



HIGH SCHOOL COURSE OUTLINE

Course Code	3722		Course Title	Introduction to Latin Dance		
Department	Physical Education		Short Title	Intro Latin Dance		
Course Length	2 Semesters		Grade	11-12	Credits/Semester	5
Required for Graduation	No	Meets H.S. Grad Requirement			Elective Credit	Yes
Meets UC "a-g" Requirement	No		Meets NCAA Requirement		No	
Prerequisites	2 years physical education					

COURSE DESCRIPTION:

This course is designed to teach students the basic elements of Latin Dance. Students will analyze dance's role in improving and maintaining one's health related fitness and then incorporate dance activities into their personal fitness program/plan. Students will learn basic steps as well as complex combinations in Merengue, Salsa, Bachata, and the Cha Cha. For each dance, the students will learn the historical and geographical roots, the music and the instruments associated with each one. This course will help students learn the skills of dance while improving their technique, poise, self-confidence and creative ability as well as deepening their understanding of and appreciation for the rich and colorful heritage that each dance represents. As a course involving couples' dances, it will allow students to develop an understanding of the social etiquette involved in couples dancing.

GOALS:

Students need to:

- Demonstrate knowledge and skills related to performance of the following dances: Merengue, Salsa, Bachata and Cha Cha.
- Assess and maintain a level of physical fitness to improve health and performance.
- Demonstrate knowledge of physical fitness concepts, principles, and strategies to improve health and performance in dance.
- Demonstrate and utilize knowledge of psychological and sociological concepts, principles, and strategies as applied to learning and performance of Latin dance.
- Develop lifelong positive attitudes and behaviors related to dance, fitness and overall health

CONTENT STANDARDS:

1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.

1.1 Demonstrate advanced knowledge and skills in two or more dance activities, selecting one or more from each of the following categories:

<i>Category 1</i>	<i>Category 2</i>
Ballet	Modern
Folk	Social
Jazz	Square

1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.

1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.

1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.

1.5 List the safety equipment and facilities required for participation in dance activities; describe and demonstrate the use of such equipment and facilities.

1.6 Demonstrate independent learning of movement skills in dance activities.

2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.

2.1 Meet physical fitness standards that exceed those of a scientifically based health-related fitness assessment.

2.2 Participate in dance activities that improve or maintain personal levels of health-related physical fitness.

2.3 Analyze the effects of dance activities on a personal physical fitness program and personal levels of health-related physical fitness.

2.4 Improve or maintain one's physical fitness by adjusting physical activity levels according to the principles of exercise.

2.5 Explain the relationship between participation in dance activities and health.

2.6 Demonstrate the ability to develop criteria and analyze factors to consider in the purchase of products and programs related to dance activities.

2.7 Develop and implement a month-long personal physical fitness plan that includes dance activities.

3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.

Self-Responsibility

3.1 Compare and contrast the effective leadership skills used in dance activities and those used in other physical activities.

3.2 Develop personal goals to improve performance in dance activities.

3.3 Identify and analyze dance activities that enhance personal enjoyment.

3.4 Evaluate the risks and safety factors that may affect participation in dance activities throughout a lifetime.

Social Interaction

3.5 Explain how to select and modify dance activities to allow for participation by younger children, the elderly, and individuals with special needs.

3.6 Analyze the role of social interaction in the successful participation in and enjoyment of dance activities.

Group Dynamics

- 3.7 Accept and perform planned and spontaneous leadership assignments and roles in dance activities.
- 3.8 Analyze the role that cooperation and leadership play in dance activities.
- 3.9 Engage in dance activities both in school and outside school.

PERFORMANCE STANDARDS: See Evaluation Section for sample criteria.

Upon completion of the course students will:

- Students will increase their levels of proper body alignment, body part articulation, muscle strength and flexibility, and coordination in axial and locomotor movement. (Standards1,2)
- Demonstrate understanding of the vocabulary, music and costumes associated with specific dances. (Standards1)
- Execute the correct techniques particular to each dance. (Standard 1)
- Exhibit an understanding of the choreography of the dances through reflection and performance. (Standard 1)
- Develop and perform an original dance from an idea to a performance. (Standard 1)
- Interpret an established dance without losing the original intent of the dance. (Standard 1)
- Identify the influence that other cultures have had in each dance. (Standard 3)
- Analyze and critically assess dance including their own works and those of others. (Standard 1)
- 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. (Standard 3)

OUTLINE OF CONTENT AND SUGGESTED TIME ALLOTMENT:

The course is designed and structured around the content standards, using the dances as the vehicle to teach that content. Each unit will introduce a new dance, including the history, culture and geography of the particular region of origin, and then apply that dance to implement the standard. Units will include but not be limited to:

Unit One - Introduction

Time: 2 weeks

- Outline
 - Elements of dance
 - Connections between dance and fitness
 - Language of Dance
 - Traditional roots of Latin Dance
 - Couples dance etiquette

Content Standards	<p>1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.</p> <p>1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.</p> <p>1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.</p> <p>1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.</p> <p>1.5 List the safety equipment and facilities required for participation in dance</p>
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	<p>activities; describe and demonstrate the use of such equipment and facilities.</p> <p>1.6 Demonstrate independent learning of movement skills in dance activities.</p> <p>2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.</p> <p>2.3 Analyze the effects of dance activities on a personal physical fitness program and personal levels of health-related physical fitness.</p> <p>2.5 Explain the relationship between participation in dance activities and health.</p> <p>3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.</p> <p><i>Self-Responsibility</i></p> <p>3.1 Compare and contrast the effective leadership skills used in dance activities and those used in other physical activities.</p> <p>3.2 Develop personal goals to improve performance in dance activities.</p> <p>3.3 Identify and analyze dance activities that enhance personal enjoyment.</p> <p>3.4 Evaluate the risks and safety factors that may affect participation in dance activities throughout a lifetime.</p> <p><i>Social Interaction</i></p> <p>3.6 Analyze the role of social interaction in the successful participation in and enjoyment of dance activities.</p> <p><i>Group Dynamics</i></p> <p>3.8 Analyze the role that cooperation and leadership play in dance activities.</p>
Skills and Concepts	<ul style="list-style-type: none"> • Vocabulary (See glossary for definitions) <ul style="list-style-type: none"> ○ Alignment ○ Tempo ○ Transition ○ Dance measure ○ Musician's measure ○ Dance Frame ○ Break ○ Break Step ○ Meter ○ Partnering ○ Phrase ○ Ethnic Dance ○ Folk or Traditional Dance • Skills <ul style="list-style-type: none"> ○ Identify tempo and beats in music ○ Measure heart rate
Suggested Resources	<ul style="list-style-type: none"> • Instructional materials: (See Materials Section for details) Music CDs, World Map, Latin America Map

- Assessments (Sample rubrics in the Evaluation Section)
 - Daily attendance and participation
 - Written Tests and quizzes
 - Journal entries

Unit Two – Merengue

Time: 6 weeks

- Dance: Merengue
 - Origins
 - Dominican Republic
 - African dance combined with French Minuet
 - Music and instruments involved
 - The “basic” steps
 - Individual patterns
 - Couples patterns
- Memorize and perform 3 distinct routines.
- Describe routines using dance vocabulary.
- Lesson
 - Teach one prescribed routine to a small group (Groups defined by instructor).
- Take baseline fitness data.

Content Standards	<p>1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.</p> <p>1.1 Demonstrate advanced knowledge and skills in two or more dance activities, selecting one or more from each of the following categories:</p> <table style="margin-left: 40px;"> <tr> <td><i>Category 1</i></td> <td><i>Category 2</i></td> </tr> <tr> <td>Ballet</td> <td>Modern</td> </tr> <tr> <td>Folk</td> <td>Social</td> </tr> <tr> <td>Jazz</td> <td>Square</td> </tr> </table> <p>1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.</p> <p>1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.</p> <p>1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.</p> <p>2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.</p> <p>2.2 Participate in dance activities that improve or maintain personal levels of health-related physical fitness.</p> <p>3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.</p> <p><i>Social Interaction</i></p> <p>3.5 Explain how to select and modify dance activities to allow for participation by younger children.</p> <p>3.6 Analyze the role of social interaction in the successful participation in and enjoyment of dance activities.</p> <p><i>Group Dynamics</i></p> <p>3.7 Accept and perform planned and spontaneous leadership assignments and roles in dance activities.</p> <p>3.8 Analyze the role that cooperation and leadership play in dance activities.</p> <p>3.9 Engage in dance activities both in school and outside school.</p>	<i>Category 1</i>	<i>Category 2</i>	Ballet	Modern	Folk	Social	Jazz	Square
<i>Category 1</i>	<i>Category 2</i>								
Ballet	Modern								
Folk	Social								
Jazz	Square								
Skills and Concepts	<p>Vocabulary</p> <ul style="list-style-type: none"> ○ Dance frame ○ Open position 								

	<ul style="list-style-type: none"> ○ Closed position ○ Cuban motion ○ Merengue ○ Tambora ○ Clave ○ Bongos ○ Cow Bell ○ Maracas ○ Cardiovascular endurance ○ Body composition ○ Muscle strength ○ Muscle endurance ○ Flexibility ○ Physical fitness <p>Skills</p> <ul style="list-style-type: none"> ○ Dance Frame ○ Basic Steps of Merengue ○ Closed position ○ Open position ○ Cuban motion ○ Inside turn ○ Outside turn ○ Measure fitness using the Fitnessgram
Suggested Resources	<ul style="list-style-type: none"> • Instructional materials: (See Materials Section for details) Digital Camera, Videos, Music CDs, World Map, Latin America Map

- Assessments (Sample rubrics in the Evaluation Section)
 - Daily attendance and participation
 - Written Tests and quizzes
 - Movement composition
 - Performances and rehearsals
 - Journal entries
 - Elementary lesson

Unit Three : Salsa Time: 10 weeks

- Dance: Salsa (also revisiting Merengue)
 - Origins
 - Cuba
 - West African beats -Rumbas (Guaguanco, Colombia, Yambú)
 - Són
 - Són Montuno
 - Guajira
 - Mambo
 - New York City - Salsa
 - Music and instruments involved
 - The “basic”
 - Individual patterns
 - Couples patterns
- Memorize and perform 3 routines
- Compare Salsa to Merengue using dance vocabulary
- Create rubric to analyze and judge performance
- Analyze and judge professional performances
- Analyze and judge student performances
- Develop and implement a month-long personal fitness plan that includes dance activities.

Content Standards	<p>1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.</p> <p>1.1 Demonstrate advanced knowledge and skills in two or more dance activities, selecting one or more from each of the following categories:</p> <table style="margin-left: 20px; border: none;"> <tr> <td style="padding-right: 20px;"><i>Category 1</i></td> <td><i>Category 2</i></td> </tr> <tr> <td>Ballet</td> <td>Modern</td> </tr> <tr> <td>Folk</td> <td>Social</td> </tr> <tr> <td>Jazz</td> <td>Square</td> </tr> </table> <p>1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.</p> <p>1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.</p> <p>1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.</p> <p>1.6 Demonstrate independent learning of movement skills in dance activities.</p> <p>2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.</p> <p>2.2 Participate in dance activities that improve or maintain personal levels of health-related physical fitness.</p> <p>2.3 Analyze the effects of dance activities on a personal physical fitness program and personal levels of health-related physical fitness.</p> <p>2.4 Improve or maintain one’s physical fitness by adjusting physical activity levels according to the principles of exercise.</p> <p>2.5 Explain the relationship between participation in dance activities and health.</p> <p>2.7 Develop and implement a month-long personal physical fitness plan that includes dance activities.</p> <p>3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.</p>	<i>Category 1</i>	<i>Category 2</i>	Ballet	Modern	Folk	Social	Jazz	Square
<i>Category 1</i>	<i>Category 2</i>								
Ballet	Modern								
Folk	Social								
Jazz	Square								

	<p><i>Self-Responsibility</i></p> <p>3.1 Compare and contrast the effective leadership skills used in dance activities and those used in other physical activities.</p> <p>3.2 Develop personal goals to improve performance in dance activities.</p> <p>3.3 Identify and analyze dance activities that enhance personal enjoyment.</p> <p>3.4 Evaluate the risks and safety factors that may affect participation in dance activities throughout a lifetime.</p> <p><i>Group Dynamics</i></p> <p>3.9 Engage in dance activities both in school and outside school.</p>
<p>Skills and Concepts</p>	<p>Vocabulary (See glossary for definitions)</p> <ul style="list-style-type: none"> ○ Aesthetics ○ Composition ○ Choreography ○ Critique ○ Musicality ○ Structure ○ Technique ○ Work ○ Salsa ○ Són ○ Són Montuno ○ Cumbia ○ Guaracha ○ Guajira ○ Mambo ○ Rumba ○ Conga drum ○ Timbales ○ Guiro ○ Cross body lead ○ Open Break ○ Check ○ Drop ○ Dip ○ FITT principle ○ Overload ○ Progression <p>Skills</p> <ul style="list-style-type: none"> ○ Dance Frame ○ Basic step ○ Side step ○ Kumbia step ○ Inside turn ○ Outside turn ○ Hook turn ○ Cross body lead ○ Open Break ○ Check ○ Drop ○ Dip
<p>Suggested Resources</p>	<ul style="list-style-type: none"> • Instructional materials: (See Materials Section for details) Digital Camera, Videos, Music CDs, World Map, Latin America Map

Unit Four –Bachata

Time: 8 weeks

- Dance: Bachata (also revisiting Merengue and Salsa)
 - Origin
 - Dominican Republic
 - Lower class stigma
 - Music and instruments involved
 - Bachata, Requito, Clave, Bongos, Bell, Guiro, Maracas, Marimba
 - The “basic”
 - Individual patterns
 - Couples patterns
- Memorize and perform 3 routines
- Compare and contrast the origins of Merengue, Salsa and Bachata
- Reassess fitness level
 - Reset goals and adjust fitness plan

Content Standards	<p>1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.</p> <p>1.1 Demonstrate advanced knowledge and skills in two or more dance activities, selecting one or more from each of the following categories:</p> <table border="0" style="margin-left: 20px;"> <tr> <td style="padding-right: 20px;"><i>Category 1</i></td> <td><i>Category 2</i></td> </tr> <tr> <td>Ballet</td> <td>Modern</td> </tr> <tr> <td>Folk</td> <td>Social</td> </tr> <tr> <td>Jazz</td> <td>Square</td> </tr> </table> <p>1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.</p> <p>1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.</p> <p>1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.</p> <p>2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.</p> <p>2.2 Participate in dance activities that improve or maintain personal levels of health-related physical fitness.</p> <p>2.3 Analyze the effects of dance activities on a personal physical fitness program and personal levels of health-related physical fitness.</p> <p>2.4 Improve or maintain one’s physical fitness by adjusting physical activity levels according to the principles of exercise.</p> <p>2.5 Explain the relationship between participation in dance activities and health.</p> <p>3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.</p> <p><i>Self-Responsibility</i></p> <p>3.2 Develop personal goals to improve performance in dance activities.</p> <p>3.3 Identify and analyze dance activities that enhance personal enjoyment.</p> <p><i>Group Dynamics</i></p> <p>3.7 Accept and perform planned and spontaneous leadership assignments and roles in dance activities.</p> <p>3.9 Engage in dance activities both in school and outside school.</p>	<i>Category 1</i>	<i>Category 2</i>	Ballet	Modern	Folk	Social	Jazz	Square
<i>Category 1</i>	<i>Category 2</i>								
Ballet	Modern								
Folk	Social								
Jazz	Square								
Skills and Concepts	<p>Vocabulary (See glossary for definitions) (Revisit common vocabulary from previous units)</p> <ul style="list-style-type: none"> ○ Bachata ○ Requito 								

	<ul style="list-style-type: none"> ○ Marimba ○ Ethnic dance ○ Folk or traditional dance ○ Accent <p>Skills</p> <ul style="list-style-type: none"> ○ Dance Frame ○ Basic step ○ Side step ○ Kumbia step ○ Inside turn ○ Outside turn ○ Hook turn ○ Cross body lead
Suggested Resources	<ul style="list-style-type: none"> ● Instructional materials: (See Materials Section for details) Digital Camera, Videos, Music CDs, World Map, Latin America Map

- Assessments (Sample rubrics in the Evaluation Section)
 - Daily attendance and participation
 - Written Tests and quizzes
 - Movement composition
 - Performances and rehearsals
 - Journal entries

Unit Five – Cha Cha

Time: 10 weeks

- Dance: Cha Cha (also revisiting Merengue, Salsa and Bachata)
 - Origins
 - Mambo and the dance halls of the early 50s
 - Music and instruments (see salsa) involved
 - Cha Cha, Triple Salsa, Triple Mambo
 - The “basic”
 - Individual patterns
 - Couples patterns
- Memorize and perform 3 routines
- Create rubric to analyze and judge choreography
- Choreograph 1 original routine
- Choreograph original routine for Lesson #2 (Student taught small group lesson)
- Implement revised personal fitness plan
- Measure, Analyze and discuss end of course personal fitness levels

Content Standards	<p>1. Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities.</p> <p>1.1 Demonstrate advanced knowledge and skills in two or more dance activities, selecting one or more from each of the following categories:</p> <table style="margin-left: 20px; border: none;"> <tr> <td style="padding-right: 20px;"><i>Category 1</i></td> <td><i>Category 2</i></td> </tr> <tr> <td>Ballet</td> <td>Modern</td> </tr> <tr> <td>Folk</td> <td>Social</td> </tr> <tr> <td>Jazz</td> <td>Square</td> </tr> </table> <p>1.2 Identify the characteristics and critical elements of a highly skilled performance in dance activities and demonstrate them.</p> <p>1.3 Apply previously learned movement concepts to the learning and development of the motor skills required for successful participation in dance activities.</p> <p>1.4 Identify and apply the principles of biomechanics necessary for the safe and successful performance of dance activities.</p> <p>1.6 Demonstrate independent learning of movement skills in dance activities.</p> <p>2. Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies.</p> <p>2.1 Meet physical fitness standards that exceed those of a scientifically based health-related fitness assessment.</p> <p>2.2 Participate in dance activities that improve or maintain personal levels of health-related physical fitness.</p> <p>2.3 Analyze the effects of dance activities on a personal physical fitness program and personal levels of health-related physical fitness.</p> <p>2.4 Improve or maintain one’s physical fitness by adjusting physical activity levels according to the principles of exercise.</p> <p>2.5 Explain the relationship between participation in dance activities and health.</p> <p>2.6 Demonstrate the ability to develop criteria and analyze factors to consider in the purchase of products and programs related to dance activities.</p> <p>3. Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity.</p> <p><i>Self-Responsibility</i></p> <p>3.1 Compare and contrast the effective leadership skills used in dance activities and those used in other physical activities.</p>	<i>Category 1</i>	<i>Category 2</i>	Ballet	Modern	Folk	Social	Jazz	Square
<i>Category 1</i>	<i>Category 2</i>								
Ballet	Modern								
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	<p>3.2 Develop personal goals to improve performance in dance activities.</p> <p>3.3 Identify and analyze dance activities that enhance personal enjoyment.</p> <p>3.4 Evaluate the risks and safety factors that may affect participation in dance activities throughout a lifetime.</p> <p><i>Social Interaction</i></p> <p>3.5 Explain how to select and modify dance activities to allow for participation by younger children, the elderly, and individuals with special needs.</p> <p><i>Group Dynamics</i></p> <p>3.7 Accept and perform planned and spontaneous leadership assignments and roles in dance activities.</p> <p>3.8 Analyze the role that cooperation and leadership play in dance activities.</p> <p>3.9 Engage in dance activities both in school and outside school.</p>
Skills and Concepts	<p>Vocabulary (revisit common vocabulary from previous units)</p> <ul style="list-style-type: none"> ○ Cha Cha ○ Latin Jazz ○ Improvisation ○ Dance content ○ Creative movement ○ Space ○ Dance study ○ Form <p>Skills</p> <ul style="list-style-type: none"> ○ Dance Frame ○ Basic step ○ Side step ○ Inside turn ○ Outside turn ○ Hook turn ○ Cross body lead ○ Open Break ○ Check ○ Drop ○ Dip ○ Choreography
Suggested Resources	<ul style="list-style-type: none"> • Instructional materials: (See Materials Section for details) Digital Camera, Videos, Music CDs, World Map, Latin America Map

- Assessments (Sample rubrics in the Evaluation Section)
 - Daily attendance and participation
 - Written Tests and quizzes
 - Movement composition
 - Performances and rehearsals
 - Journal entries
 - Original Elementary lesson

APPLICATION OF COURSE CONTENT:

Performances (in class and public)
Small Group Lessons (one per semester)
Research paper
Social skills and etiquette
Non-Verbal communication

Career Related Titles:

Professional dancer
Dance Instructor
Choreographer
Musician
Artist / Art Exhibits
Dance Historian
Cultural Festivals / Social events

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

- Teachers demonstrations of dances and techniques
- Videos showing expert demonstrations and performances
- Lectures
- Guest demonstrations
- Group discussions/Cooperative learning
- Observations of other dance groups and performances
- Analyzing and critiquing (using video as a tool)
- Guest speakers
- Studio work
- Performances

Lesson Design & Delivery: Teachers will incorporate these components of lesson design. The order of components is flexible, depending on the teacher's vision for the individual lesson. For instance, the objective and purpose, while present in the teacher's lesson plan, are not made known to the students at the beginning of an inquiry lesson.

Essential Elements of Effective Instruction Model for Lesson Design Using Task Analysis	Objective Standard Reference Purpose Input Modeling Check for Understanding Guided Practice Independent Practice Closure
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Some components may occur once in a lesson, but others will recur many times. Checking for understanding occurs continually; input, modeling, guided practice and closure may occur several times. There may even be more than one anticipatory set when more than one content piece is introduced.

Active Participation: Teachers will incorporate the principles of active participation and specific strategies to ensure consistent, simultaneous involvement of the minds of all learners in the classroom. Teachers should include both covert and overt active participation strategies, incorporating cooperative learning structures and brain research. Some of the possible active participation strategies include:

Covert	Overt (Oral)	Overt (Written)	Overt (Body Movement)
Think of	Pair / Share	Restate in journals	Body movement signals
Recall	Idea wave	Respond in journals	Lead and Follow
Imagine	Choral response	Record in journals	Model
Observe	Give one, Get one	Peer Evaluation/Feedback	
Consider	Cooperative discussion groups	Group reflection / Discussion journal	

Baldrige Quality Tools

- Flow Chart
- Team Building Activities
- Student Survey
- Plus/Delta
- Issue Bin

Literacy and Differentiation Strategies

Learning styles and learning challenges or students may be addressed by implementing combinations of the following:

Reading Strategies in Dance	Journals Pre-teaching Vocabulary Pre-reading Anticipation guides Reciprocal teaching
SIDAIE Strategies for English Learners	Tapping/Building on prior knowledge (graphic organizers) Grouping strategies Multiple intelligences Adapt the written material Interactive learning Language sensitivity Lower the affective filter Home/School connection (including cultural aspects)
Strategies for Special Needs Students	Interactive learning Adapt reading material Small group instruction Direct instruction Graphic organizers Partnering Build on prior knowledge Differentiate instruction Use of instructional accommodations Modify/ adapt the curriculum
Differentiation for Advanced Learners	Curriculum compacting Tiered Assignments Flexible grouping Acceleration Depth and complexity Independent study

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

Basic Text: N/A

Supplemental materials

1. **Video Camera or Digital Camera**
equipment to play the images recorded (TV or LCD projector)
2. **Audio Equipment – CD player**
3. **World Map**
4. **Latin America Map**
5. **Music organized by Artist**
 - Aventura (Bachata)
 - Celia Cruz (Salsa and Cha Cha)
 - Eddie Hererra (Merengue)
 - Elvis Crespo (Merengue)
 - Jerry Rivera (Merengue, Salsa, Cha Cha)
 - Johnny Polanco (Salsa)
 - Los Sabrosos (Merengue)
 - Los Toros Band (Bachata)
 - Monchy y Alexandra (Bachata)
 - Mongo Santamaria (Cha Cha)
 - Olga Tañon (Merengue)
 - Poncho Sanches (Salsa, Cha Cha)
 - Santana (Cha Cha)
 - Sonora Carusales (Salsa)
 - Tito Nieves (Salsa , Cha Cha)
 - Tito Puente (Salsa, Cha Cha)
6. **Videos organized by Dance**
 - Let's Dance Salsa Beginning Lessons Video**
(2002) Marlon Silva
Intermediate through expert also available
 - Let's Dance Salsa Team Dancing Video**
Marlon Silva
 - Beginner Cha-Cha DVD (Formerly known as Cool & Classy Cha-Cha Video)**
(2005) Shawn Trautman
 - Learn to Dance in Minutes: Salsa & Merengue Video**
(1999)Cal Pozo
7. **Resource Books**
 - The Dance Handbook**, Robertson, Allen, G. K. Hall & Co., Boston, 1990
 - Musicá!: Salsa, Rumba, Merengue and more** , by Sue Steward, Willie Colon , Chronicle books, 1999.
 - The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond**
, by Ed Morales, Da Capo Press 2003.

EVALUATION:

- Daily attendance and participation
- Written Tests and quizzes
- Movement composition
- Journal entries
- Elementary School lessons
- Performances and rehearsals

Sample Evaluation Criteria

Assessment	Standards Assessed	Advanced Proficient 4	Proficient 3	Partial Proficient 2	Not Proficient 1
Written Test (Multiple Choice / Short Answer) Units 1-5	1-3	Average is a 4 or 85%-100%	Average is a 3 or 70%-84%	Average is a 2 or 60%-69%	Average is a 1 or less than 60%
Physical Education Fitness Assessment (Individual Fitnessgram Record, with Pre- and Post-Test Scores, Healthy Fitness Zone comparisons, Goals and Goals Met.	2	Complete with accurate scores, comparisons to health-related standards, and reasonable goals for improvement See Appendix	Mostly complete	Partially complete	Minimal completion
Fitness Plan	2	Exceeds the standards and clearly shows an in depth understanding in applying the elements of a personal fitness plan which includes dance.	Meets the standards and shows basic understanding in applying the elements of a personal fitness plan which includes dance.	Partially meets the standards and shows minimal understanding in applying the elements of a personal fitness plan which includes dance.	Does not meet the standards and shows minimal or no understanding in applying the elements of a personal fitness plan which includes dance.
Lesson #1	1,3	Exceeds the standards and clearly shows an in depth understanding of the elements of dance and are able to effectively communicate a memorized work to a group of elementary students.	Meets the standards and shows basic understanding of the elements of dance and are able to communicate a memorized work to a group of elementary students.	Partially meets the standards and shows minimal understanding of the elements of dance and have difficulty communicating a memorized work to a group of elementary students.	Does not meet the standards and shows minimal or no understanding of the elements of dance and are not able to communicate a memorized work to a group of elementary students.
Lesson #2	Standards 1,3	Exceeds the standards and clearly shows an in depth understanding of choreographic principles in designing and	Meets the standards and shows basic understanding of choreographic principles in designing and implementing a	Partially meets the standards and shows minimal understanding of choreographic principles in designing and	Does not meet the standards and shows minimal or no understanding of choreographic principles in designing and

		implementing a work with a group of elementary students.	work with a group of elementary students.	implementing a work with a group of elementary students.	implementing a work with a group of elementary students
Performance	Standard 1	Demonstrates mastery of the standards involved in the performance.	Demonstrates clear understanding of the standards involved in the performance.	Demonstrates some understanding of the standards involved in the performance.	Demonstrates minimal understanding of the standards involved in the performance.

Sample “Live Performance” Rubric

	Advanced Proficient 4	Proficient 3	Partial Proficient 2	Not Proficient 1	Score
Standard 1	The dancer is focused and concentrated on the performance of the movement.	The dancer is often focused and concentrated on the performance of the movement.	The dancer is seldom focused and concentrated on the performance of the movement.	The dancer is not focused and concentrated on the performance of the movement.	
Standard 1	The axial and locomotor movements are memorized and performed with skill and control.	The axial and locomotor movements are most often memorized and performed with skill and control..	The axial and locomotor movements are somewhat memorized and performed with skill and control..	The axial and locomotor movements are not memorized and performed with skill and control.	
Standard 2	The dancer measures and records pre and post performance heart rate as well as recovery time for future analysis.	The dancer measures and records pre and post performance heart rate for future analysis.	The dancer measures and records one of the following: pre and post performance heart rate as well as recovery time for future analysis.	The dancer fails to measure and record pre and post performance heart rate as well as recovery time for future analysis.	
Totals	Advanced Proficient 10-12pts	Proficient 8-9pts	Partial Proficient 6-7pts	Not Proficient 3-5pts	Total Score

Suggested Percent of Grade

Standard 1	50%
Standard 2.	25%
Standard 3.	25%

Standard Grading Scale

- A =** 90% - 100%
- B =** 80% - 89%
- C =** 70% - 79%
- D =** 60% - 69%
- F =** Below 60%

Submitted by: Joan Van Blom
School: Health/PE Office
Original Date: 6/26/07

Hscourse/pe/introductiontolatindance

Appendix

Glossary

accent— A strong movement or gesture.

aesthetic criteria— Standards applied in making judgments about the artistic merit of a work.

aesthetics— A branch of philosophy dealing with the study of art and theories about the nature and components of aesthetic experience.

alignment— The relationship of the skeleton to the line of gravity and base of support.

axial movement— Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is maintained. Organized around the axis of the body, this movement is not

designed for travel from one location to another. It is also known as nonlocomotor movement (e.g., stretching, bending, turning in place, gesturing).

Bachata - Sometimes referred to as the "blues music of the Dominican Republic" this *Latin dance* was developed there, borrowing from the Cuban *bolero*.

beat— A unit of measure of rhythmic time.

body composition – The makeup of the body in fat free mass (muscle, bone, vital organs and tissues) and fat mass.

bongo drums or **bongos** are a percussion instrument of African origin, made up of two small drums attached to each other.

break - A stop in the music.

break step - A step that changes the direction of movement. The Latin break-step is a two step sequence where the first and second steps are taken in opposition. Most Latin dances use break steps.

Cardiovascular endurance-the ability of a large muscle group to perform moderate to high intensity activity for a prolonged period of time while the heart rate stays within the target zone.

Cha Cha - From the less inhibited nightclubs and dance halls the Mambo underwent subtle changes. It was triple mambo and this then became a dance in itself.

check - a sudden arrest or stoppage

choreography— The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.

clave - is a rhythmic pattern or timeline which has its roots in West African music and was developed in Cuba. The clave serves as a tool for temporal organization, and essentially all Afro-Cuban music of Yoruban descent (including Cuban popular music such as salsa) is based around the clave rhythm.

closed position -The ordinary position of ballroom dancing in which the partners face each other with their bodies approximately parallel. In Standard and Smooth the bodies are also offset about a half body width such that each person has their partner on their right side, with their left side somewhat unobstructed.

composition— The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.

conga is a tall, narrow, single-headed Cuban drum of African origin, probably derived from the Congolese Makuta drums

counterbalance— A weight that balances another weight. The term usually refers to one or more dancers combining their weight in stillness or in motion to achieve an independent movement or design. A limb moving in one direction must be given a counterweight.

creative movement— Dance based on improvisation; the free exploration of movement, usually stimulated by an emotional or narrative theme (e.g., anger, war) or the exploration of an element of movement—time,

force, or space (e.g., finding ways of moving on various levels or with varying amounts or qualities of force or energy).

critique— Opinion and comment based on predetermined criteria to be used for self-evaluation or the evaluation of the actors or the production itself.

cross body lead - (CBL) is a common and useful move in Latin dances such as Salsa, Mambo, Rumba and Cha-cha-cha. Basically, the man on counts 2 and 3 of his basic step (assuming dancing on 1) does a quarter-left turn (90° counterclockwise) while still holding on to the woman. On counts 4 and 5, he leads the woman forward across him, i.e., firmly leads her with his right hand on her back, so that she travels across and turns around and faces the opposite direction she was facing. At the same time, the man does another quarter-left turn as necessary in order to follow the woman and face her. At the end of the move, the couple has reversed their original positions.

cuban motion - a discreet but expressive hip movement achieved by bending and straightening the knees with carefully timed weight transfer.

Cumbia is originally a Colombian folk dance and dance music and is Colombia's representative national dance and music along with vallenato.

dance content— Bodily movement as the medium of dance as sound is the medium of music. The elements of dance are space, time, and force or energy.

dance study— A short work of dance investigating a specific idea or concept and presenting a selection of movement ideas. It may be improvised or composed.

dips - are common to many dance forms (Tango, Lindy Hop, Salsa, Ballroom dances). They are particularly unique, because they are the move where the follow (girl) is supported by the lead (guy)

drop - A theatrical type of movement in which the follower's body weight is partially or completely supported by the leader while at least one part of the follower's body remains in contact with the floor.

elements of dance— Sensory components used to create and talk about dance: force, space, and time.

ethnic dance— A dance genre or form representing the characteristics of a specific culture of a country. Regional detail should be identified. folk or traditional dance—d. A dance associated with a national origin. Today, such dances are usually performed for recreation or at social gatherings or professional venues as the surviving portion of a tradition.

F.I.T.T. principles/concepts – Inter-related and inter-dependent rules for gaining and maintaining physical fitness—frequency, intensity, time, and type.

flexibility – The ability to move joints of the body through normal range of motion.

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

frame - Posture, body position, and arm position for the purpose of maintaining connection.

genre— A class or category of artistic endeavor having a particular form, content, or technique (e.g., ballet, modern, tap, jazz, Indonesian, East Indian, Bugaku). Each kind of dance is characterized by a recognizable technique, system, vocabulary of movement, composition, form, and way of performing.

genre— A type or kind of musical work, such as opera, jazz, mariachi.

gesture— The movement of a body part or combination of parts, with emphasis on the expressive aspects of the movement. Gesture includes all movements of the body not supporting weight.

Guajira - This dance was originally an Andalusian dance derived from Sevillanos. This dance was played in 3/4 or 6/8 time. It was a Cuban Country dance as well, performed in Conga rhythm to the music marked Son Guajira.

Guaracha - This lively Cuban song and dance of Spanish origin is performed in 2/4 time and danced by the more expert and agile dancers only, as its speed is rather imposing.

güiro - is a percussion instrument consisting of an open-ended, hollow gourd with parallel notches cut in one side. It is played by rubbing a wooden stick along the notches to produce a ratchet-like sound.improvisation—d. Movement created spontaneously, ranging from free-form to highly structured, always including an impromptu element of chance.

inside turn – the lady turns to her left under the man's left hand, or she turns to her right under the man's right hand.

kinesthetic awareness— Conscious perception of movement.

Latin jazz is the general term given to music that combines rhythms from African and Latin American countries with jazz harmonies from Latin America, the Caribbean, Europe and United States.

locomotor— Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

Mambo - The Mambo dance originated in Cuba where there were substantial settlements of Haitians. The fusion of Swing and Cuban music produced this fascinating rhythm and in turn created a new sensational dance. The Mambo was originally played as any Rumba with a riff ending. It may be described as a riff or a Rumba with a break or emphasis on 2 and 4 in 4/4 time.

maracas – are simple percussion instruments usually played in pair, consisting of a dried calabash or gourd shell or coconut shell filled with seeds or dried beans. Often one maraca is pitched high and the other one low.

marimba – is a musical instrument in the percussion family. Keys or bars (usually made of wood) are struck with mallets to produce musical tones.

measure – the music contained between two bar lines; bar.

Merengue – dance of the Dominican Republic is 2/4 time with syncopation of the first beat interpreted by the dancers as a slight limp.

meter – the grouping of beats by which a piece of music is measured.

Musicality – attention and sensitivity given to the musical elements of dance while it is being created or performed.

Muscle endurance – The ability of a muscle to avoid fatigue.

Muscle strength – The ability of a muscle to exert force.

open break – A break step taken in open facing position, usually with the partners dancing in opposition. In other words, they both break back simultaneously.

open position - is any dance position in couple dances, in which the partners stand apart in contrast to Closed position. They may face inwards or outwards, and hold one or both hands or stand independently.

overload – A principle of training that establishes a minimum threshold to obtain a benefit.

outside turn – the lady turns to her right under the man's left hand or she turns to her left under the man's right hand. See also inside turn.

partnering— Skills that require cooperation, coordination, and dependence with a partner, including imitation, lead and follow, echo, mirroring, and call and response as well as traditional male-female classical duets.

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

phrase—A musical idea comparable to a sentence or a clause in language.

phrasing— The way in which the parts of a dance are organized.

Physical fitness – A positive state of well-being with low risk of premature health problems and energy to participate in a variety of physical activities. It is influenced by regular, vigorous physical activity, genetic makeup and nutritional adequacy.

progression – A principle of training that establishes increases in the elements addressed in the principles to provide improvements over periods of time.

pulse— The underlying and consistent beat expressed by movement.

requito – small guitar used in Latin music.

rhythm— The organization or pattern of pulses or beats, metered or unmetered, involving music or sounds made by the human body; the dance pattern produced by the emphasis and duration of notes in music.

rhythm— The combinations of long and short, even or uneven sounds that convey a sense of movement in time.

Salsa - This is a favored name for a type of Latin music which, for the most part, has its roots in Cuban culture and is enhanced by jazz textures. The word, Salsa, means sauce denoting a "hot" flavor and is best distinguished from other Latin music styles by defining it as the New York sound developed by Puerto Rican musicians in New York. The dance structure is largely associated with mambo type patterns and has a particular feeling that is associated mainly with the Clave and the Montuno.

Són - A Cuban dance similar to the Bolero except that it is wilder in rhythmic accent and more violent in step pattern. It is the Son which first served as a basis for the Mambo which in turn became the triple Mambo, now known as Cha Cha. This slow rhythmic dance was originally in 2/4 time. It became Americanized and is usually played in 4/4 time.

space— The immediate, spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

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

tambora drum - an Afro-Caribbean musical instrument

technique— (1) The physical skills enabling a dancer to execute the steps and movements required in different dances. (2) The style and form of specific training in dance. Different styles or genres of dance often have specific techniques.

tempo— The specified speed of a dance.

timbales (or **tymbales**) are shallow single-headed drums, shallower in shape than single-headed tomtoms, and usually much higher tuned

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

unison— Dance movement done simultaneously by a group of dancers.

work— A piece of choreography or a dance.



Name _____ Date _____ Age _____ Grade _____ Roll # _____

Date of Birth ___/___/___ Teacher _____ Period ___

Pre-Test Parent Sign. _____ Post-Test Parent Sign. _____

Physical Education Fitness Assessment

Standard

Proficiency Level	Characteristics
4	Complete, with accurate scores, comparisons to health-related standards, and reasonable goals for improvement
3	Mostly complete
2	Partially complete
1	Minimal completion

Compare your scores to the healthy fitness zones and place a \checkmark in the HFZ column if your score is in the zone.

Test Item	Pre-Test ___/___/___ Completion Date	HFZ (Healthy Fitness Zone) \checkmark	Goal	Post-Test ___/___/___ Completion Date	HFZ (Healthy Fitness Zone) \checkmark	Met Goal \checkmark
Curl-up						
Push-up						
PACER						
Mile Run						
Sit & Reach Right						
Sit & Reach Left						
Trunk Lift						
Skinfold Triceps						
Skinfold Calf						
Sum of Skinfolds						
Height						
Weight						
Body Mass Index						

HEALTHY FITNESS ZONES - BOYS

AGE	CURL-UP	PUSH-UP	ONE MILE RUN	PACER LAPS	SIT AND REACH	TRUNK LIFT	BODY MASS INDEX	BODY COMPOSITION
10	12 – 24	7 – 20	11:30 – 9:00	23 - 61	8”	9 – 12”	21 – 15.3	10 – 25%
11	15 – 28	8 - 20	11:00 – 8:30	23 - 72	8”	9 – 12”	21 – 15.8	10 – 25%
12	18 – 36	10 - 20	10:30 – 8:00	32 - 72	8”	9 – 12”	22 – 16	10 – 25%
13	21 – 40	12 - 25	10:00 – 7:30	41 - 72	8”	9 – 12”	23 – 16.6	10 – 25%
14	24 – 45	14 - 30	9:30 – 7:00	41 - 83	8”	9 – 12”	24.5 – 17.5	10 – 25%
15	24 – 47	16 - 35	9:00 – 7:00	51 - 94	8”	9 – 12”	25 – 18.1	10 – 25%
16	24 – 47	18 - 35	8:30 – 7:00	61 - 94	8”	9 – 12”	26.5 – 18.5	10 – 25%

HEALTHY FITNESS ZONES - GIRLS

AGE	CURL-UP	PUSH-UP	ONE MILE RUN	PACER LAPS	SIT & REACH	TRUNK LIFT	BODY MASS INDEX	BODY COMPOSITION
10	12 – 26	7 – 15	12:30 – 9:30	15 – 41	9”	9 – 12”	23.5 – 16.6	17 – 32%
11	15 – 29	7 – 15	12:00 – 9:00	15 – 41	10”	9 – 12”	24 – 16.9	17 – 32%
12	18 – 32	7 – 15	12:00 – 9:00	23 – 41	10”	9 – 12”	24.5 – 16.9	17 – 32%
13	18 - 32	7 – 15	11:30 – 9:00	23 – 51	10”	9 – 12”	24.5 – 17.5	17 – 32%
14	18 - 32	7 – 15	11:00 – 8:30	23 – 51	10”	9 – 12”	25 – 17.5	17 – 32%
15	18 - 35	7 – 15	10:30 – 8:00	23 – 51	12”	9 – 12”	25 – 17.5	17 – 32%
16	18 - 35	7 – 15	10:00 – 8:00	32 - 61	12”	9 – 12”	25 – 17.5	17 – 32%