

# Advanced Dance

## (10 credits-Double Period)

### Curriculum

*This curricula and accompanying instructional materials have been developed to align with the NJSLS and in accordance with the NJ Department of Education's guidelines to include: Curriculum designed to meet grade level expectations, integrated accommodations and modifications for students with IEPs, 504s, ELLs, and gifted and talented students, assessments including benchmarks, formative, summative, and alternative assessments, a list of core instructional and supplemental materials, pacing guide, interdisciplinary connections, integration of 21<sup>st</sup> century skills, integration of technology, and integration of 21<sup>st</sup> Century Life and Career standards.*

#### **About the Standards**

In 1996, the New Jersey State Board of Education adopted the state's first set of academic standards called the Core Curriculum Content Standards. The standards described what students should know and be able to do upon completion of a thirteen-year public school education. Over the last twenty years, New Jersey's academic standards have laid the foundation for local district curricula that is used by teachers in their daily lesson plans.

Revised every five years, the standards provide local school districts with clear and specific benchmarks for student achievement in nine content areas. Developed and reviewed by panels of teachers, administrators, parents, students, and representatives from higher education, business, and the community, the standards are influenced by national standards, research-based practice, and student needs. The standards define a "Thorough and Efficient Education" as guaranteed in 1875 by the New Jersey Constitution. Currently the standards are designed to prepare our students for college and careers by emphasizing high-level skills needed for tomorrow's world.

The New Jersey Student Learning Standards include Preschool Teaching and Learning Standards, as well as nine K-12 standards for the following content areas: **21st Century Life and Careers, Comprehensive Health and Physical Education, English Language Arts, Mathematics, Science, Social Studies, Technology, Visual and Performing Arts, World Languages**

The most recent review and revision of the standards occurred in 2014. However, the standards in language arts and math underwent an additional review in 2015 with adoption by the New Jersey State Board of Education in May 2016.

| <b>Lower Cape May Regional School District Advanced Dance Curriculum (10 credits)</b> |                                  |
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| <b>Content Area: Dance – Performing Arts</b>  |                                  |
| <b>Course Title: Advanced Dance (10 Credit Course –Double Period)</b>                 | <b>Grade level: 9-12</b>         |
| <b>Unit 1: Welcome and Introduction</b>   | <b>Dates for Units 1 Day</b>     |
| <b>Unit 2: Dance in Early Cultures</b>  | <b>Dates for Units 2 Weeks</b>   |
| <b>Unit 3: Ballet</b>   | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 4: Modern and Contemporary Dance</b>  | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 5: Jazz, Musical Theater and Tap Dance</b>                                    | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 6: Dance in World Cultures</b>  | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 7: Improvisation and Creative Movement</b>                                    | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 8: The Participants of a Dance Performance</b>                                | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 9: Student Choreography</b>   | <b>Dates for Units 4-5 Weeks</b> |
| <b>Unit 10: Dance in Education and Careers in Dance</b>                               | <b>Dates for Units 2 Weeks</b>   |

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|--------------------------------|------------------------------------|
| <b>Date Created: 8/16/2019</b> | <b>Board Approved On: 11/21/19</b> |
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**Lower Cape May Regional School District Advanced Dance Curriculum (10 credits)  
Unit 1 Overview**

**Content Area: Dance – Performing Arts**

**Unit Title: Welcome and Introduction**

**Target Course/Grade Level: 9-12**

**Unit Summary:**

- Students will review class rules, standards and the content that we will cover throughout the year.

**Learning Targets**

| <b>CPI #</b> | <b>Cumulative Progress Indicators (CPI) for Unit</b> |
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| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation |
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**Lower Cape May Regional School District Advanced Dance (10) Curriculum  
Unit 2 Overview**

**Content Area: Dance – Performing Arts**

**Unit Title: Dance in Early Cultures**

**Target Course/Grade Level: 9-12**

**Unit Summary:**

- Students will study dance in the:
- Upper Paleolithic Period – (30,000-10,000 B.C.E.)
- Neolithic Period – (7000-3000 B.C.E.)
- The Ancient Period – (3000 B.C.E-400 C.E.)

- The Medieval Period – (400 C.E.-1400 C.E.)
- The Renaissance Period – (1400 C.E.-700 C.E.)
- The Contemporary Period – (1700 C.E.- present)

**Interdisciplinary Connections:**

- ELA – Reading from the textbook and writing in journals.

**21st Century Themes, Skills, and Standards:**

- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

**Learning Targets**

| CPI #                              | Cumulative Progress Indicators (CPI) for Unit   |
|------------------------------------|---|
| NJCCCS-W.11-12.10                  | Journal writings  |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation   |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.                 |
| NJCCCS-1.2.12.A.1                  | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.  |
| NJCCCS-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. |

**Unit Enduring Questions:**

- **Discuss your experiences with dance. For example, have you ever taken dance lessons? Was dancing a big part of your childhood, such as at family gatherings? How does dancing fit into your life now?**

**Unit Enduring Understandings:**

- **Students will describe the key qualities of major dance forms.**

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| <ul style="list-style-type: none"> <li>● <b>Do you see any similarities between the rituals of indigenous societies and rituals that we have in today’s society?</b></li> <li>● <b>How might people’s moral, religious, and ethical values influence their thoughts and opinions on art?</b></li> <li>● <b>Did you ever have an aesthetic experience when viewing a work of art? If so, what were you viewing?</b></li> <li>● <b>Can you think of any works of art, in addition to the ones mentioned, that were not readily accepted by the society in which they were created, but held in high regard years later?</b></li> </ul> |   |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>Characteristics of classical and contemporary ballet</b></li> <li>● <b>The different capacities of dance in musical theater</b></li> <li>● <b>Examples of outstanding choreographers, performers and educators</b></li> </ul>   | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>Explain the function of dance in early cultures</b></li> </ul> |

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| <p><b>Lower Cape May Regional School District Advanced Dance Curriculum (10 credits)<br/>Unit 3 Overview</b></p>   |
| <p><b>Content Area: Dance – Performing Arts</b></p>  |
| <p><b>Unit Title: Ballet</b></p>   |
| <p><b>Target Course/Grade Level: 9-12</b></p>  |
| <p><b>Unit Summary:</b></p> <ul style="list-style-type: none"> <li>● <b>Early Ballet</b></li> <li>● <b>Classical Ballet</b></li> <li>● <b>Contemporary Ballet</b></li> </ul> |

**Interdisciplinary Connections:**

- ELA – Reading from the textbook and writing in journals.
- Science - Anatomy

**21st Century Themes, Skills, and Standards:**

- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

**Learning Targets**

| CPI #                              | Cumulative Progress Indicators (CPI) for Unit  |
|------------------------------------|--|
| NJCCCS-W.11-12.10                  | Journal writings   |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1                  | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.                                    |
| 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. |
| NJCCCS-1.1.12.A.2                  | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |

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| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.   |
| NJCCCS-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.   |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.   |
| NJCCCS-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.  |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.   |
| NJCCCS-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.  |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.  |
| NJCCCS-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.                              |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |

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| <p>NJCCCS-1.4.12.B.3</p> | <p>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> |
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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>● What are some of the similarities between classical ballet and contemporary ballet? What are some of the differences?</li> <li>● Discuss some of the important contributions to ballet by those mentioned in “Major Figures in Ballet.” What is the significance of the Russian influence?</li> <li>● If you have seen examples of both classical ballet and contemporary ballet, which do you enjoy watching most? Why?</li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● The complete timeline of Ballet from beginning up to present day.</li> </ul>              |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● Characteristics of classical and contemporary ballet</li> <li>● Examples of outstanding choreographers, performers and educators</li> </ul>   | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● Illustrate the primary movements of a ballet barre.</li> </ul> |

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| <p align="center"><b>Lower Cape May Regional School District Advanced Dance (10) Curriculum<br/>Unit 4 Overview</b></p>  |  |
| <p><b>Content Area: Dance – Performing Arts</b></p>  |  |
| <p><b>Unit Title: Modern and Contemporary Dance</b></p>  |  |
| <p><b>Target Course/Grade Level: 9-12</b></p>  |  |
| <p><b>Unit Summary:</b></p> <ul style="list-style-type: none"> <li>● The beginning of Modern Dance</li> <li>● Post-Modern Dance</li> <li>● Dance Theater</li> <li>● Modern and Contemporary Dance Today</li> </ul> |  |



**Interdisciplinary Connections:**

- ELA – Reading from the textbook and writing in journals.
- Science - Anatomy

**21st Century Themes, Skills, and Standards:**

- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

**Learning Targets**

| CPI #                              | Cumulative Progress Indicators (CPI) for Unit  |
|------------------------------------|--|
| NJCCCS-W.11-12.10                  | Journal writings   |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1                  | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.                                    |
| 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. |
| NJCCCS-1.1.12.A.2                  | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |

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| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.   |
| NJCCCS-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.   |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.   |
| NJCCCS-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.  |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.   |
| NJCCCS-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.  |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.  |
| NJCCCS-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.                              |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |

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| <p>NJCCCS-1.4.12.B.3</p> | <p>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> |
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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>● <b>What are the major similarities between modern dance and post-modern dance? What are the differences? What are the characteristics of contemporary dance?</b></li> <li>● <b>Who do you were some of the most influential artist of the modern dance world? Why? What about post-modern and contemporary artist?</b></li> <li>● <b>Discuss the quote by Deborah Jowitt that states that the Judson Dance Theater members were making “comment on the times.” What do you think this quote means? What were “the times” all about when Judson Dance Theater was active and how do you think the artists were reacting to it?</b></li> <li>● <b>Why do you think Americans place an emphasis on movement in dance-theater performances and people from other countries put the emphasis on theater?</b></li> <li>● <b>Do you think that the different audiences that view dance-theater have an impact on how it is performed? For example, do you think that there is a difference between an American audience and a European audience and how the perceive and receive dance?</b></li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● <b>Why modern dance first started.</b></li> <li>● <b>How the techniques changed as time went on.</b></li> </ul>       |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>The major influencers (Godmother, exc...) of modern dance.</b></li> <li>● <b>How modern dance changed the types of people who came to view dance concerts.</b></li> </ul>  | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>Perform rudimentary steps from selected cultural and modern dance forms.</b></li> </ul> |

| <b>Lower Cape May Regional School District Advanced Dance Curriculum (10 credits)<br/>Unit 5 Overview</b>  |   |
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| <b>Content Area: Dance – Performing Arts</b>   |   |
| <b>Unit Title: Jazz, Musical Theater, and Tap Dance</b>  |   |
| <b>Target Course/Grade Level: 9-12</b>   |   |
| <b>Unit Summary:</b> <ul style="list-style-type: none"> <li>● <b>Jazz Dance</b></li> <li>● <b>Musical Theater Dance</b></li> <li>● <b>Tap Dance</b></li> </ul>   |   |
| <b>Interdisciplinary Connections:</b> <ul style="list-style-type: none"> <li>● ELA – Reading from the textbook and writing in journals.</li> <li>● Science - Anatomy</li> </ul>  |   |
| <b>21st Century Themes, Skills, and Standards:</b> <ul style="list-style-type: none"> <li>● Global Awareness and Health Literacy<br/>Link <a href="http://www.state.nj.us/education/cccs/2014/career/">http://www.state.nj.us/education/cccs/2014/career/</a></li> <li>● Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.</li> <li>● 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.</li> </ul> |   |
| <b>Learning Targets</b>  |   |
| <b>CPI #</b>   | <b>Cumulative Progress Indicators (CPI) for Unit</b>  |
| NJCCCS-W.11-12.10  | Journal writings  |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2   | Class participation   |
| NJCCCS-1.1.12.A.3  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances. |

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| NJCCCS-1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.  |
| 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.   |
| NJCCCS-1.1.12.A.2 | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.  |
| NJCCCS-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.  |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |
| NJCCCS-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.   |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.  |
| NJCCCS-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.   |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.   |
| NJCCCS-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. |

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|-------------------|---|
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>• What is your definition of “style”? Also, do you think that having “style” is important to a jazz dancer?</li> <li>• What are some of the musical theater productions that you have seen? Were they live performances or movie musicals? What do you think of the dance sequences in them?</li> <li>• How would you describe tap dance to a person who has never seen it before?</li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• How musical theater and theater dance is purely American.</li> <li>• The different cultural influences on jazz and tap dance.</li> </ul>                            |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>• The defining features of jazz dance</li> <li>• Why a tap dancer is a “shoe musician”</li> </ul>   | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>• Demonstrate fundamental jazz dance stylings.</li> <li>• Execute elemental rhythmic tap patterns with body and foot movements.</li> </ul> |

**Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)  
Unit 6 Overview**

**Content Area: Dance – Performing Arts**

**Unit Title: Dance in World Cultures**

**Target Course/Grade Level: 9-12**

**Unit Summary:**

- World Concert and Ritual Dance
  - Japan
  - Nigeria
  - Contemporary Influences on World Dance
- Folk Dance

**Interdisciplinary Connections:**

- ELA – Reading from the textbook and writing in journals.
- Science - Anatomy

**21st Century Themes, Skills, and Standards:**

- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

**Learning Targets**

| <b>CPI #</b>                       | <b>Cumulative Progress Indicators (CPI) for Unit</b> |
|------------------------------------|--|
| NJCCCS-W.11-12.10                  | Journal writings                                     |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation                                  |

|                   |  |
|-------------------|--|
| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.  |
| 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.         |
| NJCCCS-1.1.12.A.2 | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.                                    |
| NJCCCS-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.                            |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |
| NJCCCS-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. |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.  |
| NJCCCS-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.                             |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.   |
| NJCCCS-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  |



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|                   | significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.  |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>● <b>Discuss the similarities between world concert/ritual dance and folk dance. Also discuss the differences.</b></li> <li>● <b>What do you think about the controversy surrounding the different world concert and ritual dances that are becoming too commercialized? Do you think that it is appropriate for dances to change in order to please an audience?</b></li> <li>● <b>Have you ever participated in any folk dances? If so, what countries were they from? What were they called? Were the movements repetitive? When you danced them, did you stand in a circle or straight line? Did you hold hands with a partner or with a group of people?</b></li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● <b>Folk dances were and are passed down from generation to generation, with revisions along the way.</b></li> <li>● <b>Dancing rituals were and are a part of many aspects of daily life (hunting, gathering) and for traditional ceremonies (births, weddings, deaths).</b></li> </ul> |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>How to differentiate between world ritual</b></li> </ul>  | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>See the contemporary influences in</b></li> </ul>   |

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| <b>dance and international folk dance</b> | <b>many traditional world dance forms.</b> |
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| <b>Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)<br/>Unit 7 Overview</b> |
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| <b>Content Area: Dance – Performing Arts</b> |
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| <b>Unit Title: Improvisation and Creative Movement</b> |
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| <b>Target Course/Grade Level: 9-12</b> |
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| <b>Unit Summary:</b> |
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- Improvisation
- Creative Movement

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| <b>Interdisciplinary Connections:</b> |
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- ELA – Reading from the textbook and writing in journals.
- Science - Anatomy

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| <b>21st Century Themes, Skills, and Standards:</b> |
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- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

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| <b>Learning Targets</b> |
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| <b>CPI #</b> | <b>Cumulative Progress Indicators (CPI) for Unit</b> |
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| NJCCCS-W.11-12.10 | Journal writings |
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| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation |
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| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.  |
| 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.         |
| NJCCCS-1.1.12.A.2 | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.                                    |
| NJCCCS-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.                            |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |
| NJCCCS-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. |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.  |
| NJCCCS-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.                             |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.   |
| NJCCCS-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  |

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|                   | significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.  |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>● <b>What are the similarities between improvisation and creative movement? What are the differences?</b></li> <li>● <b>What are some of the benefits that a person can gain from participating in improvisation and creative movement classes? Give specific examples.</b></li> <li>● <b>In improvisation, why might it be easier to work within a set of rules than to work without them?</b></li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● <b>Students will analyze fine choreography.</b></li> </ul>  |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>The importance of improvisation in the choreographic process.</b></li> <li>● <b>The elements of dance.</b></li> </ul>   | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>Demonstrate different shapes, spatial directions, tempos, and movement dynamics.</b></li> </ul> |

**Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)  
Unit 8 Overview**

**Content Area: Dance – Performing Arts**

**Unit Title: The Participants of a Dance Performance**

**Target Course/Grade Level: 9-12**

**Unit Summary:**

- The Choreographer as an Artist
- The Dancer as an Artist
- The Audience as a Participant

**Interdisciplinary Connections:**

- ELA – Reading from the textbook and writing in journals.
- Science - Anatomy

**21st Century Themes, Skills, and Standards:**

- Global Awareness and Health Literacy  
Link <http://www.state.nj.us/education/cccs/2014/career/>
- Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.
- 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

**Learning Targets**

| <b>CPI #</b>                       | <b>Cumulative Progress Indicators (CPI) for Unit</b>  |
|------------------------------------|---|
| NJCCCS-W.11-12.10                  | Journal writings  |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation   |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances. |

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| NJCCCS-1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.  |
| 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.   |
| NJCCCS-1.1.12.A.2 | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3 | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4 | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.  |
| NJCCCS-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.  |
| NJCCCS-1.3.12.A.2 | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |
| NJCCCS-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.   |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.  |
| NJCCCS-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.   |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.   |
| NJCCCS-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. |

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| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

**Unit Enduring Questions:**

- **In addition to the characteristics already mentioned, what characteristics do you think a choreographer should possess?**
- **What are some “abstract” concepts about which a choreographer might create a dance? Also, what are some current themes, issues, and ideas that a choreographer could work with in order to create a dance that is based more in reality or that has a storyline?**
- **What do you think are the most important characteristics that a dancer should possess? Make a list and discuss why you chose each one.**
- **Have you ever seen anyone dance who you would consider to be an outstanding performer? What was so special about that person that led you to that conclusion?**
- **Do you think that keeping an open mind when viewing dance is important? Why or why not? Give examples to support your argument.**

**Unit Enduring Understandings:**

- **Students will describe the role of the choreographer, the dancer and the audience member in the dance process.**

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| <ul style="list-style-type: none"> <li>● <b>Have you ever been in a performance situation, either as an audience member or a performer, where the audience was behaving in a less than desirable way? Describe what that experience was like and how it made you feel. Also, did it affect the performance in any way?</b></li> </ul> |   |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>Proper audience etiquette for dance performances.</b></li> </ul>   | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>Discuss the traits of a fine choreographer.</b></li> <li>● <b>Relate the attributes of an excellent dancer.</b></li> </ul> |

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| <p><b>Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)<br/>Unit 9 Overview</b></p>  |
| <p><b>Content Area: Dance – Performing Arts</b></p>   |
| <p><b>Unit Title: Student Choreography</b></p>  |
| <p><b>Target Course/Grade Level: 9-12</b></p>   |
| <p><b>Unit Summary:</b></p> <ul style="list-style-type: none"> <li>● Selection of a Theme</li> <li>● Choosing a song</li> <li>● Choreographing</li> <li>● Review/critique of choreography</li> </ul>  |
| <p><b>Interdisciplinary Connections:</b></p> <ul style="list-style-type: none"> <li>● ELA – Reading from the textbook and writing in journals.</li> <li>● Science – Anatomy</li> <li>●</li> </ul>   |
| <p><b>21st Century Themes, Skills, and Standards:</b></p> <ul style="list-style-type: none"> <li>● Global Awareness and Health Literacy<br/>Link <a href="http://www.state.nj.us/education/cccs/2014/career/">http://www.state.nj.us/education/cccs/2014/career/</a></li> <li>● Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.</li> <li>● 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity,</li> </ul> |



innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.

### Learning Targets

| CPI #                              | Cumulative Progress Indicators (CPI) for Unit  |
|------------------------------------|--|
| NJCCCS-W.11-12.10                  | Journal writings   |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1                  | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.                                    |
| 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. |
| NJCCCS-1.1.12.A.2                  | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4                  | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.                            |
| NJCCCS-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.                    |
| NJCCCS-1.3.12.A.2                  | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |

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| NJCCCS-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.  |
| NJCCCS-1.3.12.A.4 | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.   |
| NJCCCS-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.  |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.  |
| NJCCCS-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.                              |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>What is your first step in creating a dance work?</b></li> <li>• <b>Does watching other dances help or distract you from your own choreography or vision?</b></li> </ul> | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• <b>Students will be able to demonstrate self-confidence in solving dance problems.</b></li> </ul> |
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| <ul style="list-style-type: none"> <li>● <b>Did your finished dance work meet your expectations/visions?</b></li> </ul>   |   |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● <b>How to create short choreographic studies from various stimuli.</b></li> </ul> | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● <b>Design a preliminary plan for an original dance work.</b></li> </ul> |

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| <p><b>Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)</b><br/><b>Unit 10 Overview</b></p>  |   |
| <p><b>Content Area: Dance – Performing Arts</b></p>   |   |
| <p><b>Unit Title: Dance in Education and Careers in Dance</b></p>   |   |
| <p><b>Target Course/Grade Level: 9-12</b></p>   |   |
| <p><b>Unit Summary:</b></p> <ul style="list-style-type: none"> <li>● Dance in Education</li> <li>● Careers in Dance</li> <li>● Training New Dancers</li> </ul>  |   |
| <p><b>Interdisciplinary Connections:</b></p> <ul style="list-style-type: none"> <li>● ELA – Reading from the textbook and writing in journals.</li> <li>● Science - Anatomy</li> </ul>  |   |
| <p><b>21st Century Themes, Skills, and Standards:</b></p> <ul style="list-style-type: none"> <li>● Global Awareness and Health Literacy<br/>Link <a href="http://www.state.nj.us/education/cccs/2014/career/">http://www.state.nj.us/education/cccs/2014/career/</a></li> <li>● Technology utilization in the form of chromebook, YouTube, Garage Band, music playlists.</li> <li>● 21st Century Life and Career Standard 9.1, including critical thinking, problem solving, creativity, innovation, collaboration, teamwork and leadership, cross-cultural understanding and interpersonal communication and science.</li> </ul> |   |
| <p><b>Learning Targets</b></p>  |   |
| <p><b>CPI #</b></p>   | <p><b>Cumulative Progress Indicators (CPI) for Unit</b></p> |

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| NJCCCS-W.11-12.10                  | Journal writings   |
| NJSLSA.SL1-3 SL.11-12.1 SL.11-12.2 | Class participation  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.2.12.A.1                  | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.   |
| NJCCCS-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.  |
| 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.         |
| NJCCCS-1.1.12.A.2                  | Categorize the elements, principles, and choreographic structures of dance masterworks.  |
| NJCCCS-1.1.12.A.3                  | Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.  |
| NJCCCS-1.1.12.A.4                  | Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.                                    |
| NJCCCS-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.                            |
| NJCCCS-1.3.12.A.2                  | Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.  |
| NJCCCS-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. |
| NJCCCS-1.3.12.A.4                  | Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.  |
| NJCCCS-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   |

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|                   | visual art.   |
| NJCCCS-1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.  |
| NJCCCS-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.                              |
| NJCCCS-1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.   |
| NJCCCS-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. |
| NJCCCS-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.   |
| NJCCCS-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.  |

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| <p><b>Unit Enduring Questions:</b></p> <ul style="list-style-type: none"> <li>● Other than the ones mentioned in this chapter, what are some additional dance and dance-related careers?</li> </ul>                        | <p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● Students will be able to discuss critical issues in the training of dancers.</li> <li>● Students will be able to value the role of dance in modern society.</li> </ul>   |
| <p><b>Unit Objectives:</b><br/><i>Students will know....</i></p> <ul style="list-style-type: none"> <li>● Techniques dancers use to take care of their instruments.</li> <li>● The benefits of dance education.</li> </ul> | <p><b>Unit Objectives:</b><br/><i>Students will be able to....</i></p> <ul style="list-style-type: none"> <li>● Relate dance studio safety guidelines, implement correct dance alignment and demonstrate basic dance fundamentals.</li> <li>● Identify a variety of dance and dance-related careers.</li> </ul> |

**Lower Cape May Regional School District Advanced Dance Curriculum (10 Credits)  
Evidence of Learning**

**Specific Formative Assessments Utilized in Daily Lessons:**

- Vocabulary
- Informal questions and answers
- Quizzes
- Kahoot

**Summative Assessment Utilized throughout Units:**

- Unit test/quizzes
- Group projects
- Individual projects

**Modifications for ELL's, Special Education, 504, and Gifted and Talented Students:**

- Teacher tutoring
- Peer tutoring
- Cooperative Learning Groups
- Modified Assignments
- Differentiated Instruction
- Response to Intervention ([www.help4teachers.com](http://www.help4teachers.com))
- Follow all IEP and 504 modifications

**Teacher Notes:**

- As required by the NJ Department of Education, teachers in all content areas will integrate the 21st Century Life and Careers Standards. As the NJDOE indicates, “Providing New Jersey students with the life and career skills needed to function optimally within this dynamic context is a critical focus and organizing principle of K-12 public education. New Jersey has both an obligation to prepare its young people to thrive in this environment, and a vested economic interest in grooming an engaged citizenry made up of productive members of a global workforce that rewards innovation, creativity, and adaptation to change.” The links below indicate the CPIs for grade ranges and need to be addressed throughout the units of study:  
[Life and Career Standards](#)
- As indicated in the NJSLS, standards and interdisciplinary connections will be integrated throughout content area curriculum. Links to relevant content standards can be found below:  
<https://www.nj.gov/education/cccs/2014/arts/>

**Project-based Learning Tasks:**

- Student choreography – Students will choreography their own piece for the Spring Concert.
- Various choreography will be learned/taught to enhance learning in each unit

**Vocabulary:**

- In-text vocabulary is incorporated into every unit. Word journals, vocabulary walls, and/or various other activities are utilized by the instructor to teach vocabulary.

**The Research Process:**

- The research process must be integrated within each course curriculum. Student will be provided with opportunities to investigate issues from thematic units of study. As the NJSLS indicate, students will develop proficiency with MLA or APA format as applicable.
- <http://www.easybib.com/guides/citation-guides/mla-format/>
- <http://www.citationmachine.net/apa/cite-a-book>

**Technology:**

- Students must engage in technology applications integrated throughout the curriculum. Applicable technology utilized in this curricula are included below:
- Cromebooks
- Garage band
- YouTube

**Resources:**

- Ancillary resources and materials used to deliver instruction are included below:
- Text book – *Learning About Dance*, by Nora Ambrosio
- YouTube – Videos and music

**Differentiation Strategies**

Differentiation strategies can require varied amounts of preparation time. High-prep strategies often require a teacher to both create multiple pathways to process information/demonstrate learning and to assign students to those pathways. Hence, more ongoing monitoring and assessment is often required. In contrast, low-prep strategies might require a teacher to strategically create process and product choices for students, but students are allowed to choose which option to pursue given their learning profile or readiness level. Also, a low-prep strategy might be focused on a discrete skill (such as vocabulary words), so there are fewer details to consider. Most teachers find that integration of one to two new low-prep strategies and one high-prep strategy each quarter is a reasonable goal.

**Low Prep Strategies (add to list as needed)**

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| <b>Varied journal prompts, spelling or vocabulary lists</b>             | Students are given a choice of different journal prompts, spelling lists or vocabulary lists depending on level of proficiency/assessment results.   |
| <b>Anchor activities</b>  | Anchor activities provide meaningful options for students when they are not actively engaged in classroom activities (e.g., when they finish early, are waiting for further directions, are stumped, first enter class, or when the teacher is working with other students). Anchors should be directly related to the current learning goals. |
| <b>Choices of books</b>   | Different textbooks or novels (often at different levels) that students are allowed to choose from for content study or for literature circles.  |
| <b>Choices of review activities</b>                                     | Different review or extension activities are made available to students during a specific section of the class (such as at the beginning or end of the period).  |
| <b>Homework options</b>   | Students are provided with choices about the assignments they complete as homework. Or, students are directed to specific homework based on student needs.   |
| <b>Student-teacher goal setting</b>                                     | The teacher and student work together to develop individual learning goals for the student.  |
| <b>Flexible grouping</b>  | Students might be instructed as a whole group, in small groups of various permutations (homogeneous or heterogeneous by skill or interest), in pairs or individual. Any small groups or pairs change over time based on assessment data.   |
| <b>Varied computer programs</b>   | The computer is used as an additional center in the classroom, and students are directed to specific websites or software that allows them to work on skills at their level.   |
| <b>Multiple Intelligence or Learning Style options</b>                  | Students select activities or are assigned an activity that is designed for learning a specific area of content through their strong intelligence (verbal-linguistic, interpersonal, musical, etc.)  |
| <b>Varying scaffolding of same organizer</b>                            | Provide graphic organizers that require students to complete various amounts of information. Some will be more filled out (by the teacher) than others.  |
| <b>Think-Pair-Share by readiness, interest, and/or learning profile</b> | Students are placed in predetermined pairs, asked to think about a question for a specific amount of time, then are asked to share their answers first with their partner and then with the whole group.   |



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| <b>Mini workshops to re-teach or extend skills</b>        | A short, specific lesson with a student or group of students that focuses on one area of interest or reinforcement of a specific skill.  |
| <b>Orbitals</b>   | Students conduct independent investigations generally lasting 3-6 weeks. The investigations “orbit” or revolve around some facet of the curriculum.  |
| <b>Games to practice mastery of information and skill</b> | Use games as a way to review and reinforce concepts. Include questions and tasks that are on a variety of cognitive levels.  |
| <b>Multiple levels of questions</b>                       | Teachers vary the sorts of questions posed to different students based on their ability to handle them. Varying questions is an excellent way to build the confidence (and motivation) of students who are reluctant to contribute to class discourse. Note: Most teachers would probably admit that without even thinking about it they tend to address particular types of questions to particular students. In some cases, such tendencies may need to be corrected. (For example, a teacher may be unknowingly addressing all of the more challenging questions to one student, thereby inhibiting other students’ learning and fostering class resentment of that student.) |
| <b>High Prep Strategies (add to list as needed)</b>       |  |
| <b>Cubing</b>   | Designed to help students think about a topic or idea from many different angles or perspectives. The tasks are placed on the six sides of a cube and use commands that help support thinking (justify, describe, evaluate, connect, etc.). The students complete the task on the side that ends face up, either independently or in homogenous groups.  |
| <b>Tiered assignment/ product</b>                         | The content and objective are the same, but the process and/or the products that students must create to demonstrate mastery are varied according to the students’ readiness level.  |
| <b>Independent studies</b>                                | Students choose a topic of interest that they are curious about and wants to discover new information on. Research is done from questions developed by the student and/or teacher. The researcher produces a product to share learning with classmates.  |
| <b>4MAT</b>   | Teachers plan instruction for each of four learning preferences over the course of several days on a given topic. Some lessons focus on mastery, some on understanding, some on personal involvement, and some on synthesis. Each learner has a chance to approach the topic   |

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|   | through preferred modes and to strengthen weaker areas   |
| <b>Jigsaw</b>                                 | Students are grouped based on their reading proficiency and each group is given an appropriate text on a specific aspect of a topic (the economic, political and social impact of the Civil War, for example). Students later get into heterogeneous groups to share their findings with their peers, who have read about different areas of study from source texts on their own reading levels. The jigsaw technique allows you to tackle the same subject with all of your students while discreetly providing them the different tools they need to get there. |
| <b>Multiple texts</b>                         | The teacher obtains or creates a variety of texts at different reading levels to assign strategically to students.   |
| <b>Alternative assessments</b>                | After completing a learning experience via the same content or process, the student may have a choice of products to show what has been learned. This differentiation creates possibilities for students who excel in different modalities over others (verbal versus visual).   |
| <b>Modified Assessments</b>                   | Assessments can be modified in a variety of ways – for example by formatting the document differently (e.g. more space between questions) or by using different types of questions (matching vs. open ended) or by asking only the truly essential questions.  |
| <b>Learning contracts or Personal Agendas</b> | A contract is a negotiated agreement between teacher and student that may have a mix of requirements and choice based on skills and understandings considered important by the teacher. A personal agenda could be quite similar, as it would list the tasks the teacher wants each student to accomplish in a given day/lesson/unit. Both Learning contracts and personal agendas will likely vary between students within a classroom.   |
| <b>Compacting</b>                             | This strategy begins with a student assessment to determine level of knowledge or skill already attained (i.e. pretest). Students who demonstrate proficiency before the unit even begins are given the opportunity to work at a higher level (either independently or in a group).  |
| <b>Literature circles</b>                     | Flexible grouping of students who engage in different studies of a piece of literature. Groups can be heterogeneous and homogeneous.   |
| <b>Learning Centers</b>                       | A station (or simply a collection of materials) that students might use independently to explore topics or practice skills. Centers allow individual or groups of students to work at their own pace. Students   |

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|   | are constantly reassessed to determine which centers are appropriate for students at a particular time, and to plan activities at those centers to build the most pressing skills.   |
| <b>Tic-Tac-Toe Choice Board</b><br>(sometimes called “Think-Tac-Toe”)   | The tic-tac-toe choice board is a strategy that enables students to choose multiple tasks to practice a skill, or demonstrate and extend understanding of a process or concept. From the board, students choose (or teacher assigns) three adjacent or diagonal. To design a tic-tac-toe board: - Identify the outcomes and instructional focus - Design 9 different tasks - Use assessment data to determine student levels - Arrange the tasks on a tic-tac-toe board either randomly, in rows according to level of difficulty, or you may want to select one critical task to place in the center of the board for all students to complete. |
| <b>Curriculum development Resources/Instructional Materials:</b>  |  |
| List or Link Ancillary Resources and Curriculum Materials Here: <ul style="list-style-type: none"> <li>● <a href="https://www.apa.org/education/k12/national-standards">https://www.apa.org/education/k12/national-standards</a></li> </ul> |  |
| <b>Board of Education Approved Text(s)</b>  |  |
| <ul style="list-style-type: none"> <li>● <i>Learning About Dance – Dance As An Art Form &amp; Entertainment</i>, by Nora Ambrosio</li> </ul>  |  |