



**HIGH SCHOOL COURSE OUTLINE**

<b>Department</b>	Visual and Performing Arts		<b>Course Title</b>	Dance 3-4			
<b>Course Code</b>	3725	<b>Grade Level</b>	9-12	<b>Course Length</b>	2 semesters	<b>Credits/Semester</b>	5
<b>Required for Graduation</b>		No	<b>Meets H.S. Grad Requirement</b>			<b>Elective Credit</b>	Yes
<b>Prerequisites</b>	Audition and instructor's approval						
<b>Articulated with LBCC</b>		No		<b>Articulated with CSULB</b>		No	
<b>Meets UC "a-g" Requirement</b>		Yes (f)		<b>Meets NCAA Requirement</b>		No	

**COURSE DESCRIPTION:**

This course helps students learn the intermediate skills of dance while improving their techniques, poise, self-confidence, and creative ability. Students will choreograph and dance in school productions.

**GOALS:** Students need to:

- Demonstrate an intermediate level of consistency in processing, analyzing, and responding to sensory information through the language and skills unique to dance. (1)
- Demonstrate development and refinement of skills needed to create dances with coherence and aesthetic unity. (2)
- Demonstrate an awareness of dance in various cultures and historical periods. (3)
- Begin to demonstrate the ability to establish aesthetic criteria and apply it in evaluating their own work and that of others. (4)
- Apply what is learned in dance to the study of other art forms, subject areas, and to career pathways. (5)
- Understand how dance enhances a healthy lifestyle. (5)
- Use technology to reinforce, enhance or alter dance concepts across the curriculum. (5)

**PERFORMANCE OBJECTIVES:** *(must be measurable)*

Students will:

- Students will create dances using the basic elements of dance (time, space and energy) that project abstracted images into clearly articulated forms. (2)
- Students will increase their levels of proper body alignment, body part articulation, muscle strength and flexibility, and coordination in axial and locomotor movement. (1)
- At a basic level, using personal experience, perform and discuss movement, motifs, phrases, and dance compositions with particular attention to how meaning was created. (1)
- Recreate from viewing on film, video or computer notation, historical, cultural and contemporary dance. (4)
- Analyze and critically assess dance including their own works and those of others. (4)
- Apply what they learn in dance to learning across disciplines. They learn about careers in and related to dance. They develop competencies and creative skills in problem solving, inter- and intra-personal communications skills, and management of time and resources. (5)

- Understand how nutrition, rest, exercise, and substance abuse affect the ability to dance. This concept will be taught through the use of lecture/demonstration, video, guest speakers and articles. (5)
- Students will create an interdisciplinary project using video technologies (i.e. video, computer) that present dance, in a new or enhanced form (such as video dance, video/computer-aided live performance, or animation). (5)

## **OUTLINE OF CONTENT AND TIME ALLOTMENT:**

### **Modern:**

1. Research history and development of modern dance. Discuss the changes in modern dance and how they are effected by societal change. Produce a research paper on one era of modern dance.
2. Axial Movements at an intermediate proficiency level will be performed to improve alignment, increase flexibility, and balance. May include plie, brushes, leg swings, and releve.
2. Locomotor Movements will be done to increase coordination and spatial awareness. May include combinations of walk, run, leaps, jumps, and triplets.
3. Creative Activity is used to develop experimentation, exploration, and application of dance principles. May include:
  - Time Studies (phrasing, tempo changes, rhythm patterns)
  - Spatial Design Studies (change of direction and level, symmetrical/asymmetrical)
  - Effort Studies-Quality of Movement (pendular, sustained, suspended, vibratory, percussive, and collapsing)

### **Ballet:**

1. Study ballet history and terminology and show evidence of proficiency by responding through written unit exam.
2. Ballet Barre is done at an intermediate level of proficiency performed in increasingly challenging combinations.
- 3.a. Center floor adagio combinations designed to enhance balance and line. May include promenade, arabesque, pirouette.
- 3.b. Center floor, allegro combinations designed to increase elevations and articulation of feet. May include changement, jeté.
4. Movement patterns designed to increase coordination and direction awareness. May include tour jeté, pique.

### **Jazz:**

1. Technique will be executed daily to improve jazz style and body conditioning. Includes isolations, and turns.
2. Movement patterns will be designed to increase coordination and directional awareness. May include a six-step pirouette pattern, and leaps.

### **World Dance:**

1. Students will learn cultural awareness through the study of history, traditions, music and dress of people around the world.
2. Students will learn basic folk dance steps, including two-step, schottische and polka.
3. Students will learn traditional dances from Asia, Africa, Europe, North and South America and Polynesia.

4. Students will demonstrate their awareness of cultural similarities and differences through discussion and performance tests.

### **Improvisation, Choreography and Analysis:**

Intermediate dance students will observe and analyze professional choreography as a means of examining the elements of choreography. They experience creative expression through improvisational exercises and a variety of choreography assignments. They will use music, literature, visual art and social context as their stimuli. They learn the significance of aesthetic valuing through critiquing peer and professional choreography.

### **Dance Performance and Production:**

An integral part of dance performance and production is the teaching of dance composition, staging, costuming, dance performance and rehearsal standards. Emphasis will be placed on consistent attendance, punctuality, proper work ethic, respect for others, and professionalism.

### **METHODS: A variety of instructional strategies will be utilized to accommodate all learning styles:**

- Teacher demonstrations
- Lecture
- Cooperative learning
- Observation
- Master classes

**MATERIALS USED IN TEACHING THE COURSE:** In addition to the basic text (mandatory information—Title, Author, Copyright Date and Publisher), a variety of instructional tools will be used to meet the needs of all students

### **Supplementary materials:**

- Video technology
- Audio equipment
- Written materials

**EVALUATION:** Student achievement in this course will be measured using multiple assessment tools including but not limited to: (a grading scale and/or rubric should be included)

- Performances and rehearsals
- Daily attendance and participation
- Written performance critiques
- Movement composition

Submitted by: Joan Van Blom/Geraldine Walkup

School: Visual/Performing Arts

Date/Rev Date: 11/02

**Standard I – Artistic Perception: Processing, analyzing, and responding to sensory information through the language and skills unique to dance.**

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

**9 - 12 Benchmarks**

1. Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).
2. Memorize and perform works of dance, demonstrating technical accuracy and consistent artistic intent.
3. Perform in multiple dance genres (e.g., modern, ballet, jazz, tap, traditional/recreational).
4. Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.
5. Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, force/energy.

Benchmark	The student will be able to:	Sample tasks providing some evidence of meeting standards:
1, 2, 3	a. Perform complex dance sequences which require an intermediate level of technical and performing skills in more than two styles of dance.	Students organize a dance presentation celebrating the contributions of the diverse cultural groups that make up the United States today. Each student demonstrates his/her mastery of at least two dance styles by performing works from different cultures or time periods. (a)
1,2,3,4	b. Describe and demonstrate the use of a wide range of stimuli (sensory, literacy, imaginative, musical, etc.) to create and perform dances.	Students listen to a variety of instrumental music from classical to contemporary. On a large sheet of paper, each student draws what he/she pictures while listening to the music. The drawing is a basis for creating a dance that reflects the shapes, designs, and quality of what was originally heard. (b)
4, 5	c. Discuss the kinesthetic, visual, and aural dimensions of dance in their own experience of learning, making, and performing dance as well as in the dances they view.	Students use their journals to trace their development in mastering technical skills in composing and performing dance. They reflect upon their patterns of achievement, and their kinesthetic, visual, and aural preferences, skills, and growth. (c)

**Standard II – Creative Expression: Creating, performing, and participating in dance**

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

**9 - 12 Benchmarks**

1. Create a body of works of dance that demonstrate originality, unity, and clarity of intent.

2. Identify and apply basic music elements (e.g., rhythm, meter, tempo, and timbre) to construct and perform dances.
3. Design a dance that utilizes an established dance style or genre.
4. Perform original works that employ personal artistic intent and effectively communicate.
5. Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation.
6. Collaborate with peers in the development of choreography in groups (e.g., duets, trios, and small ensembles).
7. Teach movement patterns and phrases to peers.

Benchmark	The student will be able to:	Sample tasks providing some evidence of meeting standards:
1, 2, 3, 6	a. Demonstrates the knowledge and control of the craft of choreography.	Students select a piece of vocal music that suggests a universal theme, such as love, war, or 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). (a)
1, 2, 4, 6	b. Compose a dance for larger groups	Students are responsible for teaching a developed dance phrase to the class; they then structure that phrase so that the performance of the phrase uses entrances and exits, has a beginning, middle, and end, and uses groups of students in the class differently. (b, d)
5	c. Demonstrate skills in expression and interpretation of dance when performing for classmates and larger audiences.	Students perform dances from various Broadway musicals demonstrating the moods of these dances. (c)
3, 4, 6	d. Collaborate with musicians and other artists as well as with fellow dances in creating dances.	Students create a musical phrase using rhythm instruments for classmates to use as basis for choreography. (d)

### Standard III – Historical and Cultural Context: Understanding dance in relation to history and culture

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

#### 9 - 12 Benchmarks

1. Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.

2. Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.
3. Explain how the works of dance by major choreographers communicate universal themes and socio-political issues in their historical/cultural contexts (e.g., seventeenth-century Italy, eighteenth-century France, the women’s suffrage movement, dance in the French courts, Chinese cultural revolution).

Benchmark	The student will be able to:	Sample tasks providing some evidence of meeting standards:
2, 3, 4	a. Analyze and describe how major choreographers and dancers from a variety of cultures communicate aspects of the culture and the times in works of dance.	After viewing a film, such as <u>Westside Story</u> , students identify as many American ideals from that period as possible, then compare them to the contemporary view in such areas as success, education, race relations, and technology. (a)
4	b. Describe, analyze, and demonstrate how culture influences body movement.	After a discussion of the society of the future, including how people will dress, how they will move, what jobs they will do, where they might live, students discuss what the dances of these people might look like and why. In collaborative groups, students compose and costume futuristic dances. (b)
1, 2	c. Describe ways in which folk dances reflect their specific cultures.	After learning the steps and background of “Irish Lilt” from Ireland and “Ibo” from Nigeria, students will compare in their journals the styles and influences of these dances. (c)

**Standard IV – Aesthetic Valuing: Responding to, analyzing, and making judgments about works of dance**

*Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.*

**9 - 12 Benchmarks**

1. Describe how theatrical production qualities contribute to the success of a dance performance (e.g., music, lighting, costuming, text, set design).
2. Apply criteria-based assessments appropriate to various dance forms (e.g. concert jazz, street, liturgical).
3. Defend personal preferences about dance styles and choreographic forms, using criteria based assessment.
4. Research and identify dances from different historical periods or cultures and make connections between social change and artistic expression in dance.
5. Identify and evaluate the advantages and limitations of viewing live and recorded dance performances.

Benchmark	The student will be able to:	Sample tasks providing some evidence of meeting standards:
-----------	------------------------------	--

Benchmark	The student will be able to:	Sample tasks providing some evidence of meeting standards:
1, 3, 5	a. Describe and analyze the many and various ways dance conveys meaning.	Students watch a duet from a Fred Astaire film, from a Folklorico dance, and from a ballet version of <i>Romeo and Juliet</i> . They write about romance from many points of view as expressed in dance. (a)
1, 5	b. Compare and contrast dance styles and forms in live and recorded dance events.	Students watch a videotape of a dance to be performed live in a festival or concert to which they will all go on a field trip. They discuss what made these experiences different. (b)
1, 2, 3	c. Expand and develop appropriate assessment criteria for evaluating, refining, and developing one's own work and the work of others and analyze work in written format using these criteria.	Students select a concert dance choreographer or performer (modern, ballet, jazz, tap, flamenco, etc.) and write about why that person and work is an inspiration for them. Students use clear criteria for evaluating the artistic excellence of the artist. (c)
2, 3	d. Refine personal choreography and technical and expressive skills, using criteria based on self-evaluation.	Students prepare a final dance study for a student performance and keep, in his/her ongoing journal, a chronicle of the development of the work; then reflect back on the past work. (d)
2, 3, 4, 5	e. Discuss the role of the dance critic.	After reading the work of several dance critics from different parts of the U.S., students discuss the various aspects of dance that are evaluated and what effect the dance critic has on the performing artist or dance company. (e)