

Curriculum Standards - Dance IV Honors

General Course Information

State Course Code:	5118-5
State Course Title:	Dance IV (9-12)
Length of Course:	Block Scheduling : 9-18 weeks Traditional Sched: 36 weeks

Course Description
Dance IV Honors
incorporates the four strands of the Arts Education Curriculum: Creating, Performing, Responding, and Understanding. These are addressed with significant rigor and expectations that exceed the Dance III Honors course.

- Advanced, more individualized work in authentic learning situations that reflect the professional world.
 - In-depth research, analysis, reflection, applications and production/performance.
- Honors IV addresses the competency goals and objectives of the NCSCS for Dance IV and provides additional extensions of these goals and objectives as a foundation for advanced technique building, creation of dance choreography, and the study of dance history. Honors IV students apply their creative and technical knowledge and skills and use expanded aesthetic criteria to analyze, synthesize, and evaluate their own choreography as well as works of others. The development of dance in the Twentieth Century and into the contemporary era is a major focus. Students include the purpose of dance, dance genres and styles, artistic conflicts and resolution, innovations, social issues, and technological applications. Students will maintain a portfolio which contains written and/or visual examples of their work.

Course Goals and Objectives Competency Goals One through Eight are addressed with particular emphasis on the dancer as an artist and communicator of significant ideas.

Competency Goal 1: The learner will identify and demonstrate elements and skills in dance. 1.01 Perform advanced technical skills with artistic expression: demonstrating clarity, musicality, and stylistic nuance.

Competency Goal 2: The learner will understand choreographic principles, processes, and structures. 2.01 Choreograph a solo or group movement composition which demonstrates effective manipulation of choreographic principles. 2.02 Utilize and manipulate various structures of dance in compositions.

Competency Goal 3: The learner will understand that dance can create and communicate meaning. 3.01 Develop a position paper justifying the artistic decisions made in the piece (2.01) as a means of communication. 3.02 Critique how effectively technical/theatrical elements in personal choreography and the works of others affect the meaning of dance.

Competency Goal 4: The learner will apply and demonstrate critical thinking skills in dance. 4.01 Analyze the impact of issues regarding ethnicity, gender, socio/economic class, age and/or physical condition on the creation and performance of dance. 4.02 Formulate and justify a personal set of aesthetic criteria for dance.

Competency Goal 5: The learner will demonstrate and understand dance in various cultures and historical periods. 5.01 Perform, compare, and contrast the role and significance of dance in two different social/historical/cultural/political contexts. 5.02 Research the development of dance during the Twentieth Century and contemporary eras focusing on the purpose of dance.

<p><u>Course Goals and Objectives</u></p> <p>Competency Goals One through Eight are addressed with particular emphasis on the dancer as an artist and communicator of significant ideas. Students become more adept at combining and re-forming phrases and sequences while progressing toward the role of choreographer.</p>	<p><u>Competency Goal 6: The learner will make connections between dance and healthful living.</u> 6.01 Demonstrate an understanding of basic principles of anatomy and kinesiology through a dance demonstration that includes movement, along with written and verbal explanation.</p> <p><u>Competency Goal 7: The learner will make connections between dance and other content areas.</u> 7.01 Create an interdisciplinary project using technical/theatrical elements that presents dance in a new or enhanced form. 7.02 Choreograph an original movement composition, connecting dance with at least one other art form or content area.</p> <p><u>Competency Goal 8: The learner will understand dance as an art form with a range of opportunities for involvement.</u> 8.01 Justify the inclusion of dance in the K-12 curriculum. 8.02 Analyze personal progress through the creation of a dance portfolio.</p>
<p><u>Issues Particular to Honors Dance III</u></p>	<p>Students are expected to perform and respond to performances in increasingly refined ways. This requires an adequate performing space, time built into the academic calendar for performances, and opportunities for observing performances of college or professional level companies throughout the course period. Often the teacher can form a student group that routinely attends evening performances in the area. Special guest artists may be engaged to properly educate the students on cultural traditions that depart from those of their teacher. Often experts are invited to share their knowledge thereby preserving the authenticity of the experience and the strength of the training in cultural-based movement styles.</p>
<p><u>Expectations of Performance</u></p>	<p>While technique is gradually developed, the Honors Dance IV student should exemplify a kinesthetic knowledge that produces articulated movement patterns and ranges that go beyond intermediate level movement production. The upper body and torso should be used as an enhanced extension of the body-line in artistic expression. Balance and unified physicality should accompany the production of more elaborate movement patterns, while versatility is cultivated in the management of dynamics and quality shifts.</p>
<p><u>Assignments need new</u></p>	<p>1.) Students apply selected aesthetic criteria to create and perform phrase work. Students demonstrate technical skills and discuss muscle functions. Students teach phrases to classmates by clearly demonstrating and communicating quality, timing, direction, use of space, proximity to other dancers, and transitions. When working on choreography projects, students use choreographic tools to refine and manipulate the phrase work.</p> <p>2.) Students explore the choreographic process through the creation of original compositions to be performed for an audience. This performance expectation may be accomplished through a concert of honors level work or within the context of the school dance concert through an audition process.</p>
<p><u>Assignments</u></p>	<p>3.) Students produce a journal to analyze the choreographic process. Written and visual examples of student work reflect personal decisions, internet exploration, handouts, and classroom</p>

	<p>topics. Reflection should be thought provoking, organized, and support critical thinking about composition.</p> <p>4.) Students view choreographic works, participate in in-class discussion, and produce a reflective paper about the communicated meanings of the works. This expectation may be accomplished by showing videos, organizing student performances, or by attending outside performances.</p> <p>5.) Students attend at least one live dance performance and produce a reflective paper in the form of a Word document.</p>
<p><u>Assignments</u></p>	<p>6.) Students research a choreographer or cultural form and produce a reflective paper in the form of a Word document with complete citations and a works cited page.</p> <p>7.) Students research a choreographer or cultural form and organize information in a multi-media format to be presented using presentation skills related to the professionalism of the dance classroom.</p> <p>8.) Students work in small groups to determine the expenses and resources needed for a dance production. Teachers provide students with dance wear magazines and suggest internet sites to view dance clothing. Students must support costume expenses. Students record estimations and predictions in an Excel document. Students present the proposed budget to the class for discussion, evaluation, and approval.</p>
<p><u>Timetables and Deadlines</u></p> <p>Individual schedules determine the date-sensitive aspects of assignments that present significant artistic challenges. These relate to both physical mastery and intellectual growth in the comprehension of dance as an expressive art form. Curriculum sequencing may be flexed according to teachers' judgments while completion of all eight assignments is required.</p>	<p>The course is divided into four sections with the final section being the longest. Each section varies as timing is dependent on block or traditional schedules. The first provides students with the opportunity to experience repetition of dance technique with an emphasis on continuous improvement. Logging in noted achievements, problem areas, and goals in student journals helps to sustain new physical mastery with each class. By the end of the second section, students have moved through the third assignment and are planning their structure for their first choreographic effort. In the third section students have completed assignments four, five, and six and are prepared to enter the production phase of choreographic work. In-depth concentration is placed on extending advanced time, space, and energy concepts into the broader context of meaningful expression that is designed to be effective in transmitting ideas and story-lines to the audience.</p>
<p><u>Pacing Guide</u></p>	<p>See attached curriculum and pacing guide for Dance III Honors.</p>
<p><u>Assessments</u></p>	<p>A wide array of assessment tools is available to help determine the sophistication and depth of each student's understanding of the intricacies of producing refined physical expression. While</p>

	<p>formulating significant choreographic efforts, the student displays an understanding of aesthetic sensibilities, a knowledge of leading choreographers of the present time and the past, and a desire to construct pieces reflecting increasingly more complex ideas.</p>
<p><u>Assessments</u></p>	<p>Research papers with specific parameters and requirements are graded according to rubrics that are determined by consensus between teachers and students.</p> <p>Journal entries are judged for progressive thought and questioning. Supportive commentary made by teachers in these student journals should guide movement from one benchmark to the next.</p> <p>Analysis of video documentation of early work and work that follows weeks of concentration on technique, conceptual awareness, and sophistication of expression is a valuable tool. Shared choreographic efforts are peer-reviewed to aid students in developing an understanding of the essential elements of successful construction of phrases and sequences. Full scale productions are the final step in assessing the maturation of the student as a young artist. Written self-analysis and studies in reflective thinking should follow these larger productions.</p>
<p><u>System for Grading</u></p> <p>The conversion of grades to quality points is standardized. A conversion of percentage grades to letter grades according to the following widely used scale: 93-100=A; 85-92=B; 77-84=C; 70-76=D; <69=F is used in high schools in the Winston-Salem/Forsyth County Schools</p>	<p><u>Option 3 - Percentage Grades:</u></p> <p>96-100%=4.000 91%=3.375 86%=2.750 81%=2.125 76%=1.500 95%=3.875 90%=3.250 85%=2.625 80%=2.000 75%=1.375 94%=3.750 89%=3.125 84%=2.500 79%=1.875 74%=1.250 93%=3.625 88%=3.000 83%=2.375 78%=1.750 73%=1.125 92%=3.500 87%=2.875 82%=2.250 77%=1.625 70-72%=1.000 <69%=0.00 FF=0.00 WF=0.00 WP=0.00 INC=0.00 AUD=0.00 P=0.00 F=0.00</p> <p><u>Suggested Guide for Grading at the Dance III Honors Level</u></p> <p>Participation = 40% Special Projects and Written Tests = 30% Journal/Written Portfolio = 15% Dance Technique Development = 15%</p>
<p><u>Instructional Materials, Equipment, and Technologies</u></p> <p>Dance classrooms must be built and organized according to the specifications of the NCDPI requirements for dance education at the high school level. Facility is of the utmost importance in relation to the ability to deliver an honors program such as the one described in this document.</p>	<p><u>Facilities are described in detail at the following site through NCDPI: http://www.schoolclearinghouse.org/pubs/912Arts.PDF</u></p> <p>A minimum of 1,800-2,000 square feet and large enough to accommodate all students in a class moving at the same time. At least 90 square feet per student is desirable for dance activity space. Enclosed office space (80-100 square feet) with computer and phone access for program administration and student consultation is desirable. An enclosed, secure computer center with a minimum of 160 square feet within or adjacent to the dance classroom, with infrastructure for phone and Internet access or ready access to a computer lab. Lockable storage for student technology work files should be provided. Six-eight computer stations should be provided. Toilets and dressing spaces contiguous to the dance facility are desirable. Sprung wood or resilient wood floors are recommended to avoid injury. Shatter-proof</p>

	mirrors should be mounted on at least one wall, with drapes installed to cover them when necessary. Wall-mounted barres should be provided.	
<p><u>Instructional Materials, Equipment, and Technologies</u></p> <p>Specific instructional materials are recommended for the dance classroom. A class set of "A Sense of Dance" by in addition to this recommended text, students should use the resources listed and informative websites to guide research and analysis of choreographic works.</p>	<p><u>Alvin Ailey dance moves!</u> Lise Friedman <u>Appreciating Dance</u> Harriet R. Lihs <u>Art of Making Dance, The</u> Doris Humphrey <u>Ballet & Modern Dance</u> Jack Anderson <u>Basic Concepts in Modern Dance</u> Gay Cheney <u>Barefoot to Balanchine</u> Marcie B. Seigel <u>Choreography</u> Sandra Minton <u>Choreography and the Specific Image</u> Daniel Nagrin <u>Complete Guide to modern dance, The</u> Don McDonagh <u>Dance As A Theatre Art</u> Selma Jeanne Cohen <u>Dance Composition</u> Jacqueline M. Smith-Autard <u>Dance Imagery</u> Eric Franklin</p>	
<p><u>Curriculum</u></p> <p>There is evidence throughout the curriculum guide that the course builds upon knowledge and skills developed in Dance 1 ,2 and 3. The format extends this training and enlarges the understanding of the art form through direct experience and performance dynamics. A focus on significant growth is evidenced by the incremental increases in complexity found in each assignment. Rigor and intellectual engagement are essential to the composition of this accelerated course.</p>	YES√	No
	<p>Comments: Students are encouraged to demonstrate leadership qualities while pursuing a better understand of the complexities of life through dance. The Dance 4 Honors class, with its focused intent and ever-widening intellectual frontiers, is a haven for many creative and innovative minds. Preparing and maintaining excellent physical conditioning leads to a more productive outlook often guarding many youth from the psycho-physical burn-out associated with advanced course work.</p>	
<p><u>Instructional Materials</u></p> <p>There is evidence throughout the curriculum guide that students</p>	YES√	NO
	<p>Comments:</p>	

<p>will be expected to read and/or interact to a wide spectrum of challenging, thought provoking, relevant instructional materials. Texts reflect the most current and thoroughly researched commentary on dance as an art form. While video documentaries, performance films, and web-based information are essential, student generated materials for projects are also instructional.</p>	<p>Pursuing a broad understanding of the art form requires reaching beyond the confines of the classroom. Relying on textbooks is only one means of achieving this understanding. Students are encouraged to look within their community for significant arts experiences that will serve to underpin an evolving artistic life. Master classes, performances, lectures, films, concerts and art exhibits serve as additional "materials" for the creative process.</p>	
<p>Acceleration</p>	<p>YES <input checked="" type="checkbox"/></p>	<p>NO <input type="checkbox"/></p>
<p>Appropriate and accelerated pacing is most obvious in the gradual transfer of responsibility to the student for scheduling, budgeting, production, ethical and aesthetic decision making, and artistic choices that reflect on-going training. The cumulative effect produces authentic experiences that develop the young student as an artist in a realistic context.</p>	<p>Comments: As students at this level move toward achieving goals in performance, creative process, and individual expression, the pace and increased responsibility of this course encourage significant growth in many areas.</p>	
<p>Extent of Learning</p>	<p>YES <input checked="" type="checkbox"/></p>	<p>NO <input type="checkbox"/></p>
<p>There is evidence throughout the curriculum guide that student learning must go beyond the skills of recognition, fact gathering and recall. The nature of performance requires assimilated knowledge and skills that bridge physical, intellectual, and psychological domains to produce an integrated artistic statement.</p>	<p>Comments: Attempting to assemble a complete performance-ready choreographic piece is a multi-faceted learning opportunity, The honors level student assumes this responsibility within the framework of creating a well researched study of a noted choreographer, a form of cultural dance, or a historical period. Experiences such as this fuse well with World History, Civics and Economics, and English and Literature studies, thereby</p>	