts of Dance – A Review

Summary and Rationale	
<p>Approaching dance teaching through the lens of the concepts/elements of dance provides students with the appropriate language and understanding for performing, creating, analyzing and interpreting dance and dance masterworks. In this unit, students will review the 15 concepts of dance and deepen his/her/their understanding of the 4 dance elements. The unit will focus on both dance technique, analysis and creation, whereby students will:</p> <ol style="list-style-type: none"> 1. Embody the concepts through demonstration and improvisation-based activities. 2. Watch masterworks of dance and analyze the use of the concepts. 3. Create dance phrases that incorporate the concepts. <p>The unit will culminate in the form of written, verbal or kinesthetic expression to assess the understanding of the dance elements covered.</p>	
Recommended Pacing	
<p>September – October Approximately 20 class periods</p>	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas</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>Performing Anchor Standard 4: Selecting, analyzing, and interpreting work</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).
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
<p>Responding Anchor Standard 7: Perceiving and analyzing products</p>	
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

1. The 15 Concepts of Dance are: Place, Shape, Parts, Level, Size, Direction, Pathway, Focus, Speed, Rhythm, Energy, Weight, Flow, Balance and Relationships.
2. The 4 Elements of Dance are: Body, Effort, Space & Relationship.
3. The essential question for the element of Body is, "What is the body doing?"
4. The essential question for the element of Effort/Dynamics is, "How is the body moving?"
5. The essential question for the element of Space is, "Where is the body going?"
6. The essential question for the element of Relationship is, "With whom or what is the body moving?"

Unit Essential Questions

1. What are the 15 Concepts of Dance?
2. What are the 4 Elements (main themes) of Dance?
3. What is the essential question for the element of Body?
4. What is the essential question for the element of Effort/Dynamics?
5. What is the essential question for the element of Space?
6. What is the essential question for the element of Relationship?

Objectives

Students will know:

- The components of all concepts of dance covered.
- How to perform concept-driven movement sequences and/or improvise the elements in a structured or random method.
- How to use the concepts of dance as a mode for dance analysis, interpretation and creation.
- How to use improvisation as a means for generating choreographic movement sequences.
- The 4 essential questions for watching and responding to dance.

Students will be able to:

- Articulate, identify and/or demonstrate the concepts of dance as they relate to the Elements of Dance chart.
- Embody the concepts through demonstration and improvisation-based activities.
- Use the concepts of dance to analyze, interpret, embody and create dances and dance masterworks.
- Create dances incorporating the elements of dance in a structured or random order, and using improvisation as the starting point.
- Watch masterworks of dance and analyze the use of the elements.

Resources

Core Text:

Creative Dance for All Ages – Anne Green Gilbert

Brain-Compatible Dance Education – Anne Green Gilbert

Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver

Suggested Resources:

DEL 92Y Dancemaker App

Dance Concepts Chart

Dance Concept videos (YouTube, Vimeo, etc.)

Teacher and Student Created

Resources

Assessment Suggestions:

- Kinesthetic observation
- Choreographic task incorporating 1 or more elements of dance
- Observation of improvisational task
- Analysis of dance masterworks in written, verbal, visual or kinesthetic expression

UNIT 2: Laban Movement Analysis (LMA)**Summary and Rationale**

This unit will focus on understanding movement patterns and analyzing movement choices according to Laban Movement Analysis (LMA). LMA is a method and language for describing, visualizing, interpreting and documenting all varieties of human movement. Through movement analysis, students will become more mindful of his/her/their movement patterns and gain skills to facilitate ease and mastery in his/her/their movement life, and ultimately, help them understand their dancing body's more completely.

The primary theorist behind movement analysis is Rudolf von Laban. Laban's notation system for movement (Labanotation) offers a valuable tool for describing movement patterns and providing clarity in terms of movement choices.

Recommended Pacing

October – November

Approximately 15 class periods

State Standards**Rating:****Anchor Standard 1: Generating and conceptualizing ideas**

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.
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1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies
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	or dances using original or codified movement.
Connecting	
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products	
1.1.12prof.Cn10 b:	<ul style="list-style-type: none"> 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	
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).
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
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	
<ol style="list-style-type: none"> Dance improvisation is the process of inventing, creating or composing dance spontaneously without any prior movement planning. Improvisation can be structured or free. Weight, as a motion factor is about sensing, intention, feeling my own weight, “me” oriented (me, myself, my physicality), presence, relationship to earth/gravity. Strong weight can be thought of as a large exertion of force or can be expressed through strength. Light weight is as little force exerted as possible; it is buoyant and effortless. Flow, as a motion factor is about continuity, ongoingness, progression, emotions, involvement. Free flow is an outpouring, letting the inside out and the outside in, uncontrollable, can’t be stopped, open hearted, fluid, etc. Bound flow is contained, controlled, keeping the inside in and the outside out. Time, as a motion factor is about intuition, decision making, related to the moment, now vs. not now, knowing the right moment to act, reinvesting in the moment. Quick time is urgent, instantaneous, staccato, quick, hurried, condenses the moment, spark-like, now, now, NOW! Sustained time is lingering, drawing out the moment, luxuriate, languidly, adagio, prolonging, leisurely, “not yet, not now,” etc. 	

8. Space, as a motion factor is about thinking, attention, intellect and ideas, perception—using my senses, environment/other related, external.
9. Direct space implies that you have a singular point of interest, and your attention is only on one thing and very specific. Indirect space is not a lack of focus, but rather a widening of focus; instead of putting all of your attention on one specific object, you would open your attention to include multiple stimuli.

Unit Essential Questions

1. What is improvisation?
2. What is the motion factor, weight?
3. What is the difference between strong and weight?
4. What is the motion factor, flow?
5. What is the difference between bound and free flow?
6. What is the motion factor, time?
7. What is the difference between quick and sustained time?
8. What is the motion factor, space?
9. What is the difference between direct and indirect space?

Objectives

Students will know:

- The definitions of weight, flow, time and space.
- The effort elements of weight are strong and light.
- The effort elements of flow are free and bound.
- The effort elements of time are quick and sustained.
- The effort elements of space are direct and indirect.
- How to improvise in the 4 motion factors, and opposing effort elements of each, and sense his/her/their preference of movement.

Students will be able to:

- Define the LMA Motion Factors: weight, flow, time and space.
- Articulate, identify and/or demonstrate the contrasting effort elements of weight.
- Articulate, identify and/or demonstrate the contrasting effort elements of flow.
- Articulate, identify and/or demonstrate the contrasting effort elements of time.
- Articulate, identify and/or demonstrate the contrasting effort elements of space.
- Determine his/her/their effort preferences.

Resources

Core Text:

Creative Dance for All Ages – Anne Green Gilbert
 Brain-Compatible Dance Education – Anne Green Gilbert
 Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver

Suggested Resources:

DEL 92Y Dancemaker App
 Laban Movement Analysis example videos (YouTube, Vimeo, etc.)

Laban Movement Analysis worksheet and chart

Effort Chart – displayed in classroom to track student’s effort preferences

Laban Movement Analysis Inspired Images – to display during improvisations

iPad or other recording device to record improvisations

Teacher and Student Created

Resources

Assessment Suggestions:

- Kinesthetic observation
- Observation of improvisational task
- Laban Movement Analysis of dance masterworks
- Journaling

UNIT 3: An Exploration of the Foundation – Ballet I

Summary and Rationale	
<p>In this unit, students will be introduced to ballet through a historical framework, exploring the pioneers of the style and its development over time. This unit focuses specifically on the origins of ballet in the Italian Renaissance and French courts. In teaching ballet through the historical lens, students explore the movements, patterns and sequences of the genre’s past and make connections to its present, thus creating space for a corporeal experience of the genres history. Students will explore the technique of ballet, learning components of the ballet class, and ballet technical movements and sequences.</p>	
Recommended Pacing	
<p>November – December Approximately 15 class periods</p>	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas</p> <p>Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</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.Cn10 a	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>Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</p>	

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding

1.1.12adv.Cn11 a	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.
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1.1.12prof.Cn10 b:	Research global issues, including climate change, using multiple research methods to inform original dances expressed through multiple genres, styles, and varied cultural perspectives.
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Anchor Standard 4: Selecting, analyzing, and interpreting work

1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
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Responding
Anchor Standard 7: Perceiving and analyzing products
Anchor Standard 8: Interpreting intent and meaning
Anchor Standard 9: Applying criteria to evaluate products
Connecting
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding

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.
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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.
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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.
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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.
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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.

Instructional Focus

Unit Enduring Understandings

1. Ballet was the first concert dance to emerge as highly technical, the first to develop its own vocabulary and the first opportunity for dance to be seen as an art.
2. Strong technique is essential to building stylistic and performance characteristics of each genre.
3. Training in ballet helps you find your center of balance, gain strength, agility and the ability to move gracefully. It inherently teaches focus, musicality, alignment and structure required in learning many other dance techniques, as well the ability to develop artistry, musicality and grace.
4. Ballet started as a social dance form (court) in the court of King Louis XIV, and has developed into one of the most physically demanding forms, requiring the most technical training of all the forms of dance.
5. Court or social dance set the standards of etiquette and gave ballet its ornate, theatrical quality.
6. Known as “The Sun King”, King Louis XIV was king of France from 1643-1715. He was a dancer and ardent patron of the arts, and established Académie Royale de la Musique. He commissioned more than 1,000 ballets, thus fostering the development of ballet in France.

Unit Essential Questions

1. What is ballet?
2. Why is a strong technical foundation in ballet essential for learning all other genres of dance?
3. Why is ballet the foundation of all concert dance?
4. Where and how did ballet begin?
5. How did social dance impact the development of ballet?
6. Who is Louis XIV?

Objectives

Students will know:

- Ballet vocabulary, including: Adagio, Bourrée, Coupé, Dégagé, Demi Plié, En Bas, En croix, En dedans, En dehors, Etiquette, Glissade, Grand Plié, Petit Allégro, Port de bras, Relevé, Rond de jambe, Rotation, Sous-Sus, Tendu
- The components of the ballet movement class, including: Barre, Adagio, Petit Allégro, Grand Allégro
- How to incorporate both the patterns of court dance pathways and ballet technical movements into a modern-day court dance.
- The 4 Elements of Dance and the essential questions and components of each, Laban Movement Analysis and how to apply each to dance observation, analyzation and critique.

Students will be able to:

- Articulate, identify and/or demonstrate the vocabulary of ballet.
- Execute ballet movements with proper musicality, intention and embodiment.
- Collaboratively create a modern-day court dance that includes: a specific pathway that the dance will travel, and various ballet technical movements learned in the unit.
- Analyze a version of “The Nutcracker” using the Elements of Dance and LMA methods.

Resources

Core Text:

Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver
The History of Dance: An Interactive Arts Approach – Gayle Kassing

Suggested Resources:

Ballet class music

Ballet movement or historical videos (YouTube, Vimeo, etc.)

DVD or digital recording of a professional dance company performing a version of “The Nutcracker”

“The Nutcracker” (version of) Analysis & Critique Guided Workbook

Pioneer Biography Worksheets

Teacher and Student Created Resources

Assessment Suggestions:

- Kinesthetic observation of ballet technical progression
- Ballet etiquette and/or technical growth exit ticket
- Self-Assessment
- Video Observation – discussion and/or written response
- Unit project rubric
- Analysis and critique of a version of “The Nutcracker” in written, verbal, visual or kinesthetic expression

UNIT 4: The Rebels of Concert Dance – Modern I

Summary and Rationale	
<p>In this unit, students will be introduced to modern dance through a historical framework, exploring the pioneers of the style and its development over time. This unit focuses specifically on the pioneers of early modern dance, or “free dance”, through the genre’s early codification. Teaching modern dance through the historical lens allows students to explore the movements, patterns and sequences of the genres past and make connections to contemporary movement of today, thus creating space for a corporeal experience of the genres history. Students will explore the technique of modern dance, learning components of the modern dance class, and modern dance technical movements and sequences.</p>	
Recommended Pacing	
<p>January – February Approximately 20 class periods</p>	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas</p> <p>Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</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.
1.1.12adv.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>Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</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.
Performing Anchor Standard 4: Selecting, analyzing, and interpreting work	
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
Responding Anchor Standard 7: Perceiving and analyzing products Anchor Standard 8: Interpreting intent and meaning Anchor Standard 9: Applying criteria to evaluate products Connecting Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding	
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.
Instructional Focus	
Unit Enduring Understandings	

1. Born in the early 20th century, modern dance is a dance style that focuses on a dancer's own interpretations instead of structured steps, primarily seen in more codified styles, such as ballet. Modern dancers reject the limitations of classical ballet in favor of movements derived from the expression of their inner feelings.
2. Loïe Fuller was an American dancer who achieved international prestige for her innovations in theatrical lighting, as well as for her invention of the "Serpentine Dance," a striking variation on the popular "skirt dances" of the day.
3. Isadora Duncan was an American pioneer of dance and is an important figure in both the arts and history. Known as the "Mother of Modern Dance," Isadora Duncan was a revolutionary whose influence spread from American to Europe and Russia, creating a sensation everywhere she performed.
4. Ruth St. Denis and Ted Shawn were both invaluable pioneers of modern dance in America, approaching movement as a spiritual outlet and legitimate profession for men and women. Their training school and performance group, Denishawn, gave birth to several new innovators of modern dance, and Shawn's Massachusetts retreat for his male dancers, Jacob's Pillow, has evolved into a renowned dance festival.
5. Asadata Dafora was one of the first Africans to introduce African drumming music to the United States, beginning in the early 1930s. His artistic endeavors spanned multiple disciplines, but he is best remembered for his work in dance and music. Dafora was a multifaceted artist, talented in opera and concert singing, dancing, choreographing and composing is considered one of the pioneers of black dance in America.
6. Katherine Dunham was an American dancer, choreographer, author, educator, and social activist. Dunham had one of the most successful dance careers in American and European theater of the 20th century, and directed her own dance company for many years. She has been called the "matriarch and queen mother of black dance".
7. Martha Graham, a student of Denishawn, was an American modern dancer and choreographer. Her style, the Graham technique, reshaped American dance and is still taught worldwide.
8. Doris Humphrey was an American dancer and choreographer of the early twentieth century. Along with her contemporaries Martha Graham and Katherine Dunham, Humphrey was one of the second-generation modern dance pioneers who followed their forerunners in exploring the use of breath and developing techniques still taught today.

Unit Essential Questions

1. What is modern dance?
2. Who is Loïe Fuller?
3. Who is Isadora Duncan?
4. Who is Ruth St. Denis and Ted Shawn?
5. Who is Asadata Dafora?
6. Who is Katherine Dunham?
7. Who is Martha Graham?
8. Who is Doris Humphrey?

Objectives

Students will know:

- Modern dance vocabulary, including: Contraction, Flexed, Flow, Grounded, Jinga, Parallel, Prance, Release, Roll-Down, Spine, Suspension, Swing, Triplet, Vertebrae, Vertical Axis, Weight
- The components of the modern dance movement class, including: Floorwork, Warm-up, Traveling Sequences, Cool-Down
- How to identify each pioneer of modern dance covered in the unit by image/photo.
- The stylistic characteristics of modern dance pioneers: Loïe Fuller, Isadora Duncan, Ruth St. Denis, Ted Shawn, Asadata Dafora, Katherine Dunham, Martha Graham and/or Doris Humphrey.
- The contributions of modern dance pioneers: Loïe Fuller, Isadora Duncan, Ruth St. Denis, Ted Shawn, Asadata Dafora, Katherine Dunham, Martha Graham and/or Doris Humphrey.

Students will be able to:

- Articulate, identify and/or demonstrate the vocabulary of modern dance.
- Execute modern dance movements with proper musicality, intention and embodiment.
- Identify the pioneers of modern dance.
- Articulate, identify and/or demonstrate the styles of modern dance pioneers.
- Articulate, identify and/or demonstrate the contributions of modern dance pioneers.

Resources

Core Text:

Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver
 The History of Dance: An Interactive Arts Approach – Gayle Kassing

Suggested Resources:

Modern dance class music
 Modern dance movement or historical videos (YouTube, Vimeo, etc.)
 Pioneer Biography Worksheets
 Teacher and Student Created Resources

Assessment Suggestions:

- Kinesthetic observation of modern dance technical progression
- Modern dance technical growth exit ticket
- Self-Assessment
- Video Observation – discussion and/or written response
- Unit project rubric
- Unit Test – Timeline of Modern Dance History

UNIT 5: Dance Concert Production I

Summary and Rationale	
<p>This unit will focus on choreography, performance quality and elements of dance concert production. Throughout the unit, students will learn choreography that will be performed at the Spring Dance Concert. Students will be assigned various jobs that pertain to dance concert production. The unit will culminate in teacher and student assessment of his/her/their performance in the Spring Dance Concert.</p>	
Recommended Pacing	
February – May	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</p>	
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>Performing Anchor Standard 4: Selecting, analyzing, and interpreting work</p>	
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
<p>Responding Anchor Standard 8: Interpreting intent and meaning Anchor Standard 9: Applying criteria to evaluate products</p>	
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

1. Choreography is learned small sections (phrases) per class period. This allows students to break down the materials into easily understood pieces and slowly accumulate the movement sequences into a dance.
2. Students learn choreography to experience the work of dancers as artists and performers.
3. Students will perform the choreography at the Spring Dance Concert.
4. Creating a choreography focused on a specific theme establishes continuity throughout the performance.
5. Using full energy when in class and in every rehearsal and performing full-out each time will help dancers maintain their energy throughout a full evening performance.

Unit Essential Questions

1. How do we learn choreography?
2. Why do we learn choreography?
3. Where will we perform the choreography?
4. How does our class choreography relate to the theme of this year's Spring Dance Concert?
5. How does a dancer perform an evening length concert with energy throughout its entirety?

Objectives

Students will know:

- Choreography to be performed at the Spring Dance Concert.
- How to properly embody a choreography with correct intention and musicality.
- Technical and dress rehearsals are a necessary component of production. They allow the opportunity for to perfect all aspects of the concert and work out any issues or problems prior to the performance.
- How to evaluate a dancer's performance based on the following performance quality criteria: body-expression, projection, professionalism, facial expression, characterization, timing and spacing.

Students will be able to:

- Learn choreography to be performed at the Spring Dance Concert.
- Perform the choreography with proper musicality, intention and embodiment.
- Articulate the importance of technical and dress rehearsals.
- Articulate the importance of body-expression, projection, professionalism, facial expression, characterization, timing and spacing in dance performance.

Resources

Suggested Resources:

Spring Dance Concert Student Handbook
Teacher and Student Created
Resources

Assessment Suggestions:

- Kinesthetic assessment – observation of rehearsals and performance
- Self-Evaluation Rubric
- Peer Critique
- Journaling

UNIT 6: Introduction to Choreography

Summary and Rationale	
<p>In this unit, students will be introduced to the art and process of choreography. Students will learn how to begin with an intention, improvise on the intention, use movement themes in the improvisation to create an original phrase of movement, and manipulate the original phrase in a variety of ways. Students will be encouraged to begin to think about dance in the mindset of choreographer. Students will be expected to present their choreographic studies to others in an informal performance setting, and provide critical analysis in the form of written or verbal expression.</p>	
Recommended Pacing	
<p>May – June Approximately 10 class periods</p>	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas</p>	
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
<p>Performing Anchor Standard 4: Selecting, analyzing, and interpreting work Connecting Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding</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.
1.1.12adv.Pr4c	Perform planned and improvised movement sequences and dance combinations while self-monitoring and adjusting dynamics and energy to the choreographic intent.
<p>Responding Anchor Standard 7: Perceiving and analyzing products Anchor Standard 8: Interpreting intent and meaning</p>	
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.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.

Instructional Focus

Unit Enduring Understandings

1. Choreography is the art of composing dances and planning and arranging the movements, steps and patterns of dancers.
2. A choreographer creates movement to communicate meaning and intent. They are the creative artists of the dance discipline – just as composers are in music, playwrights are in theatre, and visual artists are in art and design.
3. Dance improvisation is the process of inventing, creating or composing dance spontaneously without any prior movement planning. Improvisation can be structured or free.
4. A choreographic study is an exercise in the craft of choreography.
5. Intention, or choreographic intent, is the purpose/focus of the choreography.

Unit Essential Questions

1. What is choreography?
2. What is a choreographer?
3. What is improvisation?
4. What is a choreographic study?
5. What is intention?

Objectives

Students will know:

- How to analyze, synthesize, evaluate and interpret the elements of dance, the components of each element, and use them as tools for manipulating movement.
- Improvisation is used to find expressive movement with which to make dances.
- Various modes of movement manipulation and how to use manipulation to develop original phrase material.
- The process and expectations for showing work in an informal performance setting.
- The review criteria for each choreographic study showing.
- The essential questions/prompts for observation of a peer’s work.

Students will be able to:

- Explore the elements of dance to create a movement phrase.
- Explore and experiment with movement as part of the creative process.

- Manipulate original phrase material in a variety of ways.
- Perform original movement motifs and phrases for others in informal performance settings.
- Show his/her/their work for feedback based on review criteria.
- Complete the observation criteria prompts and provide critical analysis to self and peers, in the form of written or verbal expression.

Resources

Core Text:

Teaching Dance as Art in Education – Brenda McCutchen

Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver

Suggested Resources:

Dance Curriculum Designs Creating Dance Toolkit

DEL 92Y Dancemaker App

Video examples of choreographic intentions, manipulations, forms, etc. (YouTube, Vimeo, etc.)

iPad or other recording device to record studies

Teacher and Student Created Resources

Assessment Suggestions:

- Kinesthetic observation of improvisation or performance
- Assessment of studies – provided in verbal or written form
- Self-Assessment of choreographic studies
- Peer Critique of choreographic studies
- Journaling