

**Introduction to Dance:**  
***A High School Framework Course for half or one unit of arts credit***

This course was developed in alignment with the New York City Department of Education's *Blueprint for Teaching and Learning in the Arts: Dance, Grades PreK-12*. The *Blueprint* is the New York City Department of Education's curriculum framework for instruction and notes indicators for student achievement in dance at various benchmark grades (2nd, 5th, 8th, and 12th). The *Blueprint* is directly aligned with the NY State Learning Standards for the Arts.

The Introduction to Dance course will allow students to meet a portion or the entire high school arts requirement depending on the instructional time i.e., one semester or two. This course of study provides an overview of the five strands of the *Dance Blueprint*, Dance Making, Developing Dance Literacy, Making Connections, Working with Community and Cultural Resources, and Exploring Careers and Lifelong Learning. An emphasis on the Dance Making strand is scaffolded through the six modules to make this a physically experiential course in dance skills and techniques, improvisation, and choreography. During the First Semester, students begin by exploring how dance communicates meaning and connects to health and well-being. They understand themselves as dancers through learning how to take a dance class, then move on to sound body mechanics and how they apply to basic dance elements and principles. These are the foundations of dance styles and techniques. Students apply these principles to exploring their own expressive capabilities and communicating with others through the non-verbal medium of the dance art form guided by the dance instructor. In the Second Semester, students further develop their technical and compositional skills integrating and synthesizing the movement concepts learned throughout the year to independently create and perform original work.

Throughout the course, students will learn the origins and history of dance, and explore and perform a range of dance styles from among the following: Traditional Folkloric Dance, Social Dance, Classical Ballet, Historical Dance, Modern Dance, and Theatre Dance/Tap/Jazz. These genres will be taught within a framework of skills and composition building, and in historical and cultural context. Students will learn how to critique professional and student dance productions, reflect on and discuss dance's connection to their lives and others' cultures, identify particular dance careers, and work with dance professionals who visit the school and/or whose performances they attend. They will participate in a daily dance warm-up, learn about the skeletal, muscular and cardiovascular systems and their response to dance movements, and study the nutritional elements and their effects on short- and long-term physical performance. A range of dance practices that promote fitness, stress management, emotional wellness, and prevention and treatment of dance injuries will be introduced. The course will provide baseline dance content, knowledge and skills that allow the student to follow additional advanced dance coursework.

## SCOPE AND SEQUENCE

For a course of study based upon the proposed syllabus, list the units for the course, in the approximate order that they will be offered. For each unit, indicate the major learner outcomes based on the NYC Dance Blueprint indicator(s) and the amount of time allocated to the unit.

### Title of course of study: Introduction to Dance

Unit	FIRST SEMESTER: Learner Outcomes Based on <i>Blueprint for Teaching and Learning in the Arts: Dance Indicators</i>	Time Allocation <sup>1</sup>
<b>I. Introduction: Learning About Self and Others Through the Art of Dance – Physical, Cultural and Aesthetic Identity</b>	Students will: <ul style="list-style-type: none"> <li>▪ Identify what dance means to them personally, and begin to learn about themselves as dancers through daily physical and reflective practice.</li> <li>▪ Develop an appreciation for the range of dance in various cultures and historical periods through videotape, viewing live performance, research and discussion.</li> <li>▪ Learn the structure of a dance class warm-up based upon sound anatomical and physiological principles.</li> <li>▪ Understand dance injuries, prevention and treatment measures.</li> <li>▪ Identify the major muscles and bones used in various body mechanics.</li> <li>▪ Develop a working knowledge of fundamental dance elements, principles of technique, and compositional forms.</li> <li>▪ Make connections to other art forms.</li> <li>▪ Discover personal joy in movement.</li> </ul>	3 weeks/ 4 classes per week

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<sup>1</sup> Class length = 45 minutes; any equivalent for 180 minutes/week throughout the semester is acceptable

<b>II. Exploring Basic Dance Styles: Genre#1 (Creative Modern Dance, Traditional Folkloric Dance or Social Dance)</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>▪ Continue to develop coordination and build physical strength in dance technique through daily warm-ups.</li> <li>▪ Explore and perform a specific genre in an in-depth study, including complex steps and patterns and contextual meanings.</li> <li>▪ Develop working concepts and skills for dance improvisation and composition.</li> <li>▪ Develop movement phrases, and examine various spatial groupings and patterns.</li> <li>▪ Use dynamics, tempo/rhythm changes, gesture, dramatic or abstract themes, aural into kinesthetic patterns.</li> <li>▪ Increase and diversify dance vocabulary.</li> <li>▪ Discover and create community through dance participation with peers.</li> </ul>	<p>12 weeks/ 4 classes per week</p> <p><u>Note:</u> two sets of 6 weeks. Each set focusing on a specific dance genre</p>
<b>III. Dance Performance Studies</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• Perform during informal sharing's movement material developed in in collaboration with their teacher.</li> <li>• Learn about stage directions and performance protocols.</li> <li>• Self-evaluate to improve performance.</li> <li>• Explore various options in staging and costuming.</li> <li>• Become familiar with the rehearsal process.</li> </ul>	<p>3 weeks/ 4 classes per week</p>

Unit	<b>SECOND SEMESTER: Learner Outcomes Based on <i>Blueprint for Teaching and Learning in the Arts: Dance Indicators</i></b>	Time Allocation
<b>IV. Dance Analysis – Exploring Contrasting Dance Genres : Genre#2 (Traditional Modern Dance, Classical Ballet, Historical Dance, or Theatre Dance/Tap/ Jazz)</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>▪ Participate in ongoing, sustained, and sequential technique classes in a second genre, building upon movement principles from the previously learned style: weight placement and postural support, skill elements, dynamic control, expressive musical phrasing, partnering, dependably accurate execution of complex dance sequences.</li> <li>▪ Compare and contrast the two genres studied in terms of style, function, and performance context.</li> <li>▪ Apply style-specific elements to structured improvisations.</li> <li>▪ Expand enjoyment, knowledge and comprehension of dance through critical and practical investigation, application, analysis, synthesis and evaluation.</li> </ul>	<p>12 weeks/ 4 classes per week</p> <p><u>Note:</u> two sets of 6 weeks. Each set focusing on a specific dance style</p>

<p><b>V. Developing Dance Compositions and Choreography through Dance Literacy</b></p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>▪ Continue to participate in technique warm-ups incorporating elements of Units II and III with increased confidence and skill.</li> <li>▪ Work in a variety of improvisational structures to expand movement vocabulary.</li> <li>▪ Develop concepts for choreography.</li> <li>▪ Create solo or group work independently or with peers, with a clear structure and intent.</li> <li>▪ Learn and use motif symbols to create/clarify dance compositions.</li> <li>▪ Use original movements informed by the techniques, genres and styles studied.</li> <li>▪ Understand and juxtapose simple choreographic strategies such as the use of unison and non-unison movements, repetition, canon, ABA form, theme and variation, drama, and emotional sub-text in creating dance studies.</li> <li>▪ In discussion and writing, apply specific terms from the genres studied, and both theatrical and kinesiology terms to describe dance compositions.</li> </ul>	<p>3 weeks/ 4 classes per week</p>
<p><b>VI. Dance Performance Projects: Sharing, Critiquing, and Revising</b></p>	<p>Students will</p> <ul style="list-style-type: none"> <li>▪ Participate in dance technique study with confidence and a secure working knowledge of the routines and goals of the dance class.</li> <li>▪ Develop comfort with the procedures and demands of performing in at least one of a variety of venues: in-school events, local community centers, regional festivals, health institutions, etc.</li> <li>▪ Synthesize performance projects with any of the “Making Connections” strand components from NYC Dance Blueprint: <ul style="list-style-type: none"> <li>○ research, compare, contrast dance topics/biographies</li> <li>○ connect dance to theater, visual art, or music</li> <li>○ make a videotape or CD-ROM dance presentation</li> <li>○ connect to health fields</li> </ul> </li> <li>▪ Identify individual preferences in dance, engage in peer to peer feedback and self-assessment using constructive protocols supported by well-articulated criteria to revise original work, analyze personal strengths and weaknesses as dancers and choreographers, and define goals for further dance study.</li> </ul>	<p>3 weeks/ 4 classes per week</p>

## ASSESSMENT GUIDELINES

### **Assessment of Student Learning and Achievement**

1. Various techniques that will be used to assess student achievement throughout the course (e.g., periodic exams, projects, psychomotor testing, etc.):

#### ***Teacher Assessment:***

- Daily observation of student work during dance classes, rehearsals, in various class projects.
- Review of written student work and notebooks.
- Periodic oral, written, and performance skills quizzes and tests.
- Formative and summative performance assessments; movement exams, recording dance tasks and performances.
- Using teacher-generated rubric standards.
- Engaging in dialogue with a teacher and peer critiquing session.

#### ***Student Self-Assessment:***

- Reflective journal writings.
- Student-generated rubric for describing, revising and assessing dance performance/presentation.

#### ***Peer to Peer Assessment:***

- Students observe and discuss each other's work.
- Students apply self or group generated rubrics for describing, revising and assessing presentations.

2. Outline of the proposed final examination/student assessment on the course:

#### ***Written exam breakdown***

- Part 1: 20 to 25 multiple choice testing theory and content of the 6 units,
- Part 2: 5-10 short answer questions covering theory and content,
- Part 3: critical response essay on dance topic covered in course.

#### ***Performance exam:***

Part 4: a culminating event of Units V and VI of the Dance Performance Projects. A performance assessment of presentation of choreography, composition, dance reconstruction, demonstration. The performance project will be summatively assessed using a rubric generated by the teacher, reflecting concepts covered in class discussions. It will be provided to the students before they commence work on their project.

## ADDRESSING COMMON CORE STATE STANDARDS

The Common Core State Standards refer to Dance in relationship to other areas of the curriculum (i.e. select recommended plays to read as part of ELA, etc.). While there are no specific Common Core State Standards for Dance, the focus of these Standards are preparing and developing students to engage in higher-level thinking towards becoming literate citizens. The following CCLS Capacities resonate deeply in the Arts and can serve to support instruction and teacher self-assessment.

CCSS Attribute	Self-Assessment Questions
Students demonstrate independence	<ul style="list-style-type: none"> <li>• Is sufficient time allotted for independent work?</li> <li>• Is independent and creative thinking encouraged?</li> </ul>
Students build strong content knowledge	<ul style="list-style-type: none"> <li>• Does lesson/unit integrate strong content knowledge?</li> <li>• Keeping art making foremost, are there readings and discussions relevant to the students' process and original work?</li> </ul>
Students respond to the varying demands of audience, task and purpose and discipline	<ul style="list-style-type: none"> <li>• How do students show evidence of their understanding of audience, task, purpose and discipline?</li> <li>• Does instruction include opportunities for students to explore and address the relationship of dancers and choreographers to the movement material, one's self, other dancers, space, audiences, etc.?</li> </ul>
Students comprehend as well as critique	<ul style="list-style-type: none"> <li>• Are there opportunities for students to critique their work, the work of peers, and the work of professional artists?</li> <li>• Are they being instructed on techniques for critiquing?</li> <li>• Do students understand the value of critiquing?</li> </ul>
Students value evidence	<ul style="list-style-type: none"> <li>• Are students able to justify their creative choices as artists?</li> <li>• Are students able to back up statements regarding interpretation of dance composition by citing evidence in choreographic master works?</li> <li>• How and when is time allowed to encourage this process?</li> </ul>
Students use technology and digital media strategically and capably	<ul style="list-style-type: none"> <li>• Is there a time to consider the impact of new media and technology on dance performance, choreography, design, and the audience experience?</li> </ul>
Students come to understand other perspectives and cultures	<ul style="list-style-type: none"> <li>• Is it evident in the materials, the instructional content, and students' dance making, performance, writing, and discussions that value is placed on understanding other perspectives and cultures?</li> <li>• Is time dedicated to explore dance through contextual choices—social, time period, cultural considerations?</li> </ul>