



PISCATAWAY TOWNSHIP SCHOOLS

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Dance 2

Content Area: Dance
Grade Span: Grades 10-12
Revised by: Jessica Taylor
Presented by: Rebekah Sterlacci
Approval date: August 2019

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COURSE OVERVIEW

Description

Course Description: Dance 2 is a course designed for any current dance student that wants to deepen their knowledge and understanding of dance history, theory, choreography, and performance – previously studied in Introduction to Dance. The course will focus on advanced beginner to intermediate technique in ballet, modern, and jazz. Dance 2 will acquaint students with the process of developing a strong performance quality, through the use of vocal, text, and body techniques. The development of choreographic voice and expression will be the primary focus of the year. Students will be expected to create new choreography daily. All Dance 2 students will participate in making a collaborative choreography that will be presented at the Spring Dance Concert. As in Introduction to Dance, this course will culminate in a final year-end performance that includes teacher and student choreography. All students enrolled in Dance 2 are required to participate in the performance.

Please Note: This Course requires afterschool and Saturday rehearsals for preparation for the Spring Dance Concert in May.

Prerequisite: Introduction to Dance

Goals

Students will be able to:

- Learn to observe, analyze, and critique dance
- Modern Dance Generation I and II (1925-1960); Postmodern Dance (1960s-70s); Russian Ballet Pioneers (1800-1980); Musical Theatre/Broadway styles of dance; Pearl Primus
- Advanced Beginner-Intermediate Levels of Dance Technique Proficiency
- Produce a Collaborative Work
- Audition for and perform in student works.
- Collaborative Small Group Choreography

Scope and Sequence

Unit	Topic	Length
Unit 1	Building on the Basics: Choreography 1	September-October
Unit 2	Further Exploration of the Foundation: Ballet History and Technique	October-November
Unit 3	The 20 th Century Transition: From Modern to Contemporary	December
Unit 4	Jazz Dance and Musical Theatre: History and Technique	January
Unit 5	Careers in the World of Dance	February
Unit 6	Define Your Creative Voice: Choreography 2	March
Unit 7	Auditioning, Performance, and Production	April-June

Resources

Suggested Resources:

Teacher and Student Created Resources

Assessment Suggestions:

See each unit for specific suggestions.

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale

Dance 2 is a course designed for any current dance student that wants to deepen their knowledge and understanding of dance history, theory, choreography, and performance – previously studied in Introduction to Dance. The course will focus on advanced beginner to intermediate technique in ballet, modern, and jazz. Dance 2 will acquaint students with the process of developing a strong performance quality, through the use of vocal, text, and body techniques. The development of choreographic voice and expression will be the primary focus of the year. Students will be expected to create new choreography daily. All Dance 2 students will participate in making a collaborative choreography that will be presented at the Spring Dance Concert. As in Introduction to Dance, this course will culminate in a final year-end performance that includes teacher and student choreography. All students enrolled in Dance 2 are required to participate in the performance.

State Standards

Creating:

Anchor Standard 1: Generating and conceptualizing ideas

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

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).
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 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.
Responding Anchor Standard 8: Interpreting intent and meaning	

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.
1.1.12adv.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.

Responding
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.
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Connecting
Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products

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.
1.1.12prof.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.Cn10b	Investigate and present ways in which dance can be used to communicate new perspectives and/or realizations about global issues, including global warming.

Connecting

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

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.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.

UNIT 1: Building on the Basics: Choreography 1

Summary and Rationale

Students will:

- Continue to explore a personal philosophy and create an individual statement that is represented within their choreographic studies.
- Experiment with different choreographic study assignments to craft dances with themes that have unity of form and content.
- Articulate understanding of the three essential elements of choreography: space, time and energy.
 - Utilize elements of space, time and energy to further develop choreographic ideas.
- Utilize the *How to Critique a Dance Performance and Use Constructive Criticism* worksheet and student rubrics to evaluate one’s personal work and that of their peers, using positive commentary for critique.
- Identify and analyze the use of time, space and energy in choreography.

Recommended Pacing

September-October

State Standards

Creating:

Anchor Standard 1: Generating and conceptualizing ideas

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.
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Responding

Anchor Standard 8: Interpreting intent and meaning

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

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.

Instructional Focus**Unit Enduring Understandings**

Students will understand that:

- Choreography is the art of composing dances and planning and arranging the movements, steps and patterns of dancers.
- Choreographic study is an exercise in the craft of choreography. The study should be set clearly, communicate something and be able to stand by itself.
- The three essential elements of choreography are space, time and energy.
- One should approach choreography first through experimentation, creating fragments at a time, and playing with the materials of the craft over and over again until it becomes second nature.
- The smallest and simplest unit of form; a grouping of related movements that have kinesthetic logic and intuition, and are connected by their creation of a unit; the movements must share some common element of intent and have a clear beginning, middle and end.
- Definitions:
 - Intention: the purpose; one must mentally determine their objective in choreography.
 - Motivation: the inner drive or impulse that causes one to choreograph.
 - Clarity: The clearer you are about your intent, the more specific you are and the better chance you have of getting your idea across.
- The theme of a piece of choreography is the unifying idea, the motif.

Unit Essential Questions

- What is choreography?
- What is a choreographic study?
- What are the three essential elements of choreography?
- How does one approach choreography?
- What is a choreographic phrase?
- What are intention, motivation and clarity and how are they used choreographically?
- What is a theme?

Objectives**Unit Skills**

- Define (in choreographic terms) space, time and energy.
- Present well thought out choreographic studies to their teacher and peers.
- Utilize the correct approach and format for choreography.
- Use intention, motivation and clarity when approaching and formulating choreography.

Students will know:

- Definitions of:
 - Space: the size, dimension and direction of how the body is placed in space and relates to space.
 - Time: tempo, meter, rhythm, accent; provides flow and order within movement.
 - Energy: the potential for force, the capacity for action and for overcoming resistance or gravity; provides the highs and lows.
- How to present a successful choreographic study with a clear beginning, middle and ending and have it be about something.
- How to isolate choreographic elements, combine theory and practice and use improvisation.
- In every approach to choreography, one must have a purpose or idea, have the drive to create that purpose and showcase their purpose with clarity.

Resources**Suggested Resources:**

Teacher/Student Created Projects

Assessment Suggestions:

Self-Assessment

Journaling

Choreographic Assessments

Observation

Movement Quizzes: Space, Time and

Energy

UNIT 2: Further Exploration of the Foundation: Ballet History and Technique

Summary and Rationale	
<p>Students will:</p> <ul style="list-style-type: none"> ● Determine how the influences of Balanchine, Diaghilev and Petipa have shaped ballet as we know it today. <ul style="list-style-type: none"> ○ Identify how each of their personal statements was present in each ballet they choreographed. ● Perform an excerpt from a well-known ballet of either: Balanchine, Diaghilev and/or Petipa. The performance must demonstrate technical proficiency and artistic application. ● Understand and translate the anatomical process during a ballet barré warm-up, adagio section, across the floor patterns and allegro section. ● Perform the necessary corrections within the body to create proper positioning, posture, alignment and turn out. ● Observe excerpts of the following ballets: <i>The Nutcracker</i>, <i>Serenade</i>, <i>Swan Lake</i>, <i>The Firebird</i>, <i>Petrushka</i>, <i>The Rite of Spring</i>, <i>The Sleeping Beauty</i>, <i>The Pharaoh's Daughter</i>, <i>La Bayadère</i> and <i>Don Quixote</i>. Students will then write a written response that will compare and contrast the ideas of three ballets observed using the Subject, Structure and Elements worksheet. ● Explore the differences between American, Russian and Parisian ballet forms and compare and contrast between the three forms. ● Understand the significance and impact of Balanchine, Diaghilev and Petipa. 	
Recommended Pacing	
October-November	
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.
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.
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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.
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Instructional Focus

Unit Enduring Understandings

Students will understand:

- Balanchine was a pioneer of ballet in the United States.
- Known for his musicality, he did not illustrate music but expressed it in dance. He worked extensively with Igor Stravinsky to create some of the world’s best known and highly acclaimed ballets.
- Contributions include: The New York City Ballet, *The Nutcracker*, *Serenade* and *Swan Lake*.
- Diaghilev was a pioneer of ballet in Russia.
- He worked with Léon Bakst to develop a more complicated form of ballet with show-elements intended to appeal to the general public and not just he aristocracy.
- Contributions include work with composer Stravinsky to create: *The Firebird*, *Petrushka* and *The Rite of Spring*. Also staged Tchaikovsky’s *The Sleeping Beauty*.
- Marius Petipa is known as one of the most influential ballet masters and choreographers that has ever lived.
- Petipa created work that would become the definitive versions of which all revivals would be based upon. His pieces are considered to be the cornerstones of all ballet repertory.
- Contributions include: *The Pharaoh’s Daughter*, *La Bayadère* and *Don Quixote*.

Unit Essential Questions

- Who is George Balanchine?
- How did Balanchine popularize ballet in America?
- What were Balanchine’s contributions to the world of ballet?
- Who is Sergei Diaghilev?
- How did Diaghilev popularize ballet in Russia?
- What were Diaghilev’s contributions to the world of ballet?
- Who is Marius Petipa?
- How did Petipa popularize ballet in Russia and Paris?
- What were Petipa’s contributions to the world of ballet?

Objectives

Students will be able to:

Unit Skills

- Describe the influences, contributions and theories of George Balanchine, Sergei Diaghilev and Marius Petipa and compare and contrast between all three.
- Perform a full barré warm up at the advanced beginner level, including: pliés in all five positions, tendu, degagé, rond de jambe, fondu, developpé, frappé and grand battement.

- Perform an advanced beginner adagio following the barré warm-up in daily ballet technique classes.
- Perform an advanced beginner allegro following the across the floor patterns in daily ballet technique classes.

Students will know:

- The influences, contributions and theories of Balanchine, Diaghilev and Petipa.
- How to perform pliés in all five positions, tendu, degagé, rond de jambe, fondu, developpé, frappé and grand battement with the correct positioning, posture, alignment and turn out.
- That adagio is the portion of the ballet technique class that concentrates on slow movements to improve the dancer’s ability to control the leg and increase extension.
- That the allegro portion of the ballet technique class is characterized by jumps and a faster tempo. Petit allegro is executed with smaller jumps and grand allegro is bigger jumps.

Resources

Suggested Resources:

Teacher/student created projects.

Assessment Suggestions:

- Self-Assessment
- Observation
- Journaling
- Five Positions Foldable
- Ballet Vocabulary Test
- Technical Assessment
- Observation of technical progression based on rubric.
- Subject, Structure, and Elements
- Worksheet

UNIT 3: The 20th Century Transition: From Modern to Contemporary

Summary and Rationale	
<p>Students will:</p> <ul style="list-style-type: none"> ● Continue to develop their personal creative voice through movement. <ul style="list-style-type: none"> ○ Students will explore who they are and what they want to say through dance. ● Establish a stronger technical foundation of modern dance through daily technique classes. <ul style="list-style-type: none"> ○ Students are expected to perform at a minimum of an advanced beginner technical level. ● Understand that modern and contemporary dance were both based upon the idea of rebellion against previous forms and genres. ● Examine how concert dance has evolved from ballet, to modern, to postmodern, to contemporary. ● Determine that while ballet was devised out of tradition, and the goal of modern dance is to break tradition, contemporary is a fusion between both traditional and non-traditional forms. ● Be able to delineate the history of modern dance through the 20th century. ● Students will understand the connections between modern, postmodern and contemporary dance forms. 	
Recommended Pacing	
December	
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>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
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).
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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.
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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.
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Instructional Focus

Unit Enduring Understandings

Students will understand:

- A type of dance developed in the twentieth-century that began as a rebellion against steps and positions and values expressive and original or authentic movement.
- Modern dance is characterized by a reluctance to stick to rigid traditional forms, and instead embrace simplicity in form, innovation in concept, and symbolism in meaning.
- The genre was developed by pioneers that wanted to create a dance form that expressed emotional, personal, and existential themes.
- Postmodern dance developed in the 1960s as a reaction to the compositional and presentation constraints of modern dance. From the ideas of postmodern dance, contemporary ideas began to take place and set the tone for contemporary dance as we know it today.
- Contemporary dance is a genre of concert dance that employs systems and methods found in modern and postmodern dance.
- Contemporary dance draws on modern dance techniques as well as newer philosophies of movement that depart from classical dance. However, contemporary dance does incorporate the technical elements ballet, therefore creating a more structural form. It is a fusion of classical and non-classical forms.

Unit Essential Questions

- What is modern dance?
- What characteristics make a dance modern?
- How was the genre of modern dance developed?
- How has modern dance transitioned into what we know today as contemporary dance?
- What is contemporary dance?
- What characteristics make a dance contemporary?

Objectives

Students will be able to:

Unit Skills

- Explain the difference between ballet and modern dance.
- Compare and contrast the similarities and differences between modern and contemporary dance.
- Connect the concepts of modern dance with that of contemporary dance and apply those concepts in daily technique classes.
- Perform modern dance technique classes and choreography with more understanding of proper technique and alignment.

Students will know:

- Ballet emphasizes lightness and height in the dancers' movement. Modern dance emphasizes the gravity pulling dancers toward the floor.
- Modern dancers use their body weight to exaggerate their movements, and choreographers make great use of 'falls to the floor.'
- Additionally, modern dancers perform barefoot and often wear minimalistic costumes, as opposed to the intricate point shoes and elaborate tutus of ballet dancers.
- **Similarities:** Both modern and contemporary dance genres developed in the 20th century and out of rebellion.
- **Differences:** Contemporary dance infuses that concepts and ideas of ballet, whereas modern dance completely abandons those ideas.
- The connecting concepts between modern and contemporary dance: use of the body, floor and expression through movement.
- Make corrections in the body to insure proper technique and alignment.

Resources

Suggested Resources:

Teacher/student created projects.

Assessment Suggestions:

Self-Assessment

Journaling

Observation

Technical Assessment

Journal Response: How does your creative voice impact society?

Observation of technical progression based on rubric

UNIT 4: Jazz Dance and Musical Theatre: History and Technique

Summary and Rationale

Students will:

- Appreciate the influences that Jazz dance has had on musical theatre, specifically Broadway.
- Formulate their own response to the film *West Side Story* and connect themes from the movie to modern day themes.
- Perform different genres of jazz dance combinations and choreographic repertoire at the advanced beginner/intermediate technique level.
 - Genres to include: Musical Theatre/Broadway, Modern Jazz, Acro, Street/Funk Jazz, World Jazz and Contemporary.
- Understand and translate the anatomical process during a full body jazz warm-up that includes: body rolls, isolations, stretch and strength training exercises.
- Perform the necessary corrections within the body to create proper positioning, posture, alignment and turn out.
- Observe the film version of *West Side Story*, choreographed by Jerome Robbins and critique the choreography and provide observations of evident jazz dance technique they observe.
 - Students will use the Subject, Structure and Elements worksheet provided to notate observations and opinions.
- Understand the legacy of Jerome Robbins and his influence and contributions to the jazz dance world.
- Observe the film *West Side Story* and determine its historical significance.

Recommended Pacing

January

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.

Connecting
Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding
Responding
Anchor Standard 7: Perceiving and analyzing products

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.

Instructional Focus

Unit Enduring Understandings

Students will understand:

- Musical theatre is a form of theatre combining music, songs, spoken dialogue and dance.
- Jerome Robbins was an American film director and choreographer whose works included everything from classical ballet to contemporary musical theatre.
- Robbins was an acclaimed choreographer, director and Tony Award winner who’s most notable works include, *West Side Story* and *Fiddler on the Roof*.
- There are many different forms of dance that fit under the jazz dance genre. Styles include: Musical Theatre/Broadway, Modern Jazz, Acro, Street/Funk Jazz, World Jazz and Contemporary.
- Warm-up exercises help to raise body temperature, increase blood flow and make muscles ready for the demands of the dancing ahead.
- Generally every dance move can be improved by increasing the bodies overall flexibility. Performing a stretching routine on a daily basis will help students gain flexibility, which will help to create the lines in the body; the goal of any jazz technique class.

Unit Essential Questions

- What is musical theatre?
- Who is Jerome Robbins?
- What were Jerome Robbins' contributions to jazz dance?
- What are the different forms of jazz dance that exist today?
- Why is a warm-up especially important for all jazz technique classes?
- Why is it important to continue a stretching routine on a daily basis?

Objectives

Students will know:

- The 1950s brought on a growth of innovative forms of entertainment music. It was during this time that jazz dance evolved on Broadway into the new smooth style that is taught today. Previously, jazz dance was considered to be social dance forms generally performed in jazz clubs to jazz music. The performance aspect of jazz dance was popularized to a large extent by Bob Fosse's work and further developed by greats like Jerome Robbins.
- Jerome Robbins is considered to be one of the most influential choreographers and directors for film and Broadway (musical theatre).
- The proper order and execution of a full jazz technique class.
 - Body Rolls: Purpose is to warm-up the torso, spine and legs; increases circulation through the body.
 - Isolations: Assists in warming-up specific parts of the body that will be used in technique and choreography Includes: head/neck, shoulders, upper back, ribcage, hips and feet.
 - Stretching: Increases circulation, strength, technique and flexibility and prevents injury.

Strength Training: Strengthening the core (lower back, abdominals and buttocks) builds muscle and prevents injury, assures proper placement and alignment and grounding.

Students will be able to:

- Explain how jazz dance became an integral part of musical theatre and developed the growth of Broadway.
- Articulate the importance of Jerome Robbins and his choreography to the world of Jazz dance.
- Perform a full body warm-up that includes: body rolls, isolations, stretch and strength training exercises; advanced beginner level.

Resources

Suggested Resources:

Teacher/student created projects.

Assessment Suggestions:

Self-Assessment
 Journaling
 Technical Assessment
 Group Assessment
 Conferencing
 Worksheet – West Side Story
 Observation of technical progression based on rubric.

UNIT 5: Careers in the World of Dance

Summary and Rationale	
<p>Students will:</p> <ul style="list-style-type: none"> ● Write simulated cover letter, resume and biography and create a portfolio as part of a research project on careers in dance. ● Delineate the necessary education, training and physical demands for careers in the fields of dancer/performer, dance educator, choreographer, dance historian and dance studio owner. ● Statistically analyze themes of ethnicity, gender, social/economic status, age, and physical conditioning in relation to careers in the dance world. ● Discern what they believe to be the most fulfilling career choice in the dance world. <ul style="list-style-type: none"> ○ Students will determine based on their own set of criteria, what to them equates as a fulfilling career choice. What is their definition of success? ● Compare and contrast the different careers available in the dance world and determine how each career pathway has its own specific guidelines and training. 	
Recommended Pacing	
February	
State Standards	
<p>Creating: Anchor Standard 1: Generating and conceptualizing ideas</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>Connecting 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.
<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).
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: <ul style="list-style-type: none"> • Careers available are: dancer/performer, dance educator, choreographer, dance historian and dance studio owner. Many other careers exist however these selections will be the main focus of the unit. • Achieving financial stability in the dance world has many different factors involved and is situational. Options that can be very lucrative if in the right situation are: choreographer (major company or Broadway), dancer/performer (major company or Broadway) and dance studio owner. • Depending on the position you are seeking, a portfolio should include, a cover letter, resume, biography and headshot. 	
Unit Essential Questions	
<ul style="list-style-type: none"> • What different types of careers are available within the world of dance? • Which careers tend to provide the most financial stability and which are the most lucrative? • What items should be included in a dance career portfolio? 	
Objectives	
Students will know: <ul style="list-style-type: none"> • A professional dancer is a person who dances professionally on the stage or for an audience of any kind. Years of training, dedication, discipline and commitment are essential to become a professional dancer. • A dance educator is a person who teaches the art of dance in any combination of technique, history and theory. Education can be provided at the recreational, competitive, collegiate and doctoral level. 	

- A choreographer is a person who creates dance compositions and plans and arranges dance movements and patterns for dances. Choreography can be for any number of venues including: the stage, film, TV, competitions, commercials, movies, Broadway, studio recitals, etc.
- A dance historian is a person who studies the history of dance for the purpose of recording events in the timeline of dance and its history. They are an expert on the history of dance and often write about their findings or record educational films.
- A dance studio owner is a person that establishes a dance studio for the purpose of dance education and oversees all of the business, educational and technical aspects of the business. Dance studios typically offer classes in the performing arts to children ages 3 to 17.
- That a successful cover letter will briefly outline interest and experience and have a clear introduction, body and closing. Contact information is also included.
- A resume should contain: an objective, education, experience, references and contact information. In dance, there are different types of resumes including performance, audition and teaching types. Each should be written in a specific format according to the job type and/or size of the casting call.

Students will be able to:

- Describe the job outline of a dancer/performer.
- Describe the job outline of a dance educator.
- Describe the job outline of a choreographer.
- Describe the job outline of a dance historian.
- Describe the job outline of a dance studio owner.
- Write a successful cover letter.
- Write a simulated dance resume.

Resources

Teacher/student created projects.

Assessment Suggestions:

Self-Assessment
Career Quiz

UNIT 6: Define Your Creative Voice: Choreography 2

Summary and Rationale	
<p>Students will:</p> <ul style="list-style-type: none"> ● Continue their personal exploration of defining their creative voice and establish what they are trying to communicate with the world. ● Build a successful choreographic phrase using the key elements and ideas. ● Movement styles can be determined by: historical time frames, personality, body type, cultural values. ● Articulate understanding of the concepts of dynamic shift and transitions and incorporate those characteristics into their choreographic studies, assignments and projects. ● Utilize the <i>How to Critique a Dance Performance and Use Constructive Criticism</i> worksheet and student rubrics to evaluate one’s personal work and that of their peers, using positive commentary for critique. ● Analyze the difference between a choreographic phrase and a movement combination and articulate their understanding verbally and within movement. 	
Recommended Pacing	
March	
State Standards	
<p>Performing Anchor Standard 6: Conveying meaning through art</p>	
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.
<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	

Students will understand:

- A movement style is a recurring pattern or patterned way of moving that has a specific quality to it. It's an identifiable manner of physical expression.
- The shift of high to low points (and vice versa) of energy and force within movement quality.
- Transitions within choreography are the shift from one movement pattern to another.
- *Movement combinations* can be merely a series of technical (or not) movements strung together with not significant relationship or connection between each movement. The purpose is to provide a technical challenge as in coordination, strength and endurance. The intention of a *choreographic phrase* is to convey feelings, images and ideas. Choreographic phrases have a personality and an identifiable movement.

Unit Essential Questions

- What is a movement style?
- What is dynamic shift?
- What are transitions?
- What is the different between a choreographic phrase and a movement combination?

Objectives

Students will know:

- Movement styles can be determined by:
 - Historical time frames, personality, body type, cultural values.
- How to use dynamic shift properly when choreographing.
- How to use transitions effectively and to the benefit of the choreography.
- To build a phrase:
 - Start with small ideas and build to bigger ones; like a sentence.
 - Use of dynamics.
 - Create a complete idea that has a beginning, middle and end.
 - Use of breath to create a natural flow under every movement.
- Understand the difference between a choreographic phrase and a movement combination.

Students will be able to:

- Explain what factors movement styles are determined by.
- Utilize dynamic shift within the development of their choreography.
- Utilize transitions within the development of their choreography.
- Build a successful choreographic phrase using the key elements and ideas.

Resources

Teacher/student created projects.

Assessment Suggestions:

Self-Evaluation Rubric

Observation

Journaling

Choreographic Assessments

Observation of choreographic progression based on rubric

Art Project - Masks

UNIT 7: Auditions, Performance, and Production

Summary and Rationale	
<p>Students will:</p> <ul style="list-style-type: none"> ● Determine that an audition is a trial performance opportunity given to a dancer to test their skills. <ul style="list-style-type: none"> ○ Dancers should perform every aspects of the audition process with full energy and enthusiasm. ● Participate in the composition of the performance final through flyer and program design. ● Collaborate in cooperative groups to plan, announce and execute a mock audition. ● Collaborate in the design, production and performance of a full-length dance concert. <ul style="list-style-type: none"> ○ All students will be assigned a specific job that will make up the production team. ● Analyze the steps an aspiring dancer should take in order to prepare for an audition. ● Follow proper backstage procedures during all rehearsals and on the evening of the performance final. ● Evaluate their performance in a year-end performance final self-assessment. <ul style="list-style-type: none"> ○ Students will determine how they performed in all aspects of the performance final and decide what can be improved upon in the future. ● Compare and contrast the processes of both the dancer and the choreographer/director during the planning, preparation and execution of the audition process. 	
Recommended Pacing	
April-June	
State Standards	
<p>Performing Anchor Standard 6: Conveying meaning through art</p>	
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.
<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

Students will understand:

- A trial performance opportunity given to a dancer, or any other performer, to test suitability or skill for employment, professional training or a competition, etc.
- Planning for an audition involves long-term training, endurance and perseverance. Make sure you have all correct information. Dress the part. Come prepared with a headshot and resume.
- An artistic director needs to think about:
 - Stage space, costumes, sets, lights, sound, projections, special effects, music, video and crew/schedule.
- 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

- What is an audition?
- How should an aspiring dancer prepare for an audition?
- What are the technical considerations an artistic director/choreographer should be aware of and plan in order for a successful and organized production?
- How does a dancer perform an evening length concert with energy throughout its entirety?

Objectives

Students will know:

- The process of planning an audition:
 - Decide what roles are available and what type of performers you would like to attract.
 - How many women and/or men are needed?
 - Where do you want to send your audition notice?
 - What are your financial terms?
 - Where and when is the audition?
 - Who will help with the audition?
- Audition announcements should include:
 - Date, place, time and terms.
 - Description of the event.
 - Description of what you are looking for.
 - State specific attire and footwear.
 - Basic information about your group (short bio).
 - Eye-catching flyer.
- The proper backstage procedures include:
 - Always be aware of the total stage situation.
 - Never talk to the crew during a performance run.
 - Keep out of the way of tech and backstage crew during stage set up.
 - No one except dancers and crew should be allowed backstage during a performance.
 - Be aware of house rules.
- How to enhance their performance and engage the audience on the evening of the performance final.
- The information necessary for any performance flyer is:
 - Who, What, When, Where and How Much?
 - The flyer should be colorful and catch the eye of the general public (in this case the PHS and Piscataway school district and community)

- The information necessary for any performance program is:
 - Directors welcome note.
 - A listing of the dances in order.
 - Dancer’s names spelled correctly following the name of the dance(s) they are in.
 - A listing of all production staff and crew.
 - Directors note to the performers.
 - Any special thanks or notes.

The program cover should be colorful and catch the eye of the audience.

Students will be able to:

- Explain the process of how a director/choreographer should plan an audition.
- Explain what information should be included on an audition announcement.
- Follow the proper backstage procedures during the performance final.
- Refine their performance skills.
- Design a visually impressive flyer for the performance final.
- Design and organize a visually impressive program for the performance final.

Resources

Teacher/student created projects.

Assessment Suggestions:

- Self-Evaluation Rubric
- Checklist
- Journaling
- Art Project – Program Design
- Art Project – Flyer Design
- Technical Assessment
- Observation of technical progression based on rubric