



PISCATAWAY TOWNSHIP SCHOOLS

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Dance 3

Content Area: Dance
Grade Span: Grades 11-12
Revised by: Jessica Taylor
Presented by: Rebekah Sterlacci
Approval date: August 2019

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COURSE OVERVIEW

Description

Course Description: Dance 3 is a course designed for the advanced dancer, dedicated to the art of making dance. This course will expand upon knowledge learned in Dance 2 from a historical, choreographic, and performance perspective; emphasizing the development of intermediate to advanced level dance technique in ballet, modern, jazz, and house dance. Auditioning techniques, professional career and college preparation will also be addressed. Further development of choreographic voice and expression will be the primary focus of the year. Students will be expected to create new choreography daily and experiment with the use of technology in their work. All Dance 3 students will create choreography with a peer that will be presented at the Spring Dance Concert. As in Introduction to Dance and Dance 2, this course will culminate in a final year-end performance that includes teacher and student choreography. All students enrolled in Dance 3 are required to participate in the performance.

PLEASE NOTE: This course requires after school and Saturday rehearsals for preparation for the Spring Dance Concert in May.

Prerequisite: Dance 2

Goals

Students will be able to:

- Learn to observe, analyze, and critique dance.
- Understand current contemporary dance practices (Europe); Current ballet trends in the US; Vintage jazz (1920s & 30s); House Dance; Bill T. Jones
- Exhibit intermediate-advanced levels of proficiency
- Produce a collaborative work
- Audition for and perform in student works.
- Work with a partner to collaborate, audition dancers, and create a dance.
- Activist dance and dance in response to social injustice.

Scope and Sequence

Unit	Topic	Length
Unit 1	Defining and Cultivating the Creative Voice – Choreography 2	September
Unit 2	Ballet in the 21 st Century – A focus on the US and the Future	October - November
Unit 3	21 st Century Contemporary Dane Artists – A Global Perspective	December-January
Unit 4	Jack Your Body – Intro to House Dance	February
Unit 5	The Vintage Jazz Dance Era in America	March

Unit 6	Dance Concert Production III	April-June
Resources		
<p>Suggested Resources: Teacher and Student Created Resources</p> <p>Assessment Suggestions: See each unit for specific suggestions.</p>		

ALL UNITS: INSTRUCTIONAL FOCUS

Summary and Rationale	
<p>Dance 3 is a course designed for the advanced dancer, dedicated to the art of making dance. This course will expand upon knowledge learned in Dance 2 from a historical, choreographic, and performance perspective; emphasizing the development of intermediate to advanced level dance technique in ballet, modern, jazz, and house dance. Auditioning techniques, professional career and college preparation will also be addressed. Further development of choreographic voice and expression will be the primary focus of the year. Students will be expected to create new choreography daily and experiment with the use of technology in their work. All Dance 3 students will create choreography with a peer that will be presented at the Spring Dance Concert. As in Introduction to Dance and Dance 2, this course will culminate in a final year-end performance that includes teacher and student choreography. All students enrolled in Dance 3 are required to participate in the performance.</p>	
State Standards	
Anchor Standard 1: Generating and conceptualizing ideas.	
1.1.12prof.Cr1.A	a. 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.Cr1.B	b. Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works
Anchor Standard 2: Organizing and developing ideas.	
1.1.12prof.Cr2.A	a. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
1.1.12prof.Cr2.B	b. Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr3.A	a. Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
1.1.12prof.Cr3.B	b. Compare recognized notation systems to document a section of a dance using writing, symbols, or media technologies (e.g., graphic symbols and figures, path mapping, numerical systems, letter and word notations).
Anchor Standard 4: Selecting, analyzing, and interpreting work.	

1.1.12prof.Pr4.A	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
1.1.12prof.Pr4.B	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
1.1.12prof.Pr4.C	c. 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).

UNIT 1: Defining and Cultivating the Creative Voice – Choreography 2

Summary and Rationale	
This unit will provide students with an in-depth exploration of their own creative voice and choreographic/artistic process.	
Recommended Pacing	
September	
State Standards	
Anchor Standard 1: Generating and conceptualizing ideas.	
1.1.12prof.Cr 1.A	A. 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.
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr 3.B	b. Compare recognized notation systems to document a section of a dance using writing, symbols, or media technologies (e.g., graphic symbols and figures, path mapping, numerical systems, letter and word notations).
Anchor Standard 4: Selecting, analyzing, and interpreting work.	
1.1.12prof.Pr 4.B	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
Instructional Focus	
Unit Enduring Understandings	

Students will understand that:

- Generally speaking, the artistic process refers to the individual development of creating artwork. Process spans the time from inception of the works essence or principle ideas through completion of the work and/or some aspect of presentation.
- Students will be able to define and speak about their process and/or steps taken to making work.
- Understanding one’s own artistic process requires constant exploration of what inspires an artist to begin conceptualizing movement ideas.
- 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.
- Students will be able to articulate, on a basic level, qualities that describe their personal movement style.
- Choreographers must determine how their choreography will be visually perceived by their audience. A choreographer may choose to add interest to their work by physically shifting the audience’s viewpoint.
- Site-specific dance/performance is work created in response to a particular place or site, and is inspired by its architecture/design, the history and/or current use. They are works designed to exist in that space.
- Site-specific choreography is generated through research and interpretation of the site’s unique cultural matrix of characteristics and topographies, whether architectural, historical, social, and/or environmental. Some artists make a point of commissioning music created by a local composer especially for the dance site. Indoor site-specific artworks may be created in conjunction with (or indeed by) the architects of the building.
- Dance in response arrives as movement inspired by and/or derived from any previously witnessed form of art, writing, music, etc. Typically, dance in response to works are created immediately after viewing/witnessing.

Unit Essential Questions

- What is artistic process?
- What is your process?
- What can we do as artists to further inform our own artistic process?
- What is a movement style?
- What is your movement style?
- What is audience perspective?
- What is site specific choreography?
- How does one go about creating site specific work?
- What is “dance in response?”

Objectives

Unit Skills

- Both verbally and in writing, students will be able to articulate their own artistic process.
- Make dance works that are process-driven.
- Define, describe, and discuss their own personal movement style.
- Create dances with audience perspective in mind.
- Create site-specific works.
- Create a short “dance in response.”

Students will know:

- What artistic process is and how to investigate their own process of dance-making.
- In order to further inform one’s own artistic process, you must experiment with different aspects of process and decide what works for you.
- How to define and describe patterns in their individual physical movement practice.
- The affect that shifting audience perspective can have on the presentation of their work.
- How to define and create a site-specific work.
- How one can go about creating a “dance in response.”

Resources

Suggested Resources:

Teacher/Student Created Projects

Assessment Suggestions:

Choreo Lab Daily Self-Assessment

Cultivating my creative voice unit
project assessment

Choreographic Goals Assessment

Unit Writing Assignment Assessment

UNIT 2: Ballet in the 21st Century: A Focus on the US and the Future**Summary and Rationale**

This unit will explore current trends in ballet in the US by focusing on: San Francisco Ballet, Pacific Northwest Ballet, Ballet X, and principal dancer for ABT, Misty Copeland. Students will also participate in daily ballet technique classes, and will be expected to perform at an intermediate level of technical proficiency.

Recommended Pacing

October – November

State Standards

Anchor Standard 2: Organizing and developing ideas.

1.1.12prof.Cr2.B	b. Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
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Anchor Standard 3: Refining and completing products.

1.1.12prof.Cr3.A	a. Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
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Anchor Standard 4: Selecting, analyzing, and interpreting work.

1.1.12prof.Pr4.B	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing.
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Instructional Focus

Unit Enduring Understandings

Students will understand:

- San Francisco Ballet is a ballet company, founded in 1933 as the San Francisco Opera Ballet under the leadership of ballet master Adolph Bolm. The company is currently based in the War Memorial Opera House under the direction of Helgi Tomasson. San Francisco Ballet was the first professional ballet company in the US. It is among the world’s leading dance companies, presenting over 100 performances annually, with a repertoire that spans both classical and contemporary ballet.
- As America’s oldest professional ballet company, San Francisco Ballet has enjoyed a long rich tradition of artistic “firsts” since its founding in 1933, performing the first American productions of Swan Lake and Nutcracker, as well as the first 20th century American Coppelia. A lively, vital ensemble, San Francisco Ballet is one of the three largest ballet companies in the US.
- Pacific Northwest Ballet, one of the largest and most highly regarded ballet companies in the US, was founded in 1972. In July 2005, Peter Boal became artistic director, succeeding Kent Stowell and Francia Russell, artistic directors since 1977. The Company of nearly fifty dancers presents more than 100 performances each year of full-length and mixed repertory ballets at Marion Oliver McCaw Hall in Seattle and on tour. The company has toured to Europe, Australia, Taiwan, Hong Kong, Canada, and throughout the US, with celebrated appearances at Jacob’s Pillow and in New York City and Washington DC>
- Ballet X is a premier contemporary ballet company based out of Philadelphia. The company unites distinguished choreographers with an outstanding company of world-class dancers to forge new works of athleticism, emotion, and grace. Founded by Artistic directors Christine Cox and Matthew Neenan, Ballet X has challenged the boundaries of classical ballet by encouraging formal experimentation while preserving rigorous technique. The company is committed to producing new works of the highest quality and integrity that bring the combined visions of choreographers and dancers to life and cultivate in audiences a collective appetite for bold, new dance.
- Since the company’s founding in 2005, Ballet X has expanded its repertoire with over 45 world premieres by internationally renowned artists, Firmly rooted in ballet technique, these contemporary pieces challenge Ballet X’s dancers with the innovative possibilities of ballet in the 21st century.
- Misty Copeland is an American ballet dancer, described by many as the first African American female soloist for the American Ballet Theatre (ABT).

Unit Essential Questions

- What is the San Francisco Ballet?
- What is the cultural significance of the San Francisco Ballet in the US?
- What is the Pacific Northwest Ballet?
- What is Ballet X?
- What is the cultural significance of Ballet X in the US?
- Who is Misty Copeland?

Objectives

Students will be able to:

Unit Skills

- Articulate the histories and importance of San Francisco Ballet, Pacific Northwest Ballet, and Ballet X.
- Articulate biography and accomplishments of Misty Copeland.
- Perform a full barre at the intermediate level of technical proficiency.
- Perform intermediate level adagio combinations in daily ballet technique classes.
- Perform intermediate petite allegro combinations in daily ballet technique classes.

Students will know:

- The significance of the San Francisco Ballet, Pacific Northwest Ballet, and Ballet X.
- The significance of Misty Copeland and her accomplishments as a soloist for ABT.
- How to execute a full barre, including: plies, tendu, degage, rond de jambe, fondu, developpe, frappe, 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 petite allegro portion of the ballet 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:

Ballet Technique Progression Self-Assessment

Daily Technique Assessment

Video Observation Discussion

Video Observation Writings

Moving Toward the Ballet of the

Future Unit Project Assessment

UNIT 3: 21st Century Contemporary Dance Artists – A Global Perspective

Summary and Rationale	
<p>This unit will offer students a view of modern and contemporary dance globally by focusing on the works and contributions of Ohad Naharin, William Forsythe, Nederlands Dans Theater, and Jiri Kylian. Students will also participate in daily modern dance classes and will be expected to perform at an intermediate level of technical proficiency.</p>	
Recommended Pacing	
December-January	
State Standards	
Anchor Standard 1: Generating and conceptualizing ideas.	
1.1.12prof.Cr1.A	a. 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.
Anchor Standard 2: Organizing and developing ideas.	
1.1.12prof.Cr2.A	A. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
1.1.12prof.Cr2.B	b. Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr3.A	a. Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
Anchor Standard 4: Selecting, analyzing, and interpreting work.	
1.1.12prof.Pr4.A	A. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
Instructional Focus	
Unit Enduring Understandings	

Students will understand:

- Ohad Naharin is an Israeli contemporary dancer, choreographer, and current artistic director of the Batsheva Dance Company in Tel Aviv, Israel. Naharin developed a type of movement technique called Gaga.
- Gaga movement language emphasizes sensation and availability for movement, promoting discovery of new ways of moving, pushing the body to its limits and extremes, and breaking down habits.
- In Gaga, there is a focus on multi-layered tasks, inviting a richer connection between the mind and body. Throughout the class, tasks will be layered on top of each other so that the mover is challenged to be aware of multiple sensations at once.
- William Forsythe is an American dancer and choreographer resident in Frankfurt am Main in Hessen. He is known internationally for his work with the Ballet Frankfurt (1984-2004) and the Forsythe Company (2005 – present).
- Recognized for the integration of ballet and visual arts, his vision of choreography as an organizational practice has inspired him to produce numerous installations, films, and web-based knowledge creation.
- One example of Forsythe’s process is using the ABC’s as a modality to generate movement. Forsythe typically works in collaboration with his dancers to generate movement phases. He then uses a modality like the ABC’s to organize the structure of the dance.
- Nederlands Dans Theater (NDT) is a Dutch contemporary dance company known for combining virtuosic classical technique with intriguing visual sets and themes. The company was founded in 1959 when a group of 22 dancers broke free from the more conservative Dutch National Ballet. Currently, NDT has its home base in The Hague and performs over 160 times per year with two groups: Nederlands Dance Theater 1 and NDT 2. The company’s current artistic director is Paul Lightfoot.
- Jiri Kylian (Czech) is a world-renowned contemporary dance choreographer. He was the second artistic director and house choreographer of NDT for more than thirty years and brought unprecedented recognition and success to the company from 1975 to 1999. Throughout his career, Kylian created 75 choreographies for NDT. After he stepped down as artistic director in 1999, he remained with NDT as chief choreographer and artistic adviser until 2009. Since then, his creative focus has shifted to more small scale projects.

Unit Essential Questions

- Who is Ohad Naharin?
- What is gaga movement language?
- What is the focus of Gaga movement language?
- Who is William Forsythe?
- What is Forsythe’s vision of choreography?
- What is an example of Forsythe’s artistic process?
- What is Nederlands Dans Theater?
- Who is Jiri Kylian?

Objectives

Students will be able to:

Unit Skills

- Identify Gaga movement language within a work.
- Create a work driven by an example of William Forsythe’s process.
- Identify and discuss the work of Jiri Kylian.
- Participate in daily modern dance technique classes with enhanced understanding of various forms.

Students will be know:

- Qualities of gaga movement language, such as: delicacy, small gestures, a sense of softness, combined with the availability to snap into full physicality at any moment, thinking of movement as something that can heal, a sense of plenty of time while moving quickly.
- Examples of Forsythe’s artistic process, such as the ABC example provided.
- The histories and inspirations of Jiri Kylian’s Falling Angels and Petite Mort.
- How to incorporate the movement ideas and qualities of Gaga, Forsythe and Kylian into their daily movement practice.

Resources

Suggested Resources:

Teacher/student created projects.

Assessment Suggestions:

Modern Technique Progression Self-Assessment
Daily Technique Assessment
Video Observation Discussion
The Process of Process Unit Project Assessment
Video Observation Writings

UNIT 4: Jack Your Body: Intro to House Dance

Summary and Rationale	
This unit allows students to become acquainted with the history and origins of house dance. Students will also participate in daily house dance movement sessions and learn the movement vocabulary at a beginner level of technical proficiency.	
Recommended Pacing	
February	
State Standards	
Anchor Standard 2: Organizing and developing ideas.	
1.1.12prof.Cr2.A	a. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr3.A	a. Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
Instructional Focus	
Unit Enduring Understandings	

Students will understand:

- House dance is a social dance primarily danced to house music. It is often improvisational in nature and emphasizes fast and complex foot-oriented steps, combined with fluid movements in the torso, as well as floor work.
- House has roots in the clubs of Chicago and New York.
- The history of house dance.
- The main elements of House Dance include footwork, jacking and lofting. In house dancing, there is an emphasis on the subtle rhythms and riffs of the music, and the footwork follows them closely.
- Basic house dance movement vocabulary, including: farmer, jacking, lofting, loose legs, shuffle, skating, stomping, swirl, train

Unit Essential Questions

- What is house dance?
- Where did house dance originate?
- What is the history of house dance?
- What are the characteristics of house dance?
- What is basic house dance terminology?

Objectives

Students will know:

- The history of house dancing has its roots in New York and Chicago.
- Lofting has become a current trend in house dancing.
- How to incorporate the movement ideas and qualities of house dance into their daily movement practice.
- The freestyle takes practice and authentic experience to gain the confidence to house in a cypher.

Students will be able to:

- Articulate the history of house dance.
- Discuss the current styles and trends in house dancing.
- Participate in daily house dance movement sessions with understanding of various forms.
- Freestyle in the house style of dance.

Resources

Suggested Resources:

Teacher/student created projects.

Assessment Suggestions:

Daily Technique Assessment

Video Observation Discussion

Video Observation Writings

UNIT 5: The Vintage Jazz Dance Era in America

Summary and Rationale	
<p>This unit allows students to become acquainted with the history, origins, and movement sequences of vintage jazz dance. Students will also participate in daily vintage jazz dance movement classes and learn the movement vocabulary at a beginner level of technical proficiency.</p>	
Recommended Pacing	
March	
State Standards	
Anchor Standard 1: Generating and conceptualizing ideas.	
1.1.12prof.Cr1.A	a. 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.Cr1.B	b. Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.
Anchor Standard 2: Organizing and developing ideas.	
1.1.12prof.Cr2.A	A. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent.
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr3.A	a. Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
Anchor Standard 4: Selecting, analyzing, and interpreting work.	
1.1.12prof.Pr4.A	A. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
1.1.12prof.Pr4.C	C. 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).
Instructional Focus	
Unit Enduring Understandings	

Students will understand:

- Vintage jazz is a style of dance (and music) that developed out of the 1920's and continued into the 1940s.
- The characteristics of vintage jazz are highly reliant upon both improvisation and the music typically being played live. The dances are typically performed with a partner, with a strong emphasis on individuality.
- The Nicholas Brothers (Fayard and Harold) were a famous African American team of dancing brothers. They were considered by many to be the greatest tap dancers of their day. They became stars of the jazz circuit during the Harlem Renaissance and went on to have successful careers performing on stage, film, and television.
- Basic vintage jazz dance movement sequences include: The Balboa, The Charleston, The Lindy Hop, Solo Jazz Steps, Swing

Unit Essential Questions

- What is vintage jazz dance?
- What are the characteristics of vintage jazz dance?
- Who are the Nicholas Brothers?
- What are basic vintage jazz dance movement sequences?

Objectives

Students will know:

- The jazz era emerged in the mid 1920s and the first nationwide dance fad, The Charleston, swept the nation and defined the jazz age. Many of the dances of this era were birthed on the streets of Harlem and practiced and performed (with a partner) in places like the Cotton Club and the Apollo.
- How to incorporate the movement ideas and qualities of vintage jazz dance into their daily movement practice.
- How to craft well-developed choreography that incorporates the history, basic movement patterns, and the music of the vintage jazz dance era.

Students will be able to:

- Articulate the history of vintage jazz dance.
- Participate in daily vintage jazz dance movement classes with understanding of various forms, patterns, and sequences.
- Work with a partner to research, conceptualize, create, and perform a vintage jazz dance.

Resources

Teacher/student created projects.

Assessment Suggestions:

Daily Technique Assessment
Video Observation Discussion
Unit Writing Assignments Assessment

UNIT 6: Dance Concert Production III

Summary and Rationale	
<p>This unit will provide students with an in-depth exploration of the skills needed to conceptualize, create, and produce an evening length dance concert. Students will explore the unit through the lens of choreographer and artistic director. Students will spend a majority of in-class time finalizing their choreography to be performed in the year-end dance performance final concert. Students will also spend in-class time rehearsing choreography they will perform in the concert.</p>	
Recommended Pacing	
April-June	
State Standards	
Anchor Standard 3: Refining and completing products.	
1.1.12prof.Cr3.B	b. Compare recognized notation systems to document a section of a dance using writing, symbols, or media technologies (e.g., graphic symbols and figures, path mapping, numerical systems, letter and word notations).
Anchor Standard 4: Selecting, analyzing, and interpreting work.	
1.1.12prof.Pr4.C	C. 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).
Instructional Focus	
Unit Enduring Understandings	
<p>Students will understand:</p> <ul style="list-style-type: none"> • A choreographer must consider the following elements of production: concert pre-planning, audience, concert theme (where present), lighting design, costume design, technical rehearsals, stage space, ticket sales (where applicable) and communication with theatre/venue • Costumes are an essential component to any dance work and allow the choreographer the ability to further translate their ideas to their audience. The purpose of a dance costume is: to enhance the dancer’s body, to enhance the concept of the choreographer and create a sense of harmony with the dance. The costume should never hinder the movements of the dancer. • Lighting design can set the mood of a dance, assist in telling the story and highlight important areas of the choreography. Dance lighting is unique among performance disciplines because dance is concerned first and foremost with movement. • Having clarity of storyline, intent or message within a choreographic work is essential in allowing for audience understanding. • Creating an individual work focused on a specific theme establishes continuity throughout the performance. 	

Unit Essential Questions

- As a choreographer, what elements of production are considered in planning a dance concert?
- How does costume concept and design affect the presentation of a dance?
- How does lighting concept and design affect the presentation of a dance?
- What is the storyline, intent, or message present within your choreography?
- How does your choreographic work relate to the theme of the current year's concert?

Objectives

Students will know:

- How choreographic concept, intention, the use of themes, and music choice can enhance choreographic works.
- How to articulate their own artistic process, using detail, timeline of work, discoveries, struggles, and successes.
- That decisions concerning titling a choreographic work, including program notes or not, costuming a work, and lighting a work should be planned with clarity and chosen with purpose.
- The importance of publicly promoting any kind of dance performance and how the types of materials chosen can oftentimes determine audience attendance.
- How to make critical choices and prepare themselves and their dancers to present their work in the year-end dance concert.

Students will be able to:

- Discuss and present their work to their peers and a panel of judges for adjudication. Students must discuss the following: concept, intention, themes, music choice
- Discuss process, struggles, and successes regarding student choreographed work.
- Make critical choices concerning their work, including: title, program notes, costuming, and lighting.
- Create publication materials for the year-end dance concert.

Resources

Teacher/student created projects.

Assessment Suggestions:

Choreo Lab Daily Self-Assessment

Choreo Lab Daily Peer Assessment

Choreo Lab Daily Work Assessment

Unit Writing Assignment Assessment

Performance Final Assessment