ESCONDIDO UNION HIGH SCHOOL DISTRICT

COURSE OF STUDY OUTLINE

AND

INSTRUCTIONAL OBJECTIVES

COURSE TITLE: Performance Dance Ensemble

COURSE NUMBERS: 5968/5969

DEPARTMENT: Visual and Performing Arts Department

PREREQUISITE: Required - Teachers approval / audition

LENGTH OF COURSE: One year

SEMESTER PERIOD OF CREDITS: 5 per semester

GRADE LEVELS: 9-12

DATE ADOPTED: March 4, 2008

Meets EUHSD Elective Credit or Fine Arts/CTE Requirement
(May Satisfy EUHSD Physical Education Requirement According to EUHSD Board Policy)

MEETS UC “f” ADMISSION REQUIREMENTS

TEXTBOOK: Learning About Dance, Kendal-Hunt Publishing
Choreography: A Basic Approach, by Human Kinetics
Dancing Through History, by Prentice Hall

COURSE DESCRIPTION: This course is designed for the highly motivated, focused, and skilled dance students who want to broaden their technique, creative work, and performance experience. Emphasis will be placed on regular public performances. Students will have the opportunity to work with professional choreographers as well as faculty and select students. Advanced concepts in choreography are covered during each unit of study as well as all aspects of production. Content for Performance Dance Ensemble is aligned to the California Visual and Performing Arts content standards. Course may be repeated for credit.

1/30/08
California Department of Education  
Visual and Performing Arts Content Standards – Grade 9-12 (Advanced)

Note: The advanced level of achievement for students in grades nine through twelve can be attained at the end of a second year of high school study within the discipline of dance and subsequent to the attainment of the proficient level of achievement.

1.0 ARTISTIC PERCEPTION
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise
1.1 Demonstrate highly developed physical coordination and control when performing complex loco motor and axial movement phrases from a variety of genres (e.g., refined body articulation, agility, balance, strength).
1.2 Perform in multiple dance genres, integrating an advanced level of technical skill and clear intent.
1.3 Memorize and perform complicated works of dance at a level of professionalism (i.e., a high level of refinement).

Comprehension and Analysis of Dance Elements
1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

Development of Dance Vocabulary
1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.

2.0 CREATIVE EXPRESSION
Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation/Invention of Dance Movements
2.1 Create a diverse body of works of dance, each of which demonstrates originality, unity, clarity of intent, and a dynamic range of movement.

Application of Choreographic Principles and Processes to Creating Dance
2.2 Use dance structures, musical forms, theatrical elements, and technology to create original works.
2.3 Notate dances, using a variety of systems (e.g., labanotation, motif writing, and personal systems).
Communication of Meaning in Dance
2.4 Perform a diverse range of works by various dance artists, maintaining the integrity of the work while applying personal artistic expression.

Development of Partner and Group Skills
2.5 Collaborate with peers in the development of complex choreography in diverse groupings (e.g., all male, all female, people standing with people sitting).
2.6 Teach to peers a variety of complex movement patterns and phrases.

3.0 HISTORICAL AND CULTURAL CONTEXT
Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Development of Dance
3.1 Identify, analyze, and perform folk/traditional, social, and theatrical dances with technically and appropriate stylistic nuances.
3.2 Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.

History and Function of Dance
3.3 Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.

Diversity of Dance
3.4 Explain how dancers and choreographers reflect roles, work, and values in selected cultures, countries, and historical periods.

4.0 AESTHETIC VALUING
Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance
4.1 Critique dance works to improve choreographic structure and artistic presence.
4.2 Use selected criteria to compare, contrast, and assess various dance forms (e.g., concert jazz, street, liturgical).
4.3 Analyze evolving personal preferences about dance styles and choreographic forms to identify change and development in personal choices.

Meaning and Impact of Dance
4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations (e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).
4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (e.g., film, video, TV, computer imaging).

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Connections and Applications Across Disciplines
5.1 Demonstrate effective knowledge and skills in using audiovisual equipment and technology creating, recording, and producing dance.
5.2 Compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines (e.g., muscle and bone identification and usage; awareness of matter, space, time, and energy/force).

Development of Life Skills and Career Competencies
5.3 Synthesize information from a variety of health-related resources to maintain physical and emotional health.
5.4 Determine the appropriate training, experience, and education needed to pursue a variety of dance and dance-related careers.
COURSE UNITs/TOPICS

AND

SUGGESTED PACING GUIDE

PERFORMANCE DANCE ENSEMBLE

<table>
<thead>
<tr>
<th>Unit Topic</th>
<th>Instructional Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations of Dance/Ballet</td>
<td>2-6 weeks</td>
</tr>
<tr>
<td>Modern Dance</td>
<td>2-6 weeks</td>
</tr>
<tr>
<td>Jazz Dance</td>
<td>2-6 weeks</td>
</tr>
<tr>
<td>Lyrical Dance</td>
<td>2-6 weeks</td>
</tr>
<tr>
<td>Diet and Health</td>
<td>Ongoing throughout course</td>
</tr>
<tr>
<td>Stage Production</td>
<td>Ongoing throughout course</td>
</tr>
<tr>
<td>Mini Units of Dance</td>
<td>2-4 weeks</td>
</tr>
</tbody>
</table>
PERFORMANCE DANCE ENSEMBLE

UNIT I: FOUNDATIONS OF DANCE/BALLET

1.0: LEARNING GOAL: Students will learn the history of ballet, influence on ballet, review choreography principles and create a choreography project.

Performance Tasks (Performance Assessment):
- Demonstrate developed stabilizing muscles in adagio showing increased balance and strength.
- Maintain leg extension throughout adagio work.
- Demonstrate full range of motion, sustained flexibility, expression and nuance, and control in both adagio and allegro work.
- Students will write a report on an historical ballet figure and give an oral presentation to the class.
- Students will choreograph a petit allegro or grand allegro in small groups
- Students will take a vocabulary quiz on applicable vocabulary terms for this unit of study.

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
- Students will learn an adagio and perform it for assessment.
- Students will learn a petit allegro and a grand allegro and perform for assessment.
- Students will choreograph a petit or grand allegro and perform for class.
- Teacher will provide a “guest speaker” to speak about career options in the world of ballet. Guest speaker will be a professional ballerina.

Instructional Resources/Technology Link(s):
- American Ballet Theater – “Swan Lake” video
- “Nutcracker” – video
- www.ccs.neu.edu/home/yiannis/dance/history
- www.teachingarts.org/weblist

UNIT II: MODERN DANCE

2.0: LEARNING GOAL: Students will review the history of Modern Dance/Rebellion of ballet, conduct warm ups, perform across the floor combinations, center floor combinations, and are assessed through movement assessments, complete a project for performance and be instructed in applicable academic vocabulary.

Performance Tasks (Performance Assessment):
- Distinguish between and perform gradations of movement qualities (bound/free, heavy/strong, light/soft, inward and outward focus, falling/lowering, etc.) with ease.
• Assessment on multiple across the floor combinations including (but not limited to) swings, contract and release, fall and recovery, etc.
• Modern dance combination preparation and completion of performance
• Identify major choreographers and dancers that made an impact on Modern Dance throughout history and examine possible historical and cultural events that may have served as an impetus for such an impact through a written report.
• Develop advanced thematic works dealing with deeper social or political issues, historical events, and more complicated concepts.
• Take an applicable vocabulary exam

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
• Students will explore Martha Graham’s “contraction and release” and Doris Humphrey’s “fall-recovery” in across the floor combinations as well as daily warm up exercises.
• Students will learn a modern combination from a professional dance performer that will be used in their performance.
• Students will be divided into small groups and will choreograph a dance dealing with social or political issues, historical events or more complicated concepts and will perform the work for the class with the option of performing the work in a “to be determined” concert.
• Students will demonstrate independence by auditioning/casting dancers and creating/producing a piece of work.
• Students will study the pioneers of Modern Dance and make a web of who they influenced throughout the history of Modern Dance.
• Students will research and compare how and why a choreographic work of a traditional or classical nature has changed over time (e.g., classical version of the Nutcracker in the late 1800’s and Mark Morris’ version The Hard Nut of the 1990’s and Romeo and Juliet Ballet and West Side Story.)

Instructional Resources/Technology Link(s):
• Nutcracker – video
• The Hard Nut – video
• Romeo and Juliet – video
• West Side Story – video
• www.pbs.org/wnet/freetodance/timeline/index
• www.teachingarts.org/weblist
UNIT III: JAZZ DANCE

3.0: LEARNING GOAL: Students will learn the history of Jazz including warm ups, across the floor combinations, vocabulary, choreography projects, and will review the history of Jazz.

Performance Tasks (Performance Assessment):

- Students will take turns leading jazz warm-ups designed to properly prepare the body for rehearsal and performance in Jazz Dance.
- Students will successfully execute changes of direction and shifts in weight in complex dance sequences showing changing and mixing meter and varying accents.
- Students will demonstrate the ability to reverse complex combinations (elements of ambidexterity) with ease during across the floor assessments.
- Students will learn jazz pieces for performance assessment given on technique, knowledge and performance quality.
- Students will choreograph a piece for the dance concert.
- Students will use appropriate dance vocabulary and knowledge of dance elements and principles, analyze and evaluate student choreography, and make suggestions for improving artistic intent of both choreography and performance.
- Students will analyze contemporary music videos according to artistic principles of theatrical structure, elements of visual art, use of computer generated images, and recorded media.
- Students will be tested on applicable Jazz Dance vocabulary.

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:

- Students will view five contemporary music videos and watch for influences from Bob Fosse within the videos.
- Students will learn a complex dance work and perform the work with technical accuracy and expression.
- Students will create a music map of movement ideas and develop the ideas into a completed dance work.
- Students will use available technology for editing music

Instructional Resources/Technology Link(s):

- www.pbs.org
- Technology Based Lesson Plans (Bob Fosse lesson plans)
- Adobe Audition Software

UNIT IV: LYRICAL DANCE

4.0: LEARNING GOAL: Students will learn the history of Lyrical Dance including warm up activities incorporating Ballet, Modern Dance and Jazz, across the floor combinations, lyrical pieces, academic vocabulary and a choreography project.
Performance Tasks (Performance Assessment):
- Students will maintain strong technique and expression (performance quality) throughout complex works used for performance.
- Students will identify and sequentially list the names of intricate steps, movements, qualities, and forms from complicated dances or dance combinations.
- Students will, in essay form, identify and discuss how the choreographer develops and plans works of dance, while the dancer uses the body and imagination to communicate the choreographer’s vision.

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
- Students will choreograph solo, duet or trio pieces for evaluation and option for performance in concerts.
- Students will transform an existing dance work from Ballet, Modern or Jazz units and revise the choreography to become a lyrical dance.
- Students will analyze the choreography of Wade Robson’s “Change the World” and the different interpretations of the dances from “So You Think You Can Dance”.

Instructional Resources/Technology Link(s):
- http://web.bham.ac.uk/calaban/frame.html
- “So You Think You Can Dance” – DVD

UNIT V: DIET AND HEALTH/NUTRITION

5.0: LEARNING GOAL: Students will review nutrition and the healthy aspects of a fit life throughout the course. Through a Nutrition Self Evaluation quiz, students will reexamine their own fitness goals.

Performance Tasks (Performance Assessment):
- Students will create a nutritional pamphlet for dancers.
- Students will learn about all the major muscles in the body and understand injury prevention.
- Students will examine careers in physical therapy, dance therapy, movement therapy, etc.
- Students will review diet, health, and nutrition vocabulary.
- Students will design and diet and exercise program designed to help maintain optimum performance in dance.
- Students will identify exercises that will condition and train the body for the best performance of a specific dance skill or set of skills.
- Students will label the major muscles of the body.
- Students will articulate clearly what is required physically to execute a variety of dance movements with proper technique.
- Students will review all applicable vocabulary relative to the diet and health/nutrition unit.
Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
- Students will create a nutrition pamphlet that gives sample breakfast, lunch and dinner options as well as snack ideas and information about the importance of water for dancers and other nutritional tips.
- Students will identify the major muscles in the leg and go through different stretches that target the muscles.
- Students will receive instruction from a Physical Therapist – Guest Speaker

Instructional Resources/Technology Link(s):
- Basic Human Anatomy – Resource Book

UNIT VI: STAGE PRODUCTION

6.0: LEARNING GOAL: Throughout the course students will receive ongoing instruction in the principles of State Production through discussions on lighting, design, stage managing, costume selection, show production, and academic vocabulary.

Performance Tasks (Performance Assessment):
- Students will design costumes for all choreography projects to be performed throughout the year.
- Students will design the lighting for their choreography pieces in the fall and spring dance concerts.
- Students will use props and/or sets for one choreography project.
- Students will produce one show a year, taking care of tickets, programs, lights, sound, etc.
- Students will study all applicable vocabulary terminology.

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
- Students will take costumes that are in our wardrobe closet at school, mix and match a costume that best suits their style of dance for an upcoming concert.
- Students will experiment with using different props (chairs, umbrellas, hats, etc.) during a choreographed piece of dance.

Instructional Resources/Technology Link(s):
- www.dance.net/ - job and audition listing website
UNIT VII: MINI UNITS
(Tap, Hip Hop, Cultural Dance, Disco, Musical Theater)

7.0: LEARNING GOAL: To expose students to a variety of dance genres presently being offered in dance studios throughout the country and world.

Performance Tasks (Performance Assessment):
- Students will demonstrate technical accuracy in the tap unit, including, but not limited to, wings, triple time step, and buffalo.
- Students will choreograph and perform specific dance postures, gestures, leg rotations, body isolations, and rhythmical structures in different dance genres.
- Students will, through a written report, identify a major choreographer or dancer who’s made an impact on dance throughout history and examine possible historical and cultural events that may have served as an impetus for such an impact.
- Students will examine the differences and similarities between and among dance themes in folk, traditional, social, and theatrical dance across time and culture.
- Students will study all applicable vocabulary terminology.

Academic Vocabulary: (Vocabulary terminology to be taken from attached vocabulary list.)

Sample Learning Activities:
- Students will transform a contemporary dance by incorporating style and nuances from different cultures.
- Students will research famous historical dancers and discuss how their performance reflected or challenged the social, political, or cultural norm of the time (i.e.: Bill Robinson, Nicolas Brothers, Mark Morris, Bob Fosse, Fred Astaire, Gene Kelly, Martha Graham, Isadora Duncan, Twyla Tharp, Mikhail Baryshnikov, Alvin Ailey, etc.)
- Guest choreographers will teach a dance or performance in more than one of the mini unit styles.

Instructional Resources/Technology Links:
- http://daveyd.com/historyphysicalgrafittifabel.html - Hip Hop History
- www.theatredance.com/tap/ - Tap History and Breakdown of Steps
## Glossary of Terms Used in the Dance Content Standards

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AB form</strong></td>
<td>A two-part compositional form with an A theme and a B theme. The binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo).</td>
</tr>
<tr>
<td><strong>ABA form</strong></td>
<td>A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.</td>
</tr>
<tr>
<td><strong>Abstraction</strong></td>
<td>An idea or concept conveyed through movement and removed from its original context.</td>
</tr>
<tr>
<td><strong>Accent</strong></td>
<td>A strong movement or gesture.</td>
</tr>
<tr>
<td><strong>Aesthetic criteria</strong></td>
<td>Standards applied in making judgments about the artistic merit of a work.</td>
</tr>
<tr>
<td><strong>Alignment</strong></td>
<td>The relationship of the skeleton to the line of gravity and base of support.</td>
</tr>
<tr>
<td><strong>Axial movement</strong></td>
<td>Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, gesturing.</td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td>A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).</td>
</tr>
<tr>
<td><strong>Ballet</strong></td>
<td>A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.</td>
</tr>
<tr>
<td><strong>Body image</strong></td>
<td>An acceptance of one’s body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations.</td>
</tr>
<tr>
<td><strong>Canon</strong></td>
<td>A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.</td>
</tr>
<tr>
<td><strong>Choreography</strong> (“dance writing”)</td>
<td>The creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.</td>
</tr>
</tbody>
</table>
Contrast  To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/ asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.

Counterbalance  A weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.

Dance  Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.

Dance forms  The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).

Dance phrase  A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.

Dance sequence  The order in which a series of movements and shapes occurs.

Dance structures  The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.

Dance study  A short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.

Dynamics  The energy of movement expressed in varying intensity, accent, and quality.

Focus  In general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer’s line of sight.

Folk/traditional dance  Dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.

Force/energy  An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.
<table>
<thead>
<tr>
<th><strong>Genre</strong></th>
<th>A particular kind or style of dance, such as ballet, jazz, modern, folk, tap.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gesture</strong></td>
<td>The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.</td>
</tr>
<tr>
<td><strong>Improvisation</strong></td>
<td>Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.</td>
</tr>
<tr>
<td><strong>Intent</strong></td>
<td>The state of having one's mind fixed on some purpose.</td>
</tr>
<tr>
<td><strong>Isolation</strong></td>
<td>Movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.</td>
</tr>
<tr>
<td><strong>Jazz dance</strong></td>
<td>Dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.</td>
</tr>
<tr>
<td><strong>Kinesthetic principles</strong></td>
<td>Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.</td>
</tr>
<tr>
<td><strong>labanotation</strong></td>
<td>A system for analyzing and recording human movement invented by Rudolf von Laban (1879-1958).</td>
</tr>
<tr>
<td><strong>locomotor</strong></td>
<td>Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.</td>
</tr>
<tr>
<td><strong>Modern dance</strong></td>
<td>A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth-century idiom.</td>
</tr>
<tr>
<td><strong>Motif</strong></td>
<td>A distinctive and recurring gesture used to provide a theme or unifying idea.</td>
</tr>
<tr>
<td><strong>Movement pattern</strong></td>
<td>A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.</td>
</tr>
<tr>
<td><strong>movement problem</strong></td>
<td>A specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.</td>
</tr>
<tr>
<td><strong>Musical phrasing</strong></td>
<td>The grouping and articulation of a group of notes that form a logical unit.</td>
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<tr>
<td>----------------------</td>
<td>---------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Musicality</strong></td>
<td>Attention and sensitivity to the musical elements of dance while creating or performing.</td>
</tr>
<tr>
<td><strong>partner and group skills</strong></td>
<td>Skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.</td>
</tr>
<tr>
<td><strong>Pathways</strong></td>
<td>A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag path-way).</td>
</tr>
<tr>
<td><strong>Phrasing</strong></td>
<td>The way in which the parts of a dance are organized.</td>
</tr>
<tr>
<td><strong>Postmodern dance</strong></td>
<td>A type of dance introduced by Merce Cunningham that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion.</td>
</tr>
<tr>
<td><strong>Principles of composition</strong></td>
<td>The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.</td>
</tr>
<tr>
<td><strong>Projection</strong></td>
<td>A confident presentation of one’s body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.</td>
</tr>
<tr>
<td><strong>Pulse</strong></td>
<td>The underlying and consistent beat.</td>
</tr>
<tr>
<td><strong>Repetition</strong></td>
<td>The duplication of movements or movement phrases within choreography.</td>
</tr>
<tr>
<td><strong>Retrograde</strong></td>
<td>The act of taking a sequence of choreography and reversing the order from back to front.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.</td>
</tr>
<tr>
<td><strong>Shape</strong></td>
<td>The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.</td>
</tr>
<tr>
<td><strong>Skills</strong></td>
<td>Technical abilities; specific movements or combinations.</td>
</tr>
<tr>
<td><strong>Social dance</strong></td>
<td>Dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.</td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td>An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape,</td>
</tr>
</tbody>
</table>
direction, path, range, and level of movement. Space is also the location of a performed dance.

**Spatial**
Of or relating to space or existing in space.

**Stylistic nuance**
A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.

**Tap dance**
A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African American, Irish, and English clogging traditions.

**Technique**
The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

**Tempo**
The speed of music or a dance.

**Time**
An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

**Transition**
The bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence.

**Unison**
Dance movement that takes place at the same time in a group.

**Unity**
The feeling of wholeness in a dance achieved when all of the parts work well together.

**Variety in dance composition**
A quantity or range of different things. To maintain audience interest, the choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.

**Work**
A piece of choreography or a dance.
# Performance Ensemble Dance

## Across the Floor Technique (highlight area student falls under)

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<tbody>
<tr>
<td><strong>Grand Battement</strong></td>
<td>Student demonstrates clear understanding of correct hip placement, strong standing leg, exceptional flexibility and control</td>
<td>Student demonstrates adequate understanding of correct hip placement, strong standing leg, adequate flexibility and control</td>
<td>Student demonstrates no understanding of correct hip placement, relaxed standing leg, minimal flexibility and control</td>
</tr>
<tr>
<td><strong>Pirouettes</strong></td>
<td>Student demonstrates clean 4th position prep, strong standing leg on demi-pointe, clear passé, &amp; correct direction in piroette with multiple revolutions</td>
<td>Student demonstrates adequate 4th position prep, standing leg on demi-pointe, passé and correct direction in piroette with multiple revolutions</td>
<td>Student lifts back heel in 4th position prep, standing leg is not strong, passé is low or disconnected from leg, incorrect direction in piroette with single revolution</td>
</tr>
<tr>
<td><strong>Chaine</strong></td>
<td>Student demonstrates precise footwork. Step in 1st position. Knees are straight &amp; tight, heels lifted, sharp spot. Sharp, clean arms</td>
<td>Student demonstrates adequate footwork. Even size step, legs are straight most of the time, heels are lifted but not to fullest, spot could be sharper. Arms are clean</td>
<td>Student demonstrates unclear footwork. Uneven step size, relaxed legs and feet, little or no spotting. Arms are relaxed</td>
</tr>
<tr>
<td><strong>Pique</strong></td>
<td>Student demonstrates a clear understanding of proper technique. Supporting leg is straight, passé is well turned out, sharp spot &amp; clean arm work</td>
<td>Student demonstrates an adequate understanding of pique technique. Supporting leg is mostly straight, passé is well placed, spot could be sharper</td>
<td>Student demonstrates a lack of understanding of pique technique. Supporting leg is bent, passé is not well placed, little or no spotting</td>
</tr>
<tr>
<td><strong>Footwork- tombe pas de bourree, chasse</strong></td>
<td>Student demonstrates clean footwork skills with toe leading steps and pointed toes</td>
<td>Student demonstrates adequate footwork skills with toe leading most steps and sometimes pointing toes</td>
<td>Student struggles with footwork skills. Heel leads most steps and toes are not pointed</td>
</tr>
<tr>
<td><strong>Grand Jete</strong></td>
<td>Student demonstrates exceptional height and strength in grand jete. Both toes are pointed, knees are straight, arms are well placed.</td>
<td>Student demonstrates adequate height and strength in grand jete. Feet could be pointed more, knees are relaxed, arms are weak</td>
<td>Student demonstrates minimal height and strength in grand jete. Feet, knees and arms are relaxed or unclear</td>
</tr>
</tbody>
</table>

**Comments:**
### Ballet and Jazz combinations

<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ballet Combination</strong></td>
<td>Dancer performs ballet combination with fluidity, technical accuracy, no mistakes and high performance quality</td>
<td>Dancer performs ballet combination with some fluidity, adequate technical skill, little or no mistakes and a good performance quality</td>
<td>Dancer performs ballet combination with no fluidity, minimal technical skill, numerous mistakes and little or no performance quality</td>
<td></td>
</tr>
<tr>
<td><strong>Jazz Combination</strong></td>
<td>Dancer performs jazz combination with intensity, technical accuracy, no mistakes and high performance quality</td>
<td>Dancer performs jazz combination with minimal intensity, adequate technical skill, little or no mistakes and a good performance quality</td>
<td>Dancer performs jazz combination with no intensity, minimal technical skill, numerous mistakes and little or no performance quality</td>
<td></td>
</tr>
</tbody>
</table>

**Total:**

### Choreography

<table>
<thead>
<tr>
<th></th>
<th>3</th>
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<th>1</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Choreography</strong></td>
<td>Student demonstrates a clear understanding of time, space &amp; force. Choreography is innovative and performed with confidence and intensity.</td>
<td>Student demonstrates an adequate understanding of time space &amp; force. Choreography is performed with minimal confidence and intensity</td>
<td>Student demonstrates little understanding of time, space &amp; force. Choreography is performed with no confidence or intensity</td>
<td></td>
</tr>
</tbody>
</table>

**Total:**

**Vocabulary test:**
Student passes test with 80% + accuracy- 3 points
Student passes test with 70% + accuracy- 2 points
Student passes test with 60% + accuracy- 1 point

**Across the floor total score:**
**Ballet combination score:**
**Jazz combination score:**
**Choreography score:**
**Vocabulary test score:**

**Total score:**

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18
# VISUAL / PERFORMING ARTS COURSE OF STUDY
## ADVANCED DANCE

<table>
<thead>
<tr>
<th>STATE STANDARDS</th>
<th>SUGGESTED CORE CONNECTIONS</th>
<th>SUGGESTED HONORS EXTENSIONS</th>
<th>SUGGESTED RESOURCES – TECHNOLOGY LINKS</th>
<th>SUGGESTED ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0 Processing, analyzing, and responding to sensory information through the language and skills unique to dance</td>
<td>Development of motor skills, technical expertise, and dance movements</td>
<td>1.1 Students will continue to build upon highly developed physical coordination and control when performing complex loco motor movement phrases (alignment, agility, balance, and strength). Students will demonstrate developed stabilizing muscles in adagio showing increased balance and strength.</td>
<td><a href="http://www.teachingarts.org/">www.teachingarts.org/</a></td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
</tr>
<tr>
<td>1.2 Students will memorize and perform complex works of dance, demonstrating advanced level technique, e.g. successfully executing changes of direction and shifts of weight in complex dance sequences showing changes and mixing meter and varying accents.</td>
<td></td>
<td>Videotape of student work</td>
<td></td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
</tr>
<tr>
<td>1.3 Students will memorize and perform complicated works of dance at a level of professionalism (i.e. a level of refinement) in the areas of Modern, Jazz, Tap, and Musical Theater.</td>
<td></td>
<td>Videotape of student work</td>
<td></td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
</tr>
<tr>
<td>Comprehension and analysis of dance elements</td>
<td>1.4 Students will apply a wide range of kinesthetic awareness, concentration, and focus in performing dance elements, e.g. Students will distinguish between and perform gradations of movement qualities with ease. Use proper breathing control as a tool for expression and physical endurance.</td>
<td>Videotape of student work</td>
<td></td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
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## VISUAL / PERFORMING ARTS COURSE OF STUDY

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<tr>
<td>2.0 Creating, performing, and participating in dance</td>
<td>Creation/invention of dance movement</td>
<td>2.1.1 Students will create several dance pieces that use complex phrases and demonstrate originality, unity, clarity of intent, and a dynamic range of movement, e.g. develop advanced thematic works dealing with deeper social or political issues, historical events, and more complicated concepts.</td>
<td>Videotape of student work</td>
<td>Videotape and self-assessment based on established rubric</td>
</tr>
<tr>
<td></td>
<td>2.1.2 Students will use improvisation, problem-solving techniques, inventive thinking, and exploration to demonstrate the creative process of dance, e.g. use negative space, unison, sequence, and opposition as a basis in creating movement studies.</td>
<td></td>
<td>Peer evaluation based on established rubric</td>
<td></td>
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<td></td>
<td>Application of choreographic principles and processes in creating dance.</td>
<td>2.2.1 Students will use dance structures, musical forms, theatrical elements, and technology to create original works, e.g. create original accompaniment by using musical instruments, found sound, and body percussion for a dance work.</td>
<td>Videotape student work Adobe Audition Software</td>
<td>Teacher evaluation based on established rubric</td>
</tr>
<tr>
<td></td>
<td>2.2.2 Students will demonstrate a variety of choreographic structures and forms (theme and variation, canon, rondo, narrative, collage, ABA), e.g. Design a variety of extended dance studies and complete works showing physical prowess and emotional expression.</td>
<td></td>
<td>Teacher evaluation with established criteria</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.2.3 Students will design numerous dance pieces that apply the choreographic principles in a variety of dance genres (jazz, modern, and tap).</td>
<td></td>
<td>Videotape of student performance</td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
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<tr>
<td>2.3.4 Students will create a system for recording dance, including a key, disseminate to peers for interpretation, and assess the accuracy of the performance.</td>
<td></td>
<td><a href="http://web.bham.ac.uk/calaban/frame.html">http://web.bham.ac.uk/calaban/frame.html</a></td>
<td>Choreographic Notebook based on teacher established criteria from the state standards glossary.</td>
<td></td>
</tr>
<tr>
<td>2.3.5 Students will apply an established notation system to record personal choreography.</td>
<td></td>
<td></td>
<td>Peer evaluation of created notation system following rubric.</td>
<td></td>
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<tr>
<td>Communication of meaning in performance of dance</td>
<td>2.4 Students will demonstrate versatility by performing challenging choreography that demands a wide variety of expressive qualities, movement styles, choreographic forms, and cultural influences. e.g., students learn and perform new material from a dance workshop or a guest artist.</td>
<td></td>
<td>Teacher evaluation with established criteria. Peer evaluation with established rubric</td>
<td></td>
</tr>
<tr>
<td>Development of partner and group skills</td>
<td>2.5 Students will demonstrate a clear understanding of choreographing group forms to effectively communicate the intention or meaning of dance.</td>
<td>Videotape of student work</td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
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<tr>
<td>2.6 Students will teach a variety of complex movement patterns and phrases to peers.</td>
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<td></td>
<td>Performance test, peer evaluation, self-evaluation, using established criteria from the state standards glossary.</td>
<td></td>
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<tr>
<td>Participating in dance performance</td>
<td>2.7 Students will demonstrate professionalism in the areas of dance and theatre etiquette, e.g., students will apply appropriate audience behavior and appreciate other dancers’ works.</td>
<td></td>
<td>Teacher and peer evaluation based on established criteria from the state standards glossary.</td>
<td></td>
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<tr>
<td>2.8 Students will produce their own dance concert. e.g., making costumes, creating program, editing music, designing lighting, choreographing, and publicizing.</td>
<td></td>
<td>Word processing, Adobe Audition, Wave Studio Music Editor, Lighting, Sewing Machine, Desktop Publishing</td>
<td>Teacher evaluation based on rubric</td>
<td></td>
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<tr>
<td>2.9 Students will participate in a variety of opportunities for performance. pep rallies, parades, sporting events, workshops.</td>
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<td></td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
</tr>
<tr>
<td><strong>3.0 Understanding historical and cultural dimensions of dance</strong></td>
<td><strong>Identification, description, and analysis of dances</strong></td>
<td>3.1 Students will identify, analyze, and perform folk/traditional, social, and/or theatrical dances with technical accuracy and appropriate stylistic nuances, e.g. Identify and describe the specific signature that identifies a particular dance form or style.</td>
<td></td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
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<td>3.2 Students will analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings, e.g. Identify major choreographers and dancers that made an impact on dance throughout history and examine possible historical and cultural events that may have served as an impetus for such an impact.</td>
<td><a href="http://www.ccs.neu.edu/home/yian/nis/dance/history.html">www.ccs.neu.edu/home/yian/nis/dance/history.html</a></td>
<td>Written essay reflection, Teacher evaluation based on rubric</td>
</tr>
<tr>
<td></td>
<td><strong>History and function of dance</strong></td>
<td>3.3 Students will compare and contrast universal themes and socio-political issues in a variety of dances from different cultural contexts and time periods, e.g. Examine the differences and similarities between and among dance themes in folk/traditional, social and theatrical dance across time and culture.</td>
<td>Internet research, clip art, PowerPoint, and word processing <a href="http://www.pbs.org/wnet/freetodance/timeline/index.html">www.pbs.org/wnet/freetodance/timeline/index.html</a></td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
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<tr>
<td></td>
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<td>3.4 Students will explain how dancers and choreographers reflect roles, work, and values in selected cultures, countries, and historical periods, e.g. research a famous choreographer and discuss how their works reflect and or challenge the values, roles, and traditions of the culture, historical, or socioeconomic period they represent.</td>
<td>Internet research, clip art, PowerPoint, and word processing <a href="http://www.pbs.org/wnet/freetodance/timeline/index.html">www.pbs.org/wnet/freetodance/timeline/index.html</a></td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
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<tr>
<td>4.0 Responding to, analyzing, and making judgements about works of dance</td>
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<tr>
<td>Description, analysis, and criticism of dance</td>
<td>4.1.1 Students will critique dance works to improve choreographic structure and artistic presence, e.g. using appropriate dance vocabulary and knowledge of dance elements and principles, analyze and evaluate student choreography and make suggestions for improving the artistic intent of both the choreography and performance.</td>
<td>Videotape of student work</td>
<td>Self-evaluation, peer evaluation using an established rubric</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.1.2 Students will view and critique a live dance performance.</td>
<td>Word processing</td>
<td>Teacher evaluation based on established rubric</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.2 Students will apply criteria-based assessments appropriate to various dance forms (rubric evaluation, self and peer evaluation), e.g. students will create a rubric based on choreographic knowledge to analyze works of varying form, venue, and/or environment incorporating elements and principles, energy and dynamic quality, relationship between and among dancers and to the choreographic structure, choreographer’s signature, style, intention and motivation.</td>
<td>Word possessing</td>
<td>Reflective quick write, teacher evaluation based on established criteria from the state standards glossary.</td>
<td></td>
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<tr>
<td></td>
<td>4.3 Students will analyze evolving personal preferences about dance styles and choreographic forms to identify change and development in personal choices, e.g. write a journal reflection of how their personal preferences have changed throughout their dancing career.</td>
<td></td>
<td>Teacher evaluation based on established criteria from the state standards glossary. Journal and self-assessment</td>
<td></td>
</tr>
</tbody>
</table>
### VISUAL / PERFORMING ARTS COURSE OF STUDY
#### ADVANCED DANCE

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<tr>
<td><strong>Meaning and impact of dance</strong></td>
<td><strong>4.4 Students will explore how specific dances change because of the impact of historical and cultural influences on their interpretation (the blending of African American’s rhythm dancing and Irish clogging led to the emergence of tap), e.g. Research and compare how and why a choreographic work of a traditional or classical nature has changed over time (classical version of the Nutcracker in the late 1800’s and Mark Morris’ version The Hard Nut of the 1990’s and the Romeo and Juliet Ballet and West Side Story).</strong></td>
<td>Nutcracker The Hard Nut Romeo and Juliet West Side Story</td>
<td>Written report, reflection, teacher evaluation based on established criteria from the state standards glossary.</td>
<td></td>
</tr>
<tr>
<td><strong>5.0 Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers</strong></td>
<td><strong>4.5 Students will evaluate how aesthetic principals apply to choreography for technological media (film, video, TV, computer imaging), e.g. Analyze contemporary music videos according to artistic principles (theatrical structure, elements of visual art, use of computer generated images, recorded media, etc.)</strong></td>
<td>MTV Music Videos</td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
<td></td>
</tr>
<tr>
<td><strong>Connections and Application Across Disciplines</strong></td>
<td><strong>5.1 Students will demonstrate effective knowledge and skills in using audiovisual equipment and technology when creating and recording and producing videos.</strong></td>
<td>Videotape of student work</td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
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<tr>
<td></td>
<td><strong>5.2 Students will compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines, e.g. Explore and apply the elements of physics to complex choreography and advanced performance centrifugal force as it relates to turns, gravity as it relates to jumping an falling, action/reaction as it relates to partner work and opposing forces as they relate to alignment, lifts, and direction changes.</strong></td>
<td>Videotape spontaneous student work, levers from physic teacher</td>
<td>Journal entries, teacher evaluation based on established criteria from the state standards glossary.</td>
<td></td>
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<tr>
<td>Development of life skills and career competencies</td>
<td>5.3 Students will synthesize information from a variety of health-related resources to maintain physical and emotional health, e.g. Identify exercises that will condition and train the body for the best performance of a specific dance skill or set of skills.</td>
<td>Internet health web sites, clip art, desktop publishing, word processing</td>
<td><a href="http://findarticles.com/p/search?tb=art%qt=Dancers+%2F+Health+aspects">http://findarticles.com/p/search?tb=art%qt=Dancers+%2F+Health+aspects</a></td>
<td>Teacher evaluation based on established criteria from the state standards glossary.</td>
</tr>
<tr>
<td>5.4 Students will determine training, education, and experience needed to pursue dance career options (performer, choreographer, dance therapist, teacher, historian, critic, and filmmaker), e.g. Research how to prepare for an audition (selecting an agent) obtaining headshots, and writing effective resumes, refining skills, etc.</td>
<td></td>
<td>Word processing</td>
<td><a href="http://www.dance.net/">www.dance.net/</a></td>
<td>Written report, teacher evaluation based on established criteria from the state standards glossary.</td>
</tr>
</tbody>
</table>