

**Course Title:** Dance 1,2

**School:** San Diego Unified School District, Denise Lynne, VAPA Department

**Pre-Requisite for Enrollment:** None

**Course Length:** One year, 2 semesters

**Grades:** 9-12

**Type of Course:** Course will fulfill VAPA requirements for graduation. This course will be submitted for UC/CSU approval

**Course Description:** This course is designed as a two semester, introductory course that provides students a foundation in dance. Students will begin to develop technical strength through the basic skills of ballet, tap, jazz, folk-ethnic, and creative (modern) movement. Elements of dance history, genre, terminology, critical analysis, and performance will be covered.

**STANDARDS BASED OVERALL COURSE GOALS AND OBJECTIVES:**

**1. Artistic Perception**

- Students will develop an understanding of dance movement elements including the manipulation of time, rhythm, beat, tempo, positive and negative space, level change, and force / energy.
- Students will be able to determine and interpret the importance of balance, posture, strength and flexibility within a variety of dance forms and technique.
- Students will demonstrate proper execution of basic dance steps with consistent technical accuracy (basic leg, foot and arm work positions).
- Students will memorize and perform dance phrases with appropriate artistic intent as it relates to the dance form (ballet, jazz, tap, character, folk dance).

**2. Creative Expression**

- Students will demonstrate and modify their understanding of variations of mood and emotion within a movement phrase.
- Students will demonstrate their ability to improvise and solve movement problems.
- Students will be able to sequence simple dance steps in order to design and produce simple movement phrases.
- Students will employ their knowledge of time by manipulating tempo, beat, and meter within a movement phrase.
- Students will demonstrate their ability to collaborative and cooperate within pairs and small groups.

**3. Historical and Cultural Concept**

- Students will explore dance history and timelines and be able to connect dance with historical, cultural, and socioeconomic events.
- Students will be able to distinguish between and identify the similarities and differences in a variety of ethnic and cultural dance styles.

**4. Aesthetic Valuing**

- Students will be able to identify the role and etiquette of the audience and the performer.
- Based upon previous knowledge, students will be able to critically analyze and evaluate dance performance through live and videotaped presentations.
- Students will be able to defend their personal preferences for various dance forms and styles.
- Students will be able to predict, based upon prior knowledge, what the impact of socioeconomic and cultural changes will have on dance.

### 5. Connections, Relationships, Applications

- Students will understand mathematical (geometrical shapes, line and form), physical (force, energy and time), biological (body awareness, muscle memory, sensory elements) and language arts (through reading and research) relationships, to and be able to make connections as they relate to dance and movement.
- Students will understand the contribution of dance to stage, film and video.
- Students will understand the elements of production (direction, makeup, impact of lighting and sound to the performance, and costume).

## COURSE OUTLINE AND KEY ASSIGNMENTS

Units of Study <i>Semester 1</i>	Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships, Applications
<p>I. Preparing to dance and basic locomotion</p> <p><i>(See General Course Outline for specific instructional activities).</i></p> <p>Dance Standards: 1.1, 1.4, 1,5 2.2, 3.1, 3.2 4.3 5.2, 5.3,</p>	<p>Identify the beat and tempo of music</p> <p>Students will be able to distinguish between basic locomotor movement and axial movement</p> <p>Understand line of travel and spatial pathways.</p> <p>Understand proper alignment, posture and carriage</p>	<p>Students will clap various tempos and beats - combine with 2 or 3 other students and perform multiple rhythms.</p> <p>Students will perform basic axial movement (isolations), rotation and hinge movement</p> <p>Students will be able to apply varying spatial pathways (circle, zigzag, curve, diagonal, level change)</p>	<p>Students will recognize and appreciate the reasons how and why people move in various genres and cultural dance. I.e. African, Latin, Hip Hop, Persian, Asian.</p>	<p>Relate locomotor movement and spatial pathways to emotional connection. How do straight lines feel? Strong, powerful, rigid? How do curves feel? Relaxing, happy, fun, and silly.</p>	<p>Appropriate dress, physical, mental and emotional preparation, benefits of warm-up and exercise, body awareness, breath, posture, carriage and confidence (projection).</p>
<p>II. Space, Direction and Weight Change in</p>	<p>Identify the 9 fixed points of the stage; apply</p>	<p>Modify and employ locomotor movement with circular</p>	<p>Discuss the importance of the circles and lines</p>	<p>Students will recognize the connection between</p>	<p>Discuss the connection between mathematic</p>

<p>Axial and Locomotor Movement</p> <p>(See General Course Outline for specific instructional activities).</p> <p>Dance Standards 1.1, 1.2, 1.4, 1.5 2.1, 2.4, 2.6, 2.7 3.2, 3.4 4.3, 4.4 5.4</p> <p>Theatre standard 1.1</p>	<p>dance terminology to stage direction.</p> <p>Students will understand the concept of ambidexterity.</p> <p>Students will increase their range of movement by incorporating varying direction and level changes.</p> <p>Students will understand the concept of positive and negative space.</p>	<p>patterns, pivots, ball change, standing vs. gesturing legwork, (balance).</p> <p>Students will manipulate positive and negative space with a partner and in small groups, using level change</p> <p>Students will be given a movement phrase on one side of the body and will demonstrate it on the other side of the body.</p>	<p>in dance as it relates to social context and folk dance.</p>	<p>movement phrases and emotion / feeling.</p> <p>Distinguish between the line, curve, zigzag and how it relates to feeling and expression</p>	<p>concepts (geometric shapes, line, points curve) and dance movements and pathways.</p>
<p>III. Exploring Phrasing and Qualities of Movement</p> <p>Creation of Movement Phrases based upon Literature, using Improvisation</p> <p>(See General Course Outline for specific instructional activities)</p> <p>Dance Standards: 1.1, 1.2, 1.5 2.1, 2.3, 2.4, 2.6, 2.7 3.2, 3.3, 3.4 4.2, 4.3, 4.4, 4.5 5.2</p>	<p>Students will expand their understanding of movement quality by manipulating phrases' force and dynamics.</p> <p>Students will understand the basic concept of phrasing.</p>	<p>Students will employ variations of force and energy to solve movement problems. Demonstrate these solutions using the concepts of force, energy and dynamics) sharp, chop (staccato), smooth (legato), pendulum, vibrate, pulse, collapse, rise, fall, recover, suspend, sustain</p> <p>Students will incorporate emotional responses to qualities of movement: sharp, (anger) smooth, (peaceful),</p>	<p>Research and discuss primitive and ancient dance as a means of communication using improvisation and gesture.</p> <p>Research and discuss the art of storytelling utilizing music and improvisation from Ancient Greek and Roman Theatre.</p>	<p>Identify and relate types of movement energy to the development of dance (i.e. hip-hop dance came from the youth on the East Coast in response to their anger and frustration. It is sharp, strong, and aggressive vs. the sophistication and complexity of the French Court Dances.)</p> <p>Students will speculate how gesture and improvisation is used to communicate in today's world.</p>	<p>Students will determine how posture and alignment are affected when varying the force and dynamics of movement</p>

		<p>explosive (happy, powerful), pendulum (silly), etc.</p> <p>Using a poem, short story, or by creating an original story, create movement phrases to tell the story, employing meaning and emotional impact</p>			
<p>IV. Dance Fundamentals: Classical Ballet Basics</p> <p><i>(See General Course Outline for specific instructional activities)</i></p> <p>Dance Standards: 1.1, - 1.5 2.2, 2.3, 2.6 3.1, - 3.4 4.2, 4.3, 4.5 5.1, 5.4, 5.5</p>	<p>Students will learn basic arm, foot, and leg positions, placement, and body facings within the structure of Classical Ballet.</p> <p>Students will demonstrate proficiency in basic classical ballet steps and terminology, exercises, and phrases.</p>	<p>In pairs or small groups, students will combine individual ballet steps and movement exercises into basic classical ballet phrases for performance.</p> <p>Students will perform basic ballet steps utilizing a variety of tempos and meters (2/4, 4/4, 3/4, 6/8 time).</p>	<p>Students will research the development of Classical Ballet from it's roots in Renaissance France and Italy</p>	<p>Students will be able to distinguish Classical Ballet from other dance forms and styles.</p> <p>Students will be able to identify and name individual ballet steps and terms when viewing a videotaped performance.</p> <p>Students will be able to identify technical excellence and flaws in a videotaped performance.</p>	<p>Students will be able to identify the importance of isometric and isotonic muscle control as it relates to the performance of the Ballet style.</p> <p>Students will be able to relate the importance of posture and muscle control to good health</p> <p>Students will be introduced to the rigors of being a professional dancer.</p>
<p>V. Creating and Evaluating Dance Studies</p> <p><i>(See General Course Outline for specific instructional activities).</i></p>	<p>Demonstrate refinement of basic dance skills</p> <p>Demonstrate memorized works using accurate technique and alignment</p>	<p>Students will create a simple work of less than 1 minute, based upon their understanding of time, space, force elements, improvisation,</p>	<p>Students will justify their artistic work through discussion and written paper as it relates to an area of dance history and/or development.</p>	<p>Students will demonstrate the role of performer and audience member</p> <p>Based on their previous knowledge (force, energy</p>	<p>Students will recognize and define how dance has affected their life at this point. Physical development, mental and emotional changes</p>

<p>Dance Standards:  1.1-1.5  2.1-2.4, 2.6, 2.7  3.2. 3.4  4.1, - 4.5  5.1, 5.4, 5.5</p>	<p>Demonstrate understanding of time, space and energy elements.</p>	<p>gesture, axial and locomotor movement and ballet.  In small groups, students will compose and perform an original dance piece. This presentation may be either formal or informal in setting.</p>		<p>basic phrasing, level change, direction, emotional involvement, etc), students will analyze and evaluate their peer's choreography.</p> <p>Identify stumbling blocks to creativity, working in groups, patterns of achievement, areas of growth and development in a written portfolio</p>	<p>will be considered.</p>
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Semester II	Artistic Perception	Creative Expression	Historical and Cultural Context	Aesthetic Valuing	Connections, Relationships, Applications
<p>VI. Dance Genres: Folk and Social Dance.</p> <p><i>(See General Course Outline for specific instructional activities).</i></p> <p><b>Dance Standards</b>  1.1-1.5,  2.1, 2.3-2.7,  3.1-3.4,  4.1, 4.2, 4.4, 4.5  5..3, 5.4</p>	<p>Students will learn a variety of folk dances and will be able to identify specific forms and their relationship to the dance: circle, line and procession, couple and non-coupled dance.</p>	<p>Students will learn both male and female parts of social and folk dance.  Examples: Mazurka, Hora, Chinese Fans, wands, ribbons, etc.  Tinikling, Court, Round, Line and Square Dance, Flamenco and Ballet Folklorico.</p>	<p>Students will learn the historical and cultural significance of folk dances to society.  Chinese dance; war and weapons, the Latin and African influence on American dance, Middle Eastern dance and it's tradition.</p> <p>Students will understand the importance of men and women's role in social and folk dance.</p>	<p>Students will point out the similarities of folk dance steps to those steps previously learned in semester 1.</p> <p>Students will be able to identify a folk dance or series of steps as being either masculine or feminine in nature.</p> <p>Students will be able to identify the meaning of a dance by analyzing the type of steps and form used.</p>	<p>Students will be able to speculate what dance will be like when presented with a significant hypothetical event or cultural change on society.</p>
<p>VII. Contemporary Dance: Modern, Tap and Jazz</p> <p><i>(See General Course Outline for specific instructional activities).</i></p> <p>Dance Standards:  1.3, 1.4</p>	<p>Students will become acquainted with the contributions of the Contemporary dance masters.</p> <p>Students will learn a variety of Modern dance techniques</p> <p>Students will learn the art of creating movement without accompaniment.</p> <p>Students will</p>	<p>Students will manipulate body movement using methods of breathing, collapse, rise, fall and recover, contract and release.</p> <p>In small groups, students will create a short dance work in the Modern tradition.</p> <p>In pairs or groups, students will develop a</p>	<p>Students will research the life experiences and analyze the choreography of the dance masters: Martha Graham, Isadora Duncan, Doris Humphrey, Ruth St. Denis, Agnes de Mille, Merce Cunningham, and Twyla Tharp.</p> <p>Students will watch videos and compare and contrast the similarities and</p>	<p>Students will compare and contrast the similarities and differences between Modern Dance and Classical Ballet.</p> <p>Students will defend their preference for or against Modern Dance based upon their movement vocabulary.</p> <p>Students will identify the</p>	<p>Students will identify and defend reasons for Modern, Jazz and Tap Dance as being a lifelong activity.</p> <p>Identify and define the physiological similarities and differences when executing the different dance forms and styles.</p> <p>Recognize and demonstrate ways</p>

<p>2.1, 2.3, 2.4, 2.6 3.3, 3.4 4.3, 4.3, 4.4, 4.5 5.2, 5.3, 5.4</p>	<p>demonstrate knowledge of the Tap and Jazz Dance style.</p> <p>Students will recognize African, Latin and Irish influence on Jazz and Tap.</p>	<p>Modern dance piece based upon personal experience that portrays some kind of abstract idea, tells a story or evokes some kind of feeling. This piece will be done acapella.</p>	<p>differences of the Tap styles of Gene Kelly, The Nicholas Brothers, Gregory Hines and Michael Flatly.</p> <p>Through research, students will write a report on the development of Jazz Dance.</p>	<p>connections between early dance (Ballet and folk) and Contemporary Dance.</p>	<p>in which physics (time, space and energy) and mathematics (geometry) are used in the various dance forms and styles.</p>
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<p>VIII. Dance in Film and Video</p> <p>(See General Course Outline for specific instructional activities).</p> <p>Dance Standards: 1.4, 1.5 2.3, 2.5, 2.6 3.2, 3.3 4.1, 4.2, 4.3, 4.4 5.1, 5.5</p>	<p>Students will understand the role of dance as it relates to musical theatre and Film.</p> <p>Students will understand the contribution of dance to Video.</p> <p>Students will experience the value of videotaped performances as an evaluative tool.</p> <p>Students will be acquainted with the production staff required for producing a musical and making a film.</p>	<p>Students will modify the movement of a short dance to define a character.</p> <p>Students will take a scene from a musical script and develop movement for one of the musical selections, linking it with the dialogue so that it makes artistic sense.</p> <p>Students will learn several excerpts from well-known musicals: West Side Story, Guys and Dolls, Oklahoma, etc, interpret, stage, and perform for the class.</p> <p>Students will learn to use a video camera and basic filming techniques: close up, panning, camera angles, and lighting.</p>	<p>Research the history of the musical and film. Determine the importance of movement to the musical by watching <i>Okalahoma</i>. How is the movement enhancing the play? What is the impetus for the movement? How does the movement relate to the dialogue and music?</p> <p>View films of <i>Westside Story</i>, <i>42<sup>nd</sup> Street</i> and <i>Flashdance</i>. Students will compare and contrast the dance styles and discuss how they reflect the social, political, and economic perspectives of the time.</p>	<p>Students will interpret and defend their creation of a musical theatre piece citing reasons for their artistic choice.</p> <p>Compare the similarities and differences between film classics <i>Guys and Dolls</i> and <i>Westside Story</i> to the videos by Janet Jackson; <i>Alright</i> and <i>Beat It</i>. Identify the underlying themes.</p> <p>Students will be able to recognize and point out reasons why one character's movement in a particular setting would be out of place in another setting. Students will be able to modify the character's movement to make it a better fit for the new setting.</p>	<p>Students will demonstrate knowledge of operating a video camera will tape and present their final works.</p> <p>Students will be able to assume the roles of the artistic director, producer, cameraman, performer, choreographer, stage manager, lighting and sound designer, costume and makeup designer.</p>
<p>IX. Elements of Choreography and Production</p>	<p>Students will videotape and evaluate their work and that of their peers.</p>	<p>Students will present their Modern Dance and Musical Theatre works via live performance and on</p>	<p>Students will deduce from watching peer performances, whether or not the dance was</p>	<p>Based on the knowledge gained in class (beat, rhythm, technique, style and phrasing),</p>	<p>Students will discuss the importance of dance training to dance and theatre related careers.</p>

<p>(See General Course Outline for specific instructional activities).</p> <p>Dance Standards:  1.1-1.5  2.1, - 2.7  3.1, 3.4  4.1, 4.2, 4.3, 4.5  5.1, 5.5</p>	<p>Students will demonstrate proficiency in dance through performance and written evaluation.</p>	<p>videotape. Performance may be wither formal or informal.</p>	<p>presented within that proper historical context.</p> <p>Students will justify their artistic choices to the class via performance and written self-evaluation.</p>	<p>students will identify strengths and offer suggestions for improvement in their own performance and that of their peers. This will be done in both written and discussion venues.</p> <p>Students will justify their artistic choices to the class via performance and written evaluations.</p> <p>Students will complete a final portfolio, including written and videotaped materials, of all their work, experiences, growth, and challenges as a first year dance student.</p>	<p>Students will re-evaluate their improvement in fitness and emotional well-being.</p>
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**Texts and Supplemental Instructional Materials:**

Videos, books, study guides, and music are available for borrowing from the San Diego Unified School District, Visual and Performing Arts Department, and at the Instructional Media Center

**Instructional Methods and Strategies**

1. Lecture
1. Teacher Modeling
2. Productions and performances (cooperative learning)
3. Guest Speakers / Instructors / Master Teachers
4. Attendance at a live dance performance

5. Video (comparison and self evaluation)
6. Project presentations, written assignments
7. Oral, written, and performance tests

### **Assessment Methods and Criteria**

1. Students will be able to demonstrate through essays and critiques, a working knowledge of specialized dance terminology.
2. Students will demonstrate proficiency of dance steps and phrases via performance tests.
3. Students will understand the importance of warm up and dance on physical fitness via written test and increase in stamina and flexibility, determined by self and teacher assessment.
4. Students written work will be assessed for English (Language Arts) skills; grammar, punctuation, vocabulary, sentence structure by appropriate grade level.
5. Students will keep a portfolio of their work, including any designs, written projects, self and group evaluation projects, videotaped performances, critiques and tests.
6. The teacher and the students will develop a rubric for self and group evaluation, and for major assignments.
7. Students will be responsible for ongoing self-assessment of their acquired skills in dance. Check sheets, videotape, and essay methods will be used as evaluation tools.
8. Students will participate in all class activities.
9. Students will evaluate themselves and accept peer evaluation, in relation to their ability to cooperate and collaborate within a group.

## **SUPPLEMENT**

### **DETAILED COURSE OF STUDY AND SPECIFIC ACTIVITIES**

#### **Semester 1**

#### **UNIT I. Basic Movement Skills and Preparing to Dance (2 weeks)**

- A. Appropriate attire, preparation for dance
  1. Footwear, clothing, hair, jewelry
- B. Learn and demonstrate the elements of perfect placement for proper posture and alignment in dance
  1. Feet, knees, hips, stomach, ribs, chest, shoulders, head
  2. Weight distribution
  3. Breathing
  4. Focus
- C. Learn and perform warm up routine
  1. Isolations
  2. Standing stretches and bending (plie, cambre)
  3. Floor stretches
  4. Gross muscle warm up (petite jumps, plies, etc)
  5. Technique
  6. Flexibility

7. Understand the reasons for the warm up
  - a. Practice technique
  - b. Warm up the large muscle groups
  - c. Prevent injury
  - d. Mental preparation and focus
  - e. Increase range of motion and flexibility
- D. Identify the beat of the music
  1. Clap beat and varying rhythms within 4/4 time
  2. Perform simple walking and axial movement using beat and varying rhythm in 4/4 time
- E. Simple “across the floor” movement in simple meter
  1. Organize students into “across the floor” warm up groups (establish traffic pattern)
  2. Walk, chasse, skip (in passé position), gallop, hop, run, alone and in combinations
  3. Stress proper carriage while moving

**Unit Objectives:**

1. Students will understand the importance of proper dress for dance.
2. Students will understand and demonstrate proper dance class organization.
3. Students will learn and demonstrate proper dance stretch and warm up exercises.
4. Students will be able to relate the significance of warm up to dance technique and performance
5. Students will identify beat and rhythmic variations in a variety of musical selections

**Activities:**

1. While playing a variety of music genres (classical, pop, rap, folk, etc.), have students clap hands, stomp feet, snap fingers, or perform simple arm or leg motion with the beat and on the off-beat.
2. Have students count the number of beats within a phrase of music (measure).
3. Have students identify the number of 8-count sections in a phrase of music.
4. Ask students to identify all the ways a body part can move (rotation, hinge, etc)
5. Create a warm up routine based on student input about how body parts move.
6. Have students practice the “traffic pattern” of across the floor.
7. Have students learn the names of their classmates in their row, in front of and behind them.

**UNIT II. Using Space, Direction and Weight Change in Axial and Locomotor Movement (4 weeks)**

- A. Introduce the 9 fixed points of the stage
  - B. Incorporate basic dance movement terminology and stage direction
    1. Forward (en avant)
    2. Backward (en arriere)
    3. Sideways (de cote)
  - C. Explore and demonstrate movement using weight, direction and level changes
    1. Walk in circles (clock/counter-clock wise)
    2. Pivots (45 and 90 degree)
    3. Steps moving forward
    4. Steps moving backward (reverse)

5. Side to side (lunge, slide)
6. Ball change (to the side, front, back)
7. Standing vs. gesturing leg (balance)
8. On the floor, in the air, positive and negative space

**Objectives:**

1. Students will perform locomotor steps in a variety of directions
2. Students will demonstrate ambidexterity by performing movement on both the left and right sides of the body
3. Students will demonstrate the ability to sequence movement phrases that incorporate a variety of directional changes and balancing elements.

**Activities:**

1. Have students rehearse the basic walk forward, backward, in circles. Change tempo and level.
2. Increase the difficulty by combining simple port de bras and walking steps adding elements of direction.
3. Create a movement phrase for the right side of the body. Have the students solve and demonstrate the ability to do the same phrase on the left. Do the same with other directions.
1. Have students connect the use of curved and linear pathways with the appropriate arm movement.

**UNIT III. Exploring Phrasing and Qualities of Movement** (6 weeks)

A. Expand understanding of movement quality: sharp, chop (staccato), smooth (legato), swinging, vibrate, pulse, undulate, collapse, rise, fall, recover, suspend, sustain

1. Students demonstrate various steps or combinations of steps by changing the quality

B. Memorization of movement phrases

1. Teacher taught, steps, phrases, sequence, (beginning, middle, end)
  - a. Literacy connection to storytelling and/or poetry

C. Creation through Improvisation

1. When presented with a movement problem, students use prior knowledge to connect movement steps into phrases
2. Given a movement problem, students organize 2 or 3 phrases into a group piece, using a particular movement quality
3. Students perform their movement phrases
4. Students identify the movement quality and discuss

D. Primitive and Ancient Dance History

1. Dance and non-verbal communication, storytelling

**Objectives:**

1. Students will understand and demonstrate their ability to manipulate movement phrases by varying the quality (energy and force) of the movement.
2. Students will begin to memorize more complex movement phrases.
3. Students will begin to understand the elements of choreography by combining 3 or more movement phrases together using tempo, space, and quality of movement
4. Students will tell a story incorporating the story format; beginning, middle and end using movement and gesture only and perform it to the class.
5. Students will be introduced to the early development of movement used as a means of communication and its importance to society

**Activities:**

1. Using a movement sequence, have the student change the energy and force (quality) of the movement. An example would be using peanut butter as a medium. Move as if you were in smooth peanut butter (meaning the movement should be slow and legato) and compare same phrase as it is done through chunky peanut butter (slow and staccato). Use a variety of energy changes to interpret a single movement phrase.
2. Have the class identify the force that each group chooses to use in the phrase. Discuss
3. Identify musical selections that would be appropriate for a variety of phrases.
4. Increase difficulty by expanding the parameters: add time (tempo), space (levels) and energy into a movement phrase. Discuss the use of repetition.
5. Have students either create a story or select an existing story or poem, identify the beginning, middle and end. Create the story in picture and movement form and demonstrate it to the class. Have the class evaluate the presentation for understanding. Have students make suggestions for improvement to give the story clarity.
6. Students select a piece of vocal music that suggests a universal theme, such as a love song, a war song, or a song about good and evil. Students improvise movement, perform research about the theme, analyze music, and develop, revise, and refine movement ideas -- each creating a dance that conveys the story of and reflects the structure of the music. Students use their journals to document the choreographic process. Students note use of dance elements, the structure of dance (beginning, middle, end) and aesthetic principles of dance (contrast, unity, development)

**UNIT IV. Dance Fundamentals (Ballet) and Introductory Terminology (4 weeks)**

- A. The 5 Ballet positions
- B. Introduce and demonstrate elementary body and head positions/directions
  1. Epaulement (shouldering, slight twist of torso to audience)
  2. Croise (crossed, on diagonal to the audience)
  3. en face (directly facing the audience)
  4. Turnout
  5. En avant (to travel forward)
  6. A la seconde (to the side)
  7. En derriere (to the back)
  8. Demi plie in positions 1-5 (half)
  9. Grand plie in positions 1-3 (large)
  10. Releve (rise to toes, balance on the ball of the foot)
  11. Point
- C. Introduce basic Port de bras (movement of the arms) alone and with footwork
- D. Vary timing of combined movement; fast (allegro), medium (moderato), and slow (adagio)
- E. Introduce Era 3 of Dance History – Renaissance and the development of the Ballet

**Objectives:**

1. Students will learn and demonstrate the 5 basic ballet positions of the arms and legs
2. Students will learn and demonstrate proper presentation and facings for dance performance using ballet terminology
3. Students will learn and demonstrate movement using combined arm and leg movement
4. Students will understand and demonstrate the effect of tempo on movement phrases

5. Students will understand the elementary foot and legwork and positions of ballet.

**Activities:**

1. After teaching the 5 basic ballet positions, have students explore how those positions may be connected together from one to the other, in and out of order.
2. Teach a simple movement phrase and discuss the effects tempo changes would have on that phrase.
3. Have students perform the phrase at varying tempos.
4. Have students connect two different tempo phrases together

**UNIT V. Creating and Evaluating Dance Studies (2 weeks)**

**Objectives and Activities:**

1. Students will understand and demonstrate the role of performer and audience member
2. Students will present memorized and/or original choreography for presentation to the class. (This could be either a formal or informal presentation)
3. Students will evaluate their individual, group, and peer's performance.
4. Students will identify strengths and offer suggestions for improvement based on their knowledge of time, space, energy and phrasing
5. Students will present their portfolio of work done in the first semester. Students use their journals to trace their development in mastering technical skills in composing and performing dance. They reflect upon their recurring stumbling blocks, their patterns of achievement, and their kinesthetic, visual, and aural preferences, skills, and growth. They reflect upon how such abilities and challenges manifest themselves in other parts of their lives and studies.

**Semester II**

**UNIT VI. Introduction to Dance Genres and History (10 weeks total)**

**A. Folk Dance, Social Dance and Forms (3 weeks)**

1. Circle, procession, lines
2. Men and women's role in folk/social dance
3. Cultural and Historical significance and meaning of specific dances and steps
4. Ethnic dance styles
  - a. The Chinese influence and use of weaponry and props
  - b. The Latin influence
  - c. The African influence
  - d. Middle Eastern Influence (India, Greece, Israel)

**Objectives:**

1. The students will relate the previously learned steps and techniques in dance and apply them to folk dance from other cultures.
2. The students will explore the meaning and significance of various cultural dances
3. The Students will understand and connect the significance of these dances to historical events.

**Activities:**

1. Teach the students simple dances from one or more of the ancient countries. Give them the name and approximate timeline of the dance and have them research the dance's meaning, the culture of that time and any significant historical events of the period.
2. Have students discuss the patterns used in folk dance. Why were circles, processions, couple and non-coupled dances used? When were they used? When do you see these patterns used today?
3. Research why the Eastern countries segregated their dances? What kind of dances did only men perform and where did they come from? When did women and children dance?
4. Watch a video on folk dance from the PBS series "Dancing".

**B. Modern Dance – The Truly American Dance Form (4 weeks)**

1. America - Turn of the century influences on dance
  - a. Historical, socioeconomic, cultural influences
  - b. Women's Rights Movement and influences
  - c. Individual freedom of expression vs. Ballet tradition
  - d. The pioneers of Modern Dance (Isadora Duncan, Ruth St. Denis, Doris Humphrey, and Martha Graham)
  - e. Movement with music vs. unaccompanied

**Objectives:**

1. The students will be able to identify and distinguish between Ballet and Modern Dance
2. Students will reflect and discuss the impetus for the development of Modern Dance.
3. Students will be acquainted to American women and their contribution to the dance.
4. Students will experiment with movement phrases without musical accompaniment.

**Activities:**

1. The students will research and graph an historical timeline of American history from mid 19<sup>th</sup> century to the mid 20<sup>th</sup> century. Have the students discuss possible socioeconomic and historical events that lead to these new dances (Charleston, Cake Walk, Swing, Modern Dance, Modern ballroom dance).
2. Have students discuss what cultural changes and attitudes could have modified dance from the Renaissance period (Traditional Ballet → Modern Dance → Hip Hop), to contemporary dance.
3. Have students create a dance about an attitude or feeling in their own life. This could be about an even in the newspaper or magazine, something that happened at school or in the family.

**C. Jazz Dance, Tap Dance, and the Contemporary Era (4 weeks)**

8. Historical, socioeconomic connections of the late 19<sup>th</sup> and 20<sup>th</sup> century
  - a. Jazz Origin and its connection to African and Latin culture
  - b. Tap Origin and its connection to African and Irish culture
  - c. Dance for the stage and the Musical

**Objectives:**

1. The students will be able to identify basic rhythmic patterns in Tap Dance.
2. The students will understand the cultural contribution to Tap and Jazz.

3. The students will learn basic steps and phrases in tap and jazz
4. The students will understand the importance of dance to the stage and the Musical

**Activities:**

1. Have the students watch the tap company “Lord of the Dance” and ask them to discuss the similarities and differences between such performances by Bo Jangles, Gene Kelly, The Nicholas Brothers
2. Compare and contrast the dancing in the “Wiz” and the “Wizard of Oz”.
3. Students research African American culture during pre and post civil war times to determine the contribution by African Americans and their impact on dance in the 20<sup>th</sup> century.
4. After viewing a film, such as a Busby Berkeley musical, students identify as many American ideals from that period as possible, then compare them to the contemporary era considering success, education, travel, time, and technology.

**UNIT VII. Basic Kicks, Leaps/Jumps and Turns (3 weeks)**

- A. Identify and demonstrate the basic types of kicks
  1. Tendu, Degage, Battement, Developpe
- B. Identify and/or demonstrate the basic types of leaps and jumps
  1. Glissade, Jete, Coupe, Chasse, Saute,
- C. Identify and/or demonstrate the basic types of turns
  1. Chasse de Tournant (chasse turn), Saut de Basque (turn with a hop in coupe position), Chaine (3 point turn), Pirouette (spin on one foot), double tuck (Passe) turn
    - a. Students with know the difference between inside (en Dedans), and outside (en Dehors) turns.
- D. Discuss and demonstrate the connection (similarities and differences), between Ballet and Jazz styles.

**Objectives:**

1. Students will learn and demonstrate basic kicks, leaps, jumps and turns.
2. Students will learn the technique of spotting.
3. Students will understand the mechanics of power and force in jumping
4. Students will understand the proper technique for taking off and landing a jump.
  - a. Take off: start in plie, lift the heel, rise to the ball of foot, spring and forcibly extend the ankle
  - b. Landing: touch toes, ball of the foot, heel presses down, end in plie, entire foot on the floor
5. Students will be able to distinguish the difference between the different elements performed in the Ballet and Jazz style.

**Activities:**

1. After teaching the basics listed above, have students discover ways to connect two of the elements together.
2. Have students watch sports video or attend a basketball game and identify the similarities between a dancer and a player going up for a shot.
3. Have the students convert a ballet sequence into a jazz sequence by revising the movement style.
4. Incorporate changes in music, tempo, force, etc to make the assignment more difficult.

**UNIT VIII. Introduction to the “Silver Screen”, Dance in Film and Video** (3 weeks)

- A. Dance and Film
  - 1. Agnes de Mille and Oklahoma
  - 2. Fred Astaire
  - 3. Gene Kelly and animation
- B. Video
  - 1. Michael Jackson
- C. Videotaping of student performances

**Objectives:**

1. Students will understand the contribution dance has made to film and video in the 20<sup>th</sup> C.
2. Students will be able to identify dance steps, styles and forms from films.
3. Students will be able to make connections between classic musical movie films to today’s videos. Students will perform, evaluate, and critique themselves and their peers via a videotaped performance.

**Activities:**

1. Have students watch videos about Gene Kelly and discuss ways he was a pioneer in using multiple camera shots and animation.
2. Have students watch classic Fred Astaire movies. Compare and contrast between Gene Kelly, Gregory Hines, and today’s Irish step dancing.
3. Compare and contrast the similarities and differences between such classics as “Guys and Dolls” and “West Side Story” and videos by Michael and Janet Jackson (“Alright”, “Beat It”).
4. Evaluate Michael Jackson’s “Thriller” video for its relationship to the Musical.
5. After viewing *Westside Story*, *42nd Street*, and *Flashdance*, students compare and contrast the dance styles and discuss how they reflect the social, political, and economic perception of the time.
6. Students view *Westside Story* and a ballet version of *Romeo and Juliet* and compare and contrast the dance styles and discuss how they reflect the social, political, and economic perspectives of the time.
7. Students watch a videotape of *American Bandstand* or a scene from a movie on the ‘50’s in which young people are dancing. They select one dancer to write about. They watch a scene from *Hair* in which the group is celebrating. They select one character to write about. They then tell how each character would be out of place doing the dance of the other character.

**UNIT IX. Elements of Choreography and Production** (2 weeks)

- A. Evaluation of self and peers via video taped and live performance.

**Objectives and Activities:**

1. In groups, students will be videotaped as they perform their semesters’ work.
2. Students will evaluate themselves, their group, and their peer’s performances.
3. Students will identify strengths and offer suggestions for improvement, taking into account technique, phrasing, use of beat, rhythm, and style.
4. Students will complete second semester’s portfolio for part of the final project.
5. Students will take a written exam.

6. Have students attend a live dance performance at another high school, college or professional venue. Students will analyze 2 or 3 pieces by identifying the style of movement, intent, recognition of dance steps performed, etc. of each piece. Write up and discuss in class.