

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

FINE & PERFORMING ARTS ACADEMY

HONORS DANCE III

Grade Level: 11

Credits: 13.75

Course Code: 154750

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 31, 2015

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

Board of Education

Mr. Heshy Moses, President
Mrs. Jennifer Sutera, Vice President
Mr. Vincent Accettola
Mr. William Bruno
Mrs. Elizabeth Canario
Mr. Samuel Carollo
Mrs. Amy Fankhauser
Mrs. Kathie Lavin
Mr. Michael Messinger

Central Administration

Mr. Charles Sampson, Superintendent
Dr. Nicole Hazel, Chief Academic Officer
Dr. Jeffrey Moore, Director of Curriculum and Instruction
Ms. Stephanie Mechmann, Administrative Supervisor of Curriculum & Instruction
Dr. Nicole Santora, Administrative Supervisor of Curriculum & Instruction

Curriculum Writing Committee

Ms. Melanie Kramer

Supervisor

Mr. Craig Chern

154750: HONORS DANCE III

COURSE PHILOSOPHY

The *Fine and Performing Arts Academy* fosters a student centered learning environment which integrates dance, acting, vocal performance, and cross-curricular academic skills. Its primary goal is to address the developmental nature of each learner, promote critical thinking skills, foster communication, and make connections across the curriculum. The *Fine and Performing Arts Academy* offers courses that enable students to appreciate and create art as a part of the overall human experience. Our goal is for students to acquire and demonstrate a solid knowledge of the artistic process, develop a personal artistic voice, and embody a level of professionalism that will enable them to pursue a career in the arts. *Dance III* provides tools to enhance performance and critiquing skills and broadens their understanding of historical references in dance. Students are exposed to dance improvisation, dance composition and various genres including ballet, modern, and jazz dance.

COURSE DESCRIPTION

Honors Dance III focuses on performance and dance technique in ballet, modern, and jazz dance. Students learn how to express themselves using appropriate dance terminology and by referencing dance history. Students will develop self-discipline, team work, and their artistic voice through group movement studies and practice of technique. Students will create movement vocabulary and set choreography on a soloist, in a duet, and a larger group, as well be able to critique their work and the work of others. Students are expected to strive toward a higher proficiency and will continue to be showcased in multiple performance opportunities throughout the year.

COURSE SUMMARY

PROGRAM AND COURSE GOALS

- PG1: Students will use their understanding of advanced dance technique to maintain proper alignment and efficiency of movement.
 PG2: Students will use their understanding of dance performance and professional work ethic to pursue a career in dance.
 PG3: Students will use their understanding of aesthetics and critique methodologies to effectively communicate an analysis of any dance.
- CG1: Students will differentiate between Rudolf Laban’s effort qualities (Body, Shape, Effort and Space) to analyze and create dance.
 CG2: Students will compare and contrast the works of various dancers and choreographers to a unique personal artistic voice.
 CG3: Students will construct and perform an independent choreographic study.
 CG4: Students will effectively audition by applying their understanding of the various genres used in modern and jazz technique.

COURSE ENDURING UNDERSTANDINGS

- CEU1: Technique is the continuous development of skills that strive toward a higher proficiency in performance and creativity.
- CEU2: An understanding of dance terminology and history is important to successfully perform, critique, and choreograph.
- CEU3: Good dance performance is created through repetition, professional behavior, teamwork, and communication with audience members.
- CEU4: Criticism is developed through the historical understanding of performing arts with an analysis and evaluation of studies which leads to informed judgment regarding artists’ work.
- CEU5: Aesthetics fosters openness to diverse art forms and the development of one’s own personal voice.

COURSE ESSENTIAL QUESTIONS

- CEQ1: Why do advanced dancers still work on technique?
- CEQ2: Why does knowing dance terms and history make me a better dancer?
- CEQ3a: What besides technique contributes to a professional performance?
 CEQ3b: Can I be a good dancer but still not be successful in my career as a dancer?
 CEQ3c: How does self-discipline improve the creative process?
- CEQ4a: How do I decide what is “good” when critiquing dance?
 CEQ4b: How has my vision of “good” changed as I’ve grown as a dancer?
 CEQ4c: How do I effectively analyze my own performance?
 CEQ4d: How is the intent of the choreographer communicated to the audience through movement choices?
 CEQ4e: How do major historical events prompt the creation of art?
- CEQ5a: How can I further develop my personal voice?
 CEQ5b: How do various art forms contribute to each other?

UNIT GOALS & PACING

UNIT TITLE	UNIT GOALS	RECOMMENDED DURATION
<u>Unit 1: Intermediate Ballet Technique</u>	LG1: Students will perform a ballet routine that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience. LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.	Ongoing
<u>Unit 2: Intermediate Modern Technique</u>	LG1: Students will perform a modern dance piece that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience. LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.	Ongoing
<u>Unit 3: Intermediate Jazz Technique</u>	LG1: Students will perform a jazz routine that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience. LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.	Ongoing
<u>Unit 4: Intermediate Choreography</u>	LG1: Students will create a solo and ensemble dance piece by designing original choreography. LG2: Students will effectively critique the work of others and defend their critique by citing evidence.	Ongoing

UNIT OVERVIEW

UNIT LEARNING GOALS

LG1: Students will perform a ballet routine that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience.

LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.

UNIT LEARNING SCALE: LG1

4	In addition to score 3 performances, the student can complete a performance that demonstrates technical proficiency, musicality, stylistic nuances, clarity of choreographic intent, and efficiency in movement.
3	The student can: <ul style="list-style-type: none"> • apply the correct usage of anatomical principles to perform ballet movement; • perform a memorized routine; • identify and explaining ballet vocabulary; • demonstrate mastery in body mechanics; • demonstrate mastery aesthetic unity; • demonstrate mastery conceptual coherence; • identify and demonstrate all the elements of ballet; • create an original ballet exercise.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

UNIT LEARNING SCALE: LG2

4	In addition to score 3 performances, the student can critique a professional performance.
3	The student can: <ul style="list-style-type: none"> • develop an informed personal response using craftsmanship and originality to assign value to the dance; • evaluate how a dancer’s technical proficiency affects the creation or presentation of the dance; • articulate the choreographic structures or forms; • provide specific constructive suggestions on how to improve the performance.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU1: Technique is the continuous development of skills that strive toward a higher proficiency in performance and creativity.

CEU2: Knowledge of dance terminology and history is important for the communication and development of performance, analysis skills; and future careers in dance.

ESSENTIAL QUESTIONS

CEQ1: Why do advanced dancers still work on technique?

CEQ2: Why does knowing dance terms and history make me a better dancer?

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
CEU3: Good dance performance is created through repetition, professional behavior, teamwork, and communication with audience members.	CEQ3a: What besides technique contributes to a professional performance? CEQ3b: Can I be a good dancer but still not be successful in my career as a dancer? CEQ3c: How does self-discipline improve the creative process?
CEU4: Criticism is developed through the historical understanding of performing arts with an analysis and evaluation of studies which leads to informed judgment regarding artists' work.	CEQ4a: How do I decide what is "good" when critiquing dance? CEQ4b: How has my vision of "good" changed as I've grown as a dancer? CEQ4c: How do I effectively analyze my own performance? CEQ4d: How is the intent of the choreographer communicated to the audience through movement choices? CEQ4e: How do major historical events prompt the creation of art?
CEU5: Aesthetics fosters openness to diverse art forms and the development of one's own personal voice.	CEQ5a: How can I further develop my personal voice? CEQ5b: How do various art forms contribute to each other?
NJCCCS & COMMON CORE STANDARDS	
<p>NJCCCS:</p> <p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p> <p>1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.</p> <p>1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances</p> <p>1.1.12.A.4 Synthesize Knowledge of anatomical principals related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p> <p>2.6.12 B.1 Develop and implement a training program to maximize health benefits and prevent exercise-related injuries and illnesses.</p> <p>2.6.12 B.2 Apply training principles to establish a progression of activity that will improve each component of fitness and justify the use of each principle.</p>	

NJCCCS & COMMON CORE STANDARDS

2.6.12 C.2 Perform at the intensity level needed to enhance cardiovascular fitness, monitor physiological responses before, during, and after exercise, and modify exercise appropriately in response.

- CCSS:**
- 11-12.RST.1 Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
 - 11-12.RST.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
 - 11-12.RST.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
 - 11-12.RST.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.
 - 11-12.WHST.1 Write arguments focused on discipline-specific content.
 - 11-12.WHST.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
 - 11-12.WHST.3 In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.
 - 11-12.WHST.6 Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
 - 11-12.WHST.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG1 CEU1, CEQ1 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 DOK 3	Technique: Through a series of teacher-choreographed group routines, students will demonstrate their ballet technique, emphasizing proper alignment and efficiency of movement.
LG2 CEU4, CEQ4a, b, c, d, e 1.4.12.B.1, 2, 3, 4 11-12.WHST.1, 2, 3, 10 DOK 3, 4	Critique: Students will present a portfolio of journal entries, self-, peer-, and teacher critiques, and taped routines. In a written reflection, students will identify one or two areas of deficiency and prove their efforts toward improvement. Students must use appropriate dance terminology in their justification.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1, 2 CEU1, CEQ1 CEU3, CEQ3a, b CEU4, CEQ4a, b, c, d, e 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 11-12.WHST.1, 2, 3, 10 DOK 3	<p>Performance: Students will perform a teacher or guest artist choreographed piece of five to seven minutes. They will focus on technical precision, efficiency of movement, musicality, stylistic nuance, and communicating the choreographic intent. Students will also complete a self-assessment of their work ethic focusing on: preparedness, attitude, use of rehearsal time, cooperation, and teamwork.</p>
LG1, 2 CEU2, CEQ2 CEU5, CEQ5a, b 1.1.12.A.1, 2, 3, 4 1.2.12.A.1, 2 1.4.12.A.1, 2, 3, 4 1.3.12.A.1 2.6.12C.2 DOK 3, 4	<p>Aesthetics: Students will express their unique artistic voice through a ballet composition based on a given emphasis (e.g., barre exercise, adagio/grand allegro, petit allegro, center tendu) or a ballet pioneer. Students will present their composition to the class and justify their artistic choices, clarity of content, form and content, conceptual coherence, and aesthetic unity. Students must use appropriate dance terminology in their justification.</p>

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
<p>Model ballet techniques for the students. Then have students practice in pairs. Students will provide each other with constructive feedback based on a supplied checklist of dance anatomical/movement principles.</p>	anatomical principles arabesque penche pirouette rond de jambe en l' air sissonne grand jete	<p>Articulate choreographic structures or forms</p> <p>Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination</p> <p>Model ballet techniques</p> <p>DOK 4</p>

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
 <p>Students research a ballet choreographer and memorize a historical variation/ piece of this person’s choreography. Students will perform this piece to the class followed by an oral presentation describing the stylistic nuances, concept and form, and historical significance that the choreographer embodied.</p>	<p>choreographer birth of classical ballet romantic ballet</p>	<p>Investigate a specific choreographer’s style</p> <p>Perform a specific choreography</p> <p>Describe the impacts of innovations in the arts</p> <p>Speculate on a choreographer’s intent using dance specific terminology and citing embedded clues to substantiate the hypothesis</p> <p>DOK 3</p>
<p>Using a taped performance, students will self-critique. After also receiving peer and teacher critiques, the students will practice on areas of weakness. Students should record and monitor their progress and improvement.</p>	<p>croise efface ecarte devant derriere a la seconde adagio grand allegro petite allegro center tendu</p>	<p>Develop an informed personal response</p> <p>Evaluate a dancer’s technical proficiency toward the overall impact of the presentation of the dance</p> <p>Articulate the choreographic structures or forms</p> <p>Provide specific constructive suggestions on how to improve the performance</p> <p>DOK 4</p>
<p>Students will collaborate with their peer and the teacher and/or a guest artist to perform a ballet routine at the Eve of Dance. They will practice professional work ethic while following safety rules.</p>	<p>staging repetition spacing manipulation of material</p>	<p>Articulate choreographic structures or forms</p> <p>Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination</p> <p>Collaborate in the design and production in dances that use choreographic structures</p> <p>DOK 4</p>

UNIT OVERVIEW

UNIT LEARNING GOALS

LG1: Students will perform a modern dance piece that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience.

LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.

UNIT LEARNING SCALE

4	In addition to score 3 performances, students will complete a performance that demonstrates technical proficiency, musicality, stylistic nuances, clarity of choreographic intent, and efficiency in movement.
3	The student can: <ul style="list-style-type: none"> • apply the correct usage of anatomical principles to perform modern movement; • perform a memorized routine; • identify and explaining various techniques in modern dance; • demonstrate mastery in body mechanics; • demonstrate mastery in aesthetic unity; • demonstrate mastery in conceptual coherence; • identify and demonstrate all the elements of modern dance; • create an original modern dance exercise.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can critique a professional performance.
3	The student can: <ul style="list-style-type: none"> • develop an informed personal response using craftsmanship and originality to assign value to the dance; • evaluate how a dancer’s technical proficiency affects the creation or presentation of the dance; • articulate the choreographic structures or forms; • provide specific constructive suggestions on how to improve the performance.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU1: Technique is the continuous development of skills that strive toward a higher proficiency in performance and creativity.

CEU2: Knowledge of dance terminology and history is important for the communication and development of performance, analysis skills; and future careers in dance.

ESSENTIAL QUESTIONS

CEQ1: Why do advanced dancers still work on technique?

CEQ2: Why does knowing dance terms and history make me a better dancer?

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
CEU3: Good dance performance is created through repetition, professional behavior, teamwork, and communication with audience members.	CEQ3a: What besides technique contributes to a professional performance? CEQ3b: Can I be a good dancer but still not be successful in my career as a dancer? CEQ3c: How does self-discipline improve the creative process?
CEU4: Criticism is developed through the historical understanding of performing arts with an analysis and evaluation of studies which leads to informed judgment regarding artists' work.	CEQ4a: How do I decide what is "good" when critiquing dance? CEQ4b: How has my vision of "good" changed as I've grown as a dancer? CEQ4c: How do I effectively analyze my own performance? CEQ4d: How is the intent of the choreographer communicated to the audience through movement choices? CEQ4e: How do major historical events prompt the creation of art?
CEU5: Aesthetics fosters openness to diverse art forms and the development of one's own personal voice.	CEQ5a: How can I further develop my personal voice? CEQ5b: How do various art forms contribute to each other?

NJCCCS & COMMON CORE STANDARDS

NJCCCS:

- 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
- 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.
- 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances
- 1.1.12.A.4 Synthesize Knowledge of anatomical principals related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
- 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.
- 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
- 1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
- 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
- 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- 1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
- 1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

- 2.6.12 B.1 Develop and implement a training program to maximize health benefits and prevent exercise-related injuries and illnesses.
- 2.6.12 B.2 Apply training principles to establish a progression of activity that will improve each component of fitness and justify the use of each principle.

NJCCCS & COMMON CORE STANDARDS

2.6.12 C.2 Perform at the intensity level needed to enhance cardiovascular fitness, monitor physiological responses before, during, and after exercise, and modify exercise appropriately in response.

- CCSS:**
- 11-12.RST.1 Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
 - 11-12.RST.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
 - 11-12.RST.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
 - 11-12.RST.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.
 - 11-12.WHST.1 Write arguments focused on discipline-specific content.
 - 11-12.WHST.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
 - 11-12.WHST.3 In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.
 - 11-12.WHST.6 Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
 - 11-12.WHST.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG1 CEU1, CEQ1 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 DOK 3	Technique: Through a series of teacher-choreographed group routines, students will demonstrate their modern technique, emphasizing proper alignment and efficiency of movement.
LG2 CEU4, CEQ4a, b, c, d, e 1.4.12.B.1, 2, 3, 4 11-12.WHST.1, 2, 3, 10 DOK 3, 4	Critique: Students will present a portfolio of journal entries, self-, peer-, and teacher critiques, and taped routines. In a written reflection, students will identify one or two areas of deficiency and prove their efforts toward improvement. Students must use appropriate dance terminology in their justification.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1, 2 CEU1, CEQ1 CEU3, CEQ3a, b CEU4, CEQ4a, b, c, d, e 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 11-12.WHST.1, 2, 3, 10 DOK 3	<p>Performance: Students will perform a teacher or guest artist choreographed piece of five to seven minutes. They will focus on technical precision, efficiency of movement, musicality, stylistic nuance, and communicating the choreographic intent. Students will also complete a self-assessment of their work ethic focusing on: preparedness, attitude, use of rehearsal time, cooperation, and teamwork.</p>
LG1, 2 CEU2, CEQ2 CEU5, CEQ5a, b 1.1.12.A.1, 2, 3, 4 1.2.12.A.1, 2 1.4.12.A.1, 2, 3, 4 1.3.12.A.1 2.6.12C.2 DOK 3, 4	<p>Aesthetics: Students will express their unique artistic voice through a modern composition based on a given emphasis (e.g., floor, loco motor, combination, jumps, adagio) or a modern dance pioneer. Students will present their composition to the class and justify their artistic choices, clarity of content, form and content, conceptual coherence, and aesthetic unity. Students must use appropriate dance terminology in their justification.</p>

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Model modern techniques for the students. Then have students practice in pairs. Students will provide each other with constructive feedback based on a supplied checklist of dance anatomical/movement principles.	flat backs roll downs spine tendu plie lateral t's swings prances	Articulate choreographic structures or forms Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination Model modern techniques DOK 4

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
 <p>Students research a modern choreographer and memorize a historical variation/ piece of this person’s choreography. Students will perform this piece to the class followed by an oral presentation describing the stylistic nuances, concept and form, and historical significance that the choreographer embodied.</p>	<p>Isadora Duncan Loie Fuller Ruth St. Denis Ted Shawn Martha Graham Rudolf Laban</p>	<p>Investigate a specific choreographer’s style</p> <p>Perform a specific choreography</p> <p>Describe the impacts of innovations in the arts</p> <p>Speculate on a choreographer’s intent using dance specific terminology and citing embedded clues to substantiate the hypothesis</p> <p>DOK 3</p>
<p>Using a taped performance, students will self-critique. After also receiving peer and teacher critiques, the students will practice on areas of weakness. Students should record and monitor their progress and improvement.</p>	<p>Laban Movement Analysis body effort shape space</p>	<p>Develop an informed personal response</p> <p>Evaluate a dancer’s technical proficiency toward the overall impact of the presentation of the dance</p> <p>Articulate the choreographic structures or forms</p> <p>Provide specific constructive suggestions on how to improve the performance</p> <p>DOK 4</p>
<p>Students will collaborate with their peer and the teacher and/or a guest artist to perform a modern routine at the Eve of Dance. They will practice professional work ethic while following safety rules.</p>	<p>spacing periphery partnering counter balance stage presence</p>	<p>Articulate choreographic structures or forms</p> <p>Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination</p> <p>Collaborate in the design and production in dances that use choreographic structures</p> <p>DOK 4</p>

UNIT OVERVIEW

UNIT LEARNING GOALS

LG1: Students will perform a jazz routine that encompasses intermediate technical skills, the qualities of a professional performance, and communicates the intended aesthetics to the audience.

LG2: Students will self- and peer-critique performances through a reflective lens in order to improve their performance.

UNIT LEARNING SCALE

4	In addition to score 3 performances, students will complete a performance that demonstrates technical proficiency, musicality, stylistic nuances, clarity of choreographic intent, and efficiency in movement.
3	The student can: <ul style="list-style-type: none"> • apply the correct usage of anatomical principles to perform jazz movement; • perform a memorized routine; • identify and explain various genres in jazz; • demonstrate mastery in body mechanics; • demonstrate mastery in aesthetic unity; • demonstrate mastery in conceptual coherence; • identify and demonstrate all the elements of jazz dance; • create an original jazz dance exercise.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can critique a professional performance.
3	The student can: <ul style="list-style-type: none"> • develop an informed personal response using craftsmanship and originality to assign value to the dance; • evaluate how a dancer's technical proficiency affects the creation or presentation of the dance; • articulate the choreographic structures or forms; • provide specific constructive suggestions on how to improve the performance.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

CEU1: Technique is the continuous development of skills that strive toward a higher proficiency in performance and creativity.

CEU2: Knowledge of dance terminology and history is important for the communication and development of performance, analysis skills; and future careers in dance.

ESSENTIAL QUESTIONS

CEQ1: Why do advanced dancers still work on technique?

CEQ2: Why does knowing dance terms and history make me a better dancer?

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
CEU3: Good dance performance is created through repetition, professional behavior, teamwork, and communication with audience members.	CEQ3a: What besides technique contributes to a professional performance? CEQ3b: Can I be a good dancer but still not be successful in my career as a dancer? CEQ3c: How does self-discipline improve the creative process?
CEU4: Criticism is developed through the historical understanding of performing arts with an analysis and evaluation of studies which leads to informed judgment regarding artists' work.	CEQ4a: How do I decide what is "good" when critiquing dance? CEQ4b: How has my vision of "good" changed as I've grown as a dancer? CEQ4c: How do I effectively analyze my own performance? CEQ4d: How is the intent of the choreographer communicated to the audience through movement choices? CEQ4e: How do major historical events prompt the creation of art?
CEU5: Aesthetics fosters openness to diverse art forms and the development of one's own personal voice.	CEQ5a: How can I further develop my personal voice? CEQ5b: How do various art forms contribute to each other?
NJCCCS & COMMON CORE STANDARDS	
<p>NJCCCS:</p> <p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p> <p>1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.</p> <p>1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances</p> <p>1.1.12.A.4 Synthesize Knowledge of anatomical principals related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.</p> <p>1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.</p> <p>1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.</p> <p>1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p> <p>1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>	

NJCCCS & COMMON CORE STANDARDS

- 2.6.12 B.1 Develop and implement a training program to maximize health benefits and prevent exercise-related injuries and illnesses.
- 2.6.12 B.2 Apply training principles to establish a progression of activity that will improve each component of fitness and justify the use of each principle.
- 2.6.12 C.2 Perform at the intensity level needed to enhance cardiovascular fitness, monitor physiological responses before, during, and after exercise, and modify exercise appropriately in response.

- CCSS:**
- 11-12.RST.1 Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
 - 11-12.RST.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
 - 11-12.RST.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
 - 11-12.RST.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.
 - 11-12.WHST.1 Write arguments focused on discipline-specific content.
 - 11-12.WHST.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
 - 11-12.WHST.3 In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.
 - 11-12.WHST.6 Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
 - 11-12.WHST.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1 CEU1, CEQ1 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 DOK 3	Technique: Through a series of teacher-choreographed group routines, students will demonstrate their jazz technique emphasizing proper alignment and efficiency of movement.
LG2 CEU4, CEQ4a, b, c, d, e 1.4.12.B.1, 2, 3, 4 11-12.WHST.1, 2, 3, 10 DOK 3, 4	Critique: Students will present a portfolio of journal entries, self-, peer-, and teacher critiques, and taped routines. In a written reflection, students will identify one or two areas of deficiency and prove their efforts toward improvement. Students must use appropriate dance terminology in their justification.

COMMON ASSESSMENT	
ALIGNMENT	DESCRIPTION
LG1, 2 CEU1, CEQ1 CEU3, CEQ3a, b CEU4, CEQ4a, b, c, d, e 1.1.12.A.1, 2, 3, 4 1.3.12.A.3 2.6.12C.2 11-12.WHST.1, 2, 3, 10 DOK 3	<p>Performance: Students will perform a teacher or guest artist choreographed piece of five to seven minutes. They will focus on technical precision, efficiency of movement, musicality, stylistic nuance, and communicating the choreographic intent. Students will also complete a self-assessment of their work ethic focusing on: preparedness, attitude, use of rehearsal time, cooperation, and teamwork.</p>
LG1, 2 CEU2, CEQ2 CEU5, CEQ5a, b 1.1.12.A.1, 2, 3, 4 1.2.12.A.1, 2 1.4.12.A.1, 2, 3, 4 1.3.12.A.1 2.6.12C.2 DOK 3, 4	<p>Aesthetics: Students will express their unique artistic voice through a jazz composition based on a given emphasis (e.g., loco motor, adagio, center combination) or a jazz dance pioneer. Students will present their composition to the class and justify their artistic choices, clarity of content, form and content, conceptual coherence, and aesthetic unity. Students must use appropriate dance terminology in their justification.</p>

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Model jazz techniques for the students. Then have students practice in pairs. Students will provide each other with constructive feedback based on a supplied checklist of dance anatomical/movement principles.	Hinges Flexibility Pelvis preparation for pirouettes warm-up extensions kicks pas de bouree	Articulate choreographic structures or forms Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination Model jazz techniques DOK 4

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
 <p>Students research a jazz choreographer and memorize a historical variation/ piece of this person's choreography. Students will perform this piece to the class followed by an oral presentation describing the stylistic nuances, concept and form, and historical significance that the choreographer embodied.</p>	<p>Jerome Robbin Jack Cole Bob Fosse</p>	<p>Investigate a specific choreographer's style</p> <p>Perform a specific choreography</p> <p>Describe the impacts of innovations in the arts</p> <p>Speculate on a choreographer's intent using dance specific terminology and citing embedded clues to substantiate the hypothesis</p> <p>DOK 3</p>
<p>Using a taped performance, students will self-critique. After also receiving peer and teacher critiques, the students will practice on areas of weakness. Students should record and monitor their progress and improvement.</p>	<p>alignment stage presence spacing technique dynamics rhythm</p>	<p>Develop an informed personal response</p> <p>Evaluate a dancer's technical proficiency toward the overall impact of the presentation of the dance</p> <p>Articulate the choreographic structures or forms</p> <p>Provide specific constructive suggestions on how to improve the performance</p> <p>DOK 4</p>
<p>Students will collaborate with their peer and the teacher and/or a guest artist to perform a jazz routine at the Eve of Dance. They will practice professional work ethic while following safety rules.</p>	<p>rules of professional behavior spacing periphery dynamics stage presence musicality</p>	<p>Articulate choreographic structures or forms</p> <p>Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination</p> <p>Collaborate in the design and production in dances that use choreographic structures</p> <p>DOK 4</p>

UNIT OVERVIEW

UNIT LEARNING GOALS

- LG1: Students will create a solo and ensemble dance piece by designing original choreography.
 LG2: Students will effectively critique the work of others and defend their critique by citing evidence.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can create an original choreography for a specific dancer based on their strengths and weaknesses.
3	The student can: <ul style="list-style-type: none"> • use theme and variation to manipulate choreography; • create a solo and an ensemble piece; • identify and explain Laban’s principles of body, shape, effort, and space.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

UNIT LEARNING SCALE

4	In addition to score 3 performances, the student can critique a professional performance.
3	The student can: <ul style="list-style-type: none"> • analyze the applications of manipulated theme and variations; • identify all the elements of choreography; • provide constructive feedback to peers; • cite evidence of a successful choreographic study.
2	The student sometimes needs assistance from a teacher, makes minor mistakes, and/or can do the majority of level 3 performances.
1	The student needs assistance or makes larger errors in attempting to reach level 3.
0	Even with help, the student does not exhibit understanding of performances listed in level 3.

ENDURING UNDERSTANDINGS

EU1: An effective performance requires that an emotional connection/response is made between the dancer and audience.	EQ1: Does there need to be a connection to the audience in order to have a successful dance composition?
EU2: Knowledge of manipulation and improvisational tools is important for the communication and development of inventive movement vocabulary, analysis skills, and future careers in choreography.	EQ2: Is the ability to create good choreography something that comes naturally to some people? How can I become good at it?
CEU5: Aesthetics fosters openness to diverse art forms and the development of one’s own personal voice.	CEQ5a: How can I further develop my personal voice? CEQ5b: How do various art forms contribute to each other?

NJCCCS & COMMON CORE STANDARDS

NJCCCS:

- 1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
 1.1.12.A.2 Categorize the elements, principles, and choreographic structures of dance masterworks.
 1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances

NJCCCS & COMMON CORE STANDARDS

- 1.1.12.A.4 Synthesize knowledge of anatomical principals related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.
- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
- 1.3.12.A.1 Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
- 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
- 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
- 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.
- 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
- 1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
- 1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
- 1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
- 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
- 1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
- 1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
- 2.6.12 B.1 Develop and implement a training program to maximize health benefits and prevent exercise-related injuries and illnesses.
- 2.6.12 B.2 Apply training principles to establish a progression of activity that will improve each component of fitness and justify the use of each principle.
- 2.6.12 C.2 Perform at the intensity level needed to enhance cardiovascular fitness, monitor physiological responses before, during, and after exercise, and modify exercise appropriately in response.

- CCSS:**
- 11-12.RST.1 Cite specific evidence to support analysis of science and technical texts, attending to important distinctions the author makes and to any gaps or inconsistencies in the account.
- 11-12.RST.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- 11-12.RST.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- 11-12.RST.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11–12 texts and topics.
- 11-12.WHST.1 Write arguments focused on discipline-specific content.
- 11-12.WHST.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
- 11-12.WHST.3 In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.

NJCCCS & COMMON CORE STANDARDS

11-12.WHST.6 Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
 11-12.WHST.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

COMMON ASSESSMENT

ALIGNMENT	DESCRIPTION
LG2 CEU4, CEQ4a, b, c, d, e 1.4.12.B.1, 2, 3 11-12.WHST.1, 2, 3, 10 DOK 3, 4	Critique: Students will present a portfolio of journal entries, self-, peer-, and teacher critiques, and taped routines. In a written reflection, students will identify one or two areas of deficiency and prove their efforts toward improvement. Students must use appropriate dance terminology in their justification.
LG 1, 2 CEU1, CEQ1 CEU2, CEQ2 CEU3, CEQ3a, b CEU4, CEQ4a, b, c, d, e CEU5, CEQ5a, b 1.1.12.A.1, 2, 3, 4 1.2.12.A.1, 2 1.4.12.A.1, 2, 3, 4 1.3.12.A.1 2.6.12C.2 DOK 3, 4	Performance and Aesthetics: Students will express their unique artistic voice through an original composition based on a given emphasis (e.g., prop study, theme and variation, rondo form). Students will present their composition to the class and justify their artistic choices, clarity of content, form and content, conceptual coherence, and aesthetic unity. Students must use appropriate dance terminology in their justification.

SUGGESTED STRATEGIES

ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
Model improvisation techniques (i.e., Laban Principles) for the students. Then have students practice in pairs. Students will provide each other with constructive feedback based on a supplied checklist of dance anatomical/movement principles.	Laban's Principles spiral arc spoke carve bound free invention artistic voice direct/indirect	Articulate choreographic structures or forms Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination Model improvisation techniques DOK 4

SUGGESTED STRATEGIES		
ACTIVITIES	DECLARATIVE KNOWLEDGE	PROCEDURAL KNOWLEDGE
 <p>Students research a choreographer and memorize a historical variation/piece of this person's choreography. Students will perform this piece to the class followed by an oral presentation describing the stylistic nuances, concept and form, and historical significance that the choreographer embodied.</p>	<p>Paul Taylor Martha Graham Jose Limon contact/release fall/recover</p>	<p>Investigate a specific choreographer's style</p> <p>Perform a specific choreography</p> <p>Describe the impacts of innovations in the arts</p> <p>Speculate on a choreographer's intent using dance specific terminology and citing embedded clues to substantiate the hypothesis</p> <p>DOK 3</p>
<p>Using a taped performance, students will self-critique. After also receiving peer and teacher critiques, the students will practice on areas of weakness. Students should record and monitor their progress and improvement.</p>	<p>spacing dynamics facings movement invention theme/variation kinesphere</p>	<p>Develop an informed personal response</p> <p>Evaluate a dancer's technical proficiency toward the overall impact of the presentation of the dance</p> <p>Articulate the choreographic structures or forms</p> <p>Provide specific constructive suggestions on how to improve the performance</p> <p>DOK 4</p>
<p>Students will organize a dance that will be performed in Eve of Choreography and create a theme for their dance. The students will manipulate the material (i.e., retrograde, speed, levels, and size) through the process. They will choose the music, costumes, and lighting with guidance from the teacher. They should exhibit rules of professional behavior.</p>	<p>rules of professional behavior imagery partnering rhythm retrograde variation concept ABA form organization heavy vs light movement floor work inversion</p>	<p>Articulate choreographic structures or forms</p> <p>Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination</p> <p>Collaborate in the design and production in dances that use choreographic structures</p> <p>DOK 4</p>