

COMPETENCY BASED
COURSE OF STUDY
Visual and Performing Arts

For

Dance
Level II

July, 2013

Dance II COURSE OF STUDY OUTLINE

Suggested Timeline Marking Periods I and II

<u>UNIT</u>		<u>WEEKS</u>
I	Classical Ballet Technique - Level II / Phase I	6 wks./Infused
II	Modern Dance Technique- Level II / Phase I	6 wks./Infused
III	Introduction to Pointe Technique - Level I / Phase I	1wk /Infused
IV	Introduction to Jazz Dance Technique- Level I / Phase I	2wks /Infused
V	Dance History/World History-Level II / Phase I	Infused
VI	Dance Production/Repertory/Dance for Video- Level I / Phase I	Infused
VII	Introduction to Dance Anatomy-Level I / Phase I	1wk /Infused
VIII	Creative Process- Level I / Phase I	1wk /Infused

Suggested Timeline Marking Periods III and IV

<u>UNIT</u>		<u>WEEKS</u>
IX	Classical Ballet Technique-Level II / Phase II	6wks / Infused
X	Modern Dance Technique-Level II / Phase II	6wks /Infused
XI	Introductory Pointe Technique- Level I / Phase II	1wk /Infused
XII	Introductory Jazz Technique-Level I/Phase I	2wks /Infused
XIII	Dance History/World History-Level II/ Phase II	Infused
XIV	Dance Production /Repertory - Level I/Phase II	Infused
XV	Introduction to Dance Anatomy- Level I / Phase II	1wk/Infused
XVI	Creative Process- Level II / Phase I	1wk/Infused

Dance II Marking Periods I and II

UNIT #I	UNIT FOCUS: Dance II Classical Ballet Technique Level II / Phase II		
TIMELINE:	Marking Periods I and II 6wks/ Infused		
UNIT GOALS: <i>(Students will know:)</i>	Students will advance ballet level I technique with a progression in barre, center floor and across the floor movement sequences. Focus will be on the execution of body mechanics, alignment, and execution of ballet terminology with rhythmic acuity. Further development of ballet skills and remembering movement sequences will include: adagio, allegro combinations and the introduction of Pointe work. Additional ballet history and repertory will be infused.		
VOCABULARY 7movements in ballet, 8 body positions 5 head positions, 4arabesques(Russian) 5arabesques (Ceccehetti), Arabesque Pas de Deux, En l'air, Attitude, Frappé Pas de bourré, Pas de chat, Principles of Ballet, Pirouette,Temp lié, Temps Levé Tombe <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: <i>(Students will be able to:)</i> <ol style="list-style-type: none"> 1. Exhibit competency in the continued use of ballet vocabulary in movement and writing. 2. Execute physical conditioning for dance (self -warm-up, stretching, yoga, Pilates. 3. Execute body alignment (on center), balance (on axis), body mechanics (movement points of initiation), maintain turn out in center floor combinations, develop control in elevation and execute soft landings. 4. Demonstrate the accurately a series of progressive exercises at the ballet barre, center, and across the floor exercises. 5. Demonstrate the ability to remember extended movement sequences i.e., adagio and petit and grand allegro with rhythmic accuracy. 6. Execute fundamental pointe work through three possible methods relevé, sauté or piqué. 	STUDENT EVALUATION 1.Do the students apply proper technique when executing movement phrases? 2. Do the students understand and apply alignment, turnout, line, musicality to all ballet exercises and combinations? ASSESSMENT Performance evaluation using rubric. <ul style="list-style-type: none"> • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks • Daily participation evaluation 	INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS:

Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.

1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.

Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.

1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

LITERACY CONNECTIONS

Grant, Gail, *Technical Manual and Dictionary of Classical Ballet*

Robert Greskovic *Ballet 101: A Complete Guide to Learning and Loving the Ballet*

Ward Warren, Gretchen. *The Art of Teaching Ballet*

Kostrovitskaya, Vera S., Briansky Oleg. *100 Lessons in Classical Ballet.*

Paskevskaya, Anna *Both Sides of the Mirror.*

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

American Ballet Theatre
www.abt.org

New York City Ballet
www.nycballet.com

Ballet Links Europe
www.ballet.co.uk/links/links.htm

Ballet Companies
www.dancer.com/dance-links/ballet.htm

Zeroland
<http://www.zeroland.co.nz/ind2.htm>

Ballet Connections
<http://balletconnections.com/balletwebsites>

- DVD/YouTube /Videos
- Guest artists
- Field Trips

CAREER APPLICATIONS

- Professional Dancer
- Choreographer
- Educator
- Professor
- Artistic Director

LIFE CONNECTIONS
You tube, Arts Channel

UNIT #II	UNIT FOCUS: Dance II Modern Dance Technique Level II / Phase II	
TIMELINE:	Marking Periods I and II 6wks/ Infused	
UNIT GOALS: (Students will know:)	Modern Dance Level II continues from Modern Dance Level I and builds technique upon the elements of dance: time, space and energy. In addition, students will continue using modern dance vocabulary, the history and varying historical perspectives through the works of first and second generation choreographers.	
VOCABULARY Actions, Alignment, Body zones Breath support, Codified, Ensemble Genre, Principles of Modern, Gesture Interdisciplinary dance Labanotation, Laban Movement Analysis, Motif Writing, Notation...etc. Additional vocabulary in glossary.	UNIT OBJECTIVES: (Students will be able to:) 1. Employ correct anatomical alignment, pelvic control, balance, unilateral (single sided) bilateral (right/left) coordination supported by core strength in technique, performance and choreography. 2. Exhibit strength, flexibility and awareness of points of (central & peripheral) movement initiation and head to tail connectivity in technique and performing choreography. 3. Demonstrate balance on and off axial centers, while coordinating the simultaneous action of arms, legs, and body part isolations when dancing. 4. Develop a thorough understanding of good body mechanics and human movement potential demonstrating appropriate skeletal alignment, body part articulation, strength, flexibility, agility, and coordination in locomotor and non-locomotor axial movements. 5. Perform combinations and variations in a broad dynamic range.	STUDENT EVALUATION 1. Are principles and application of body alignment, body part articulation, strength, flexibility, agility, and coordination in all locomotor and non-locomotor axial movements applied in all movement sequences? 2. Are the essential dance elements of time, space and energy integrated expressively in all movement sequences? ASSESSMENT <ul style="list-style-type: none">• Performance evaluation using rubric.• Video portfolios• Performance evaluations (public &/or in-house)• Written & oral examinations• Practical assignments (demonstration of competencies)• Journal writing/Notebooks• Daily participation evaluation INSTRUCTIONAL ADJUSTMENTS: Modifications, students with learning difficulties, possible misunderstandings. <ul style="list-style-type: none">• Cultural Selection related to secular/seasonal demands.• Immersion for ESL students• IEP adjustments as needed per student

UNIT # III	UNIT FOCUS: Introduction to Pointe Technique - Level I / Phase I		
TIMELINE:	Dance II Marking Periods I and II 1 wk/ Infused		
UNIT GOALS: (Students will know:)	Pointe class provides a student with the technical understanding and muscular strength needed for efficient pointe work. Students will develop fundamental principles to execute pointe work in a precise, physiologically method.		
VOCABULARY Sur le pointe, Relevé 1 st , 2 nd , 5 th , Sous-Sus, Spring pointe, Half pointe, Full pointe, Pas Eschappé, Pas de Bouree Suivi, Soutenu, Pas de Couru. <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: (Students will be able to:)		STUDENT EVALUATION & ASSESSMENT:
	1. Execute exercises at the barre for strengthening the feet, ankles and finding the pro per placement and balance on pointe.		<ul style="list-style-type: none">Performance evaluation using rubric.Video portfoliosPerformance evaluations (public &/or in-house)Written & oral examinationsPractical assignments (demonstration of competencies)Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	2. Employ proper technique regarding developmental exercises designed to improve posture, alignment, strength and muscular control.		
	3. Demonstrate the ability to rise onto pointe on two feet.		
	4. Demonstrate the ability to execute simple transfer of weight on pointe.		
	5. Perform all exercises away from the barre unassisted.		
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS: Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose. 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances. Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanics. 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.		INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none">Cultural Selection related to secular/seasonal demands.Immersion for ESL studentsIEP adjustments as needed per student
LITERACY CONNECTIONS	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:		CAREER APPLICATIONS
Schlesinger Sarah <i>The Pointe Book 3rd Edition New 2012,</i> Princeton Book Company Mara, Thalia: Barringer, Janice: On Pointe: <i>Basic Pointe Work Beginner-Low Intermediate</i> Princeton Book Company	<ul style="list-style-type: none">Text BooksDVD's / YouTube / VideosGuest artistsField TripsTeacher Demonstration		<ul style="list-style-type: none">Professional dancerDance EducatorChoreographer.AdministratorArtistic Director LIFE CONNECTIONS You Tube, Dance concerts, Arts Channel

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS:

Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.

1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.

Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.

1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.

LITERACY CONNECTIONS

Shurr Gertrude; Yocom Dunaven Rachael
Modern Dance Techniques and Teaching.
Princeton Book Company 2004

Legg Joshua: *Introduction to Modern Dance Techniques* Princeton Book Company 2004

Schrader, Constance A. *A Sense of Dance.* Champaign, IL. Human Kinetics 1996

McDonagh, Don. *The Complete Guide to Modern Dance.* Garden City, New York: Doubleday, 1976.

- DVD *Lester Horton Technique Part I and Part II*
- DVD *Hawkins Technique Part I and Part II*
- DVD *Isadora Duncan Dance: Technique and Repertory Part I*

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Text Books
- DVD's / YouTube / Video
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS

- Professional dancer
- Dance Educator
- Choreographer.
- Administrator
- Artistic Director

LIFE CONNECTIONS

You tube, Dance concerts, Arts channel

UNIT # IV	UNIT FOCUS: Introduction to Jazz Dance Technique- Level I / Phase I		
TIMELINE:	Dance II Marking Periods I and II 2wks/ Infused		
UNIT GOALS: (Students will know:)	The principles of jazz dance are explored through barre and center floor warm-ups, exercises, jazz techniques, isolations, jazz rhythms and syncopations, walks, jumps, leaps and turns. This course explores variations of styles in ethnic, lyrical and modern jazz dance given in combinations and offers students the opportunity for exploration and improvisation using jazz steps and correct terminology. Students will be introduced to 20th Century American form of theatrical dance and current forms of 21st Century trendy styles.		
VOCABULARY Jazz Pirouette, Relevé, Plié, Foot positions: 1st, 2nd, 3rd, 4th (turned out and parallel), Tendu, Contraction, Body Rolls Flat back Developpé, Jazz pas de bourrée Pas de bourrée turn, Tap, Chainée turn, Ball-change, Jazz Square, Cross ball-change Chassé, Fan kick, Leg tilt, Front leap, Layout etc..... <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: (Students will be able to:) <ol style="list-style-type: none"> 1. Execute body alignment principles (centering, usage of core strength), balance (on axis, off axis), points of initiation (upper/lower body coordination), articulation of isolated body parts (head, shoulders, rib cage, hips), weight shifts (foot to foot, leg to leg), elevations (leaps, jumps) and landings. 2. Employ proper technique regarding developmental exercises designed to improve postural alignment, body strength and muscular control. 3. Demonstrate the ability to execute fundamental movement patterns in rhythmic time and space using body part isolations and syncopation. 4. Apply cultural/historical perspective on dance in American forms of 20th Century theatrical dance stemming from vaudeville, musical theater, and Eurocentric dance traditions. 5. Utilize jazz terminology and steps to improvise and to discover personal style. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Performance evaluation using rubric. • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • Text Books • DVD's / YouTube / Videos • Guest artists • Field Trips • Teacher Demonstration 		INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student.
LITERACY CONNECTIONS Stearns, Jean: Stearns, Marshall; <i>The Story Of American Vernacular Dance</i> . Da Capo Press; 2nd edition			CAREER APPLICATIONS/ LIFE CONNECTIONS Performer Educator Choreographer You Tube, Music videos, Broadway musicals, local theatre performances, Disney

UNIT # V	UNIT FOCUS Dance History / Level II / Phase I		
TIMELINE:	Dance II Marking Periods I and II Infused		
UNIT GOAL: (Students will know:)	The study of dance is prevalent in the preservation and transformation of cultural identity. Students will know Early dance, Ancient civilizations the and important influences of the 1900-1929 American dance. Students will examine dance as efficacy and entertainment and a tool of communication central to the social, political and religious life of community. In addition, they will be able to compare and contrast the role and significance of dance in different social/historical/ cultural/and political contexts.		
VOCABULARY Bronze age, Iron age, prehistory, rock art, hieroglyphics, Dionysus, pantomime, abstract ballet, Pavlova, Diaghilev, Nijinsky, Fokine, St. Denis, Shawn, Duncan, etc... <i>Additional vocabulary in the glossary.</i>	UNIT OBJECTIVES: (Students will be able to:) <ol style="list-style-type: none"> 1. Analyze the relationship between dances, music and other arts that supported dance during specified time periods. 2. Connect dance in ancient civilizations and their influences on dance and theatre today. 3. Interpret and explain various forms of dance from the past (e.g., animal, wedding, funeral, armed, rites of passage) to dance performed as traditions today. 4. Interpret and explain the important changes in American dance and the influences on American dance for the future in the early 20th century. 5. Utilize historical knowledge and background as inspiration and influence when creating and designing dances. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Performance evaluation using rubric. • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks • Daily participation evaluation
			INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS:
Cultural and historical events impact art-making as well as how audiences respond to works of art.

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship

1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.

1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

LITERACY CONNECTIONS

Kassing, Gayle. *History of Dance: An Interactive Arts Approach.*, Human Kinetics 2007

Steele, Shauna Lynne, Farmer, Kristen: *Experiencing Dance: A Creative Approach to Dance Appreciation.* Kendall Hunt Publishing; 1 edition.

Croce, Arlene. *Going to the Dance.* New York: Alfred A. Knopf, 1982. Used via amazon.com

Siegel, Marcia B. *The Shapes of Change: Images of American Dance.* Berkeley: University of California Press, 1979.

Bremser, Martha, Editor, and Deborah Jowitt, Intro. *Fifty Contemporary Choreographers.* London: Routledge, 1999.

McDonagh, Don. *The Complete Guide to Modern Dance.* Garden City, New York: Doubleday, 1976.

Dancing! PBS DVD Series

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Text Books
- DVD's / YouTube / Video
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS

Dance Historian
Anthropologist
Archeologist

LIFE CONNECTIONS

Everyday life presents exposure to appreciate and understand different cultures. All cultures dance. Find the dance in your life.

UNIT # VI	UNIT FOCUS: Dance Production/Technology- Level I / Phase I	
TIMELINE:	Dance II Marking Periods I and II Infused	
UNIT GOAL: (Students will know:)	Training and practical, hands-on experience in performance, crew work, and all aspects of technical production through active participation in the mounting of departmental productions.	
VOCABULARY DVD recorder, Sound Board, Light Board, Patching, Cues, Legs, Pipes, Travelers, etc... <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: <i>(Students will be able to:)</i> <ol style="list-style-type: none"> 1. Implement backstage preparations for theatre and dance production. 2. Perform various jobs in theatre and dance.(e.g., lights, sound, costumes, program creating / printing, publicity, advertising) 3. Utilize all vocabulary associated with theatre and dance. 4. Organize and run a dance or theatre production.(e.g., front of house, tickets, ushers, intermission, stage management, load –in, equipment check, after the show clean-up, set break down, load-out) 5. Operate all recording equipment. (i.e., DVD, sound, media devices to enhance the performance) 	STUDENT EVALUATION & ASSESSMENT: (40%) quality hours will be counted. Successful completion of weekly lab hours, weekend work calls & strikes. (30%) Attendance & participation in weekly departmental meetings. (25 %) Satisfactory participation in one running crew or cast. (5%) Attendance at all Main Stage departmental productions.
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS: Dance production is collaborative and requires choreographic, technological, design, and performance skill. 1.3.12.A.4 Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies. Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content. 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity. Cultural and historical events impact art-making as well as how audiences respond to works of art. 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept. 1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.	INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student
LITERACY CONNECTIONS Ellfeldt, Lois and Carnes, Edwin: <i>Dance Production Handbook</i> . Mayfield Publishing Company 1971	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • Text Books • DVD's / YouTube / Videos • Guest artists • Field Trips • Teacher Demonstration 	CAREER APPLICATIONS Backstage Crew Stage manager Front of House manager LIFE CONNECTIONS Any band, choir, musical, dance concert that needs volunteers to work the event.

UNIT # VII	UNIT FOCUS: Introduction to Dance Anatomy-Level I / Phase I		
TIMELINE:	Dance II Marking Periods I and II 2wks / Infused		
UNIT GOAL: (Students will know:)	Students study the science of movement as it relates to the specific needs of the dancer. Units of instruction may include, but are not limited to, the introduction to kinesiology with the understanding of the body (anatomy and physiology), through personal fitness conditioning (emphasis on yoga, Pilates), fitness concepts and techniques, cardiorespiratory endurance training and nutrition.		
VOCABULARY Cervical Spine, Thoracic Spine, Lumbar Spine, Acetabulum, Greater Trochanter, Head of Femur, Hip Joint, Pelvis, Sacrum Femur, Quadriceps, Gluteal, Hamstrings, Coccyx... Additional vocabulary in glossary.	UNIT OBJECTIVES: (Students will be able to:)		STUDENT EVALUATION & ASSESSMENT:
	<ol style="list-style-type: none">1. Identify muscular and skeletal structures that facilitate or inhibit rotation, flexion, and/or extension.2. Dissect or assemble a step, pattern, or combination to show understanding of the movement, terminology, and progression.3. Use imagery, analogy, and metaphor to improve body alignment and/or enhance the quality of movements, steps, phrases, or dances.4. Identify major muscles groups.5. Identify ligaments and tendons.		<ul style="list-style-type: none">• Performance evaluation using rubric.• Video portfolios• Performance evaluations (public &/or in-house)• Written & oral examinations• Practical assignments (demonstration of competencies)• Journal writing/Notebooks• Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS: <i>Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.</i> 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances. <i>Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanic.</i> 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics. <i>Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.</i> 1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.		INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none">• Cultural Selection related to secular/seasonal demands.• Immersion for ESL students• IEP adjustments as needed per student

LITERACY CONNECTIONS

Haas, Jacqui Greene; *Dance Anatomy*.
Human Kinetics; 1 edition.

Fitt, Sally Sevey; *Dance Kinesiology*
Schirmer/Thomson Learning; 2nd edition.

Calais-Germain, Blandine; *Anatomy of
Movement* Eastland Press; Revised edition.

Karen Sue Clippinger *Dance Anatomy and
Kinesiology*, Human Kinetics; 1 edition

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Text Books
- DVD's / YouTube / Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS

Physical Therapy
Dance Therapy

LIFE CONNECTIONS

Understanding how the body functions and the
muscular/skeletal system relieves the mystery
of pulled and strained muscles.

UNIT # VIII	UNIT FOCUS: Creative Process- Level I/ Phase I		
TIMELINE:	Dance II Marking Periods I and II 1wk / Infused		
UNIT GOAL: (Students will know:)	Students utilize the four distinct processes; preparation, incubation, illumination, implementation, when fostering originality of thought to stimulate original movement material. Improvisational exercises will be introduced and performed to further develop original movement ideas. Students explore the creative process, understand the elements and principles that manage the creation of works of art and analyze a variety of the major artists and dance genres of the last century.		
VOCABULARY Motivational Stimuli, Improvisation, Individual Dance Study, Kinesthetic Awareness, Movement Idea, Sensory Stimuli, Style etc... <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: <i>(Students will be able to:)</i> <ol style="list-style-type: none"> 1. Differentiate between preparation (idea), incubation (growth of idea), illumination (clarification of idea), and implementation (developing the idea). 2. Use improvisation to create short solo and/or group dance phrases that demonstrate kinesthetic awareness and show effective use of choreographic devices and structures. 3. Compare and contrast dances that incorporate the choreographic structures of accumulation, inversion, narrative, palindrome, rondo, retrograde or theme and variation and use selected structures as impetus for creation of short phrases. 4. Examine dances and artists that explore issues of gender, ethnicity, socio-economics, politics etc... 5. Analyze choreographic structures used in self, teacher and peer generated solo and group dances and dance masterworks. 6. Compare and contrast dances that incorporate the choreographic structures of accumulation, inversion, narrative, palindrome, rondo, retrograde or theme and variation and use selected structures as impetus for creation of short phrases. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Performance evaluation using rubric. • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks • Daily participation
			INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

	<p>VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.</p> <p>1.1.12.A.1 Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.</p> <p>Interpretation of dance is heavily reliant on its context.</p> <p>1.1.12.A.3 Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.</p> <p>Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p>	
<p>LITERACY CONNECTIONS</p> <p>Tufnell, Miranda: <i>Body Space Image Dance</i>. Books Ltd, 1999</p> <p>Bartal, Leah and Ne'Eman, Nira: <i>Movement Awareness and Creativity</i>. Princeton Book Co Pub 2002</p>	<p>REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:</p> <ul style="list-style-type: none"> • Text Books • DVD's / YouTube / Videos • Guest artists • Field Trips • Teacher Demonstration 	<p>CAREER APPLICATIONS Choreographer Dance Notation</p> <p>LIFE CONNECTIONS Creating dances and posting on YouTube.</p>

Dance II

Suggested Timeline Marking Periods III and IV

UNIT # IX	UNIT FOCUS: Classical Ballet Technique-Level II / Phase II		
TIMELINE:	Dance II Marking Periods III and IV 6wks / Infused		
UNIT GOAL: (Students will know:)	Students will advance ballet level I technique with a progression in barre, center floor and across the floor movement sequences. Focus will be on the execution of body mechanics, alignment, and execution of ballet terminology with rhythmic acuity. Further development of ballet skills and remembering movement sequences will include: adagio, allegro combinations and the introduction of Pointe work. Additional ballet history and repertory will be infused.		
VOCABULARY Rond de Jambe en L'air, Petite Allegro, Grand Allegro, Adagio, Sissione, Assemble, Pas de Bouree, Pas de Chat, Pirouette, Grand Jete, Grand Pas de Chat etc.... <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: <i>(Students will be able to:)</i> <ol style="list-style-type: none"> 1. Accurately execute beginning intermediate level ballet technique and vocabulary in writing and movement. 2. Employ proper anatomical placement (on center axis) with regard to technique and maintaining turn out during barre, center and across the floor movement combinations. 3. Interpret all exercises with correct style, musicality and interpretation connected to extended movement sequences. 4. Grasp the importance of dance history and its impact on today's forms. 5. Execute petite and grand allegro combinations with technical advancement, clarity of movement and in tempo. 6. Execute Adagio movement with technical advancement and musicality. 7. Refine technique through self-evaluation and correction. 	STUDENT EVALUATION 1. Do the students apply proper technique when executing movement phrases? 2. Do the students understand and apply alignment, turnout, line, musicality to all ballet exercises and combinations? ASSESSMENT <ul style="list-style-type: none"> • Performance evaluation using rubric. • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks • Daily participation 	INSTRUCTIONAL ADJUSTMENTS; <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

	<p>VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS: <i>Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.</i> 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.</p> <hr/> <p><i>Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.</i> 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.</p>							
<p>LITERACY CONNECTIONS Grant, Gail, <i>Technical Manual and Dictionary of Classical Ballet</i></p> <p>Robert Greskovic <i>Ballet 101: A Complete Guide to Learning and Loving the Ballet</i></p> <p>Ward Warren, Gretchen. <i>The Art of Teaching Ballet</i></p> <p>Kostrovitskaya, Vera S., Briansky Oleg. <i>100 Lessons in Classical Ballet.</i></p> <p>Paskevaska, Anna <i>Both Sides of the Mirror.</i></p>	<p>REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCE</p> <table><tr><td>American Ballet Theatre www.abt.org</td><td>New York City Ballet www.nycballet.com</td></tr><tr><td>Ballet Links Europe www.ballet.co.uk/links/links.htm</td><td>Ballet Companies www.dancer.com/dance-links/ballet.htm</td></tr><tr><td>Zeroland http://www.zeroland.co.nz/ind2.htm</td><td>Ballet Connections http://balletconnections.com/balletwebsites</td></tr></table> <ul style="list-style-type: none">• DVD/YouTube /Videos• Guest artists• Field Trips	American Ballet Theatre www.abt.org	New York City Ballet www.nycballet.com	Ballet Links Europe www.ballet.co.uk/links/links.htm	Ballet Companies www.dancer.com/dance-links/ballet.htm	Zeroland http://www.zeroland.co.nz/ind2.htm	Ballet Connections http://balletconnections.com/balletwebsites	<p>CAREER APPLICATIONS</p> <ul style="list-style-type: none">• Professional Dancer• Choreographer• Educator• Professor• Artistic Director <p>LIFE CONNECTIONS You tube, Arts Channel</p>
American Ballet Theatre www.abt.org	New York City Ballet www.nycballet.com							
Ballet Links Europe www.ballet.co.uk/links/links.htm	Ballet Companies www.dancer.com/dance-links/ballet.htm							
Zeroland http://www.zeroland.co.nz/ind2.htm	Ballet Connections http://balletconnections.com/balletwebsites							

UNIT # X	UNIT FOCUS Modern Dance Technique-Level II / Phase II		
TIMELINE:	Dance II Marking Periods III and IV 6wks / Infused		
UNIT GOALS: (Students will know:)	Students will be familiarized with modern dance history and will be able to demonstrate by example modern dance vocabulary derived from varying historical perspectives through a study of the work of first and second generation choreographers. In addition, students will gain practical experience in movement invention and be able to identify the elements of time, space, and energy as they pertain to all dance forms and demonstrate by example a working knowledge of applied anatomy and kinesiology.		
VOCABULARY Core (Proximal) Initiation: Distal Initiation: Movement, Contralateral, And Lateral: curves, planes weight shifts, Kinesthetic Memory...etc.. <i>Additional vocabulary in glossary.</i>	UNIT OBJECTIVES: <i>(Students will be able to:)</i> <ol style="list-style-type: none"> 1. Apply the principles of time, space and energy. 2. Distinguish similarities and distinctions between ballet and modern dance. 3. Integrate modern technique into personal style. 4. Articulate alignment, upper/lower body connectively, core and distal initiation, strength, flexibility, agility, and coordination in all locomotor and non-locomotor axial movements. 5. Perform combinations and variations in a broad dynamic range. 6. Create movement sequences through the process of improvisation using modern dance vocabulary. 7. Demonstrate and perform extended movement sequences from kinesthetic memory. 		STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Performance evaluation using rubric. • Video portfolios • Performance evaluations (public &/or in-house) • Written & oral examinations • Practical assignments (demonstration of competencies) • Journal writing/Notebooks • Daily participation
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS: Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose. 1.1.12.A.4 Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances. Dance artistry is achieved through refined technique, musicality, and clarity of choreographic intent, stylistic nuance, and application of proper body mechanics. 1.3.12.A.3 Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.		INSTRUCTIONAL ADJUSTMENTS <i>Modifications, students with learning difficulties, possible misunderstandings.</i> <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands. • Immersion for ESL students • IEP adjustments as needed per student

LITERACY CONNECTIONS

- Shurr Gertrude; Yocom Dunaven
Rachael *Modern Dance Techniques and Teaching*. Princeton Book Company
2004
- Legg Joshua: *Introduction to Modern Dance Techniques* Princeton Book
Company 2004
- Schrader, Constance A. *A Sense of Dance*. Champaign, IL. Human Kinetics
1996
- DVD *Lester Horton Technique Part I and Part II*
- DVD *Hawkins Technique Part I and Part II*
- DVD *Isadora Duncan Dance: Technique and Repertory Part I*
www.innerbody.com

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Text Books
- DVD's / YouTube / Videos
- Guest artists
- Field Trips
- Teacher Demonstration

CAREER APPLICATIONS

- Professional Dancer
- Choreographer
- Educator
- Professor
- Artistic Director

LIFE CONNECTIONS

You tube, Arts Channel

Formalism: The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

GRADE 12

Grades 9-12: Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate proficiency* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

GRADE 8

Grades 6-8: In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by student choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.

GRADES K-2 AND 3-5

Grades K-2 and 3-5: All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students attain *basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.

HISTORICAL ERAS

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

HOME TONE

Home tone: The first or key tone of any scale; the same as the tonic.

KINESTHETIC AWARENESS

Kinesthetic awareness: Spatial sense.

KINESTHETIC PRINCIPLES

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

LOCOMOTOR AND NON-LOCOMOTOR MOVEMENTS

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

MEDIA ARTS

Media Arts: For example, television, film, video, radio, and electronic media.

MIXED METER

Mixed meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others).

MOVEMENT AFFINITIES

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

MUSIC COMPOSITION

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are

embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

MUSICAL FAMILIES

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

NEW ART MEDIA AND METHODOLOGIES

New art media and methodologies: Artistic works that have a technological component, such as digital art, computer graphics, computer animation, virtual art, computer robotics, and others.

ORFF INSTRUMENTS

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

OSTINATOS

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

PHYSICAL AND VOCAL SKILLS

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

PRESCHOOL

Preschool: All students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that progress toward basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.

PRINCIPLES OF DESIGN

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

PROFICIENCY

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

1. Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
2. Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
3. Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
4. Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

SENSORY RECALL

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

TECHNICAL PROFICIENCY AND ARTISTRY IN DANCE PERFORMANCE:

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit

sound anatomical and kinesthetic principles.

TECHNICAL THEATRICAL ELEMENTS

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

THEATRICAL GENRES

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell'arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

UTILITARIAN AND NON-UTILITARIAN

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

VISUAL COMMUNICATION

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

VISUAL LITERACY

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

VOCAL PLACEMENT

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.

TITLE AND APPROVAL PAGE
Visual and Performing Arts / Photography

PROGRAM: PHOTOGRAPHY LEVELS I- IV

GRADE LEVEL: I-IV

LENGTH OF COURSE: Each Level a Full Year

CREDITS: 5

PERIODS PER WEEK: 5 Days
45/90 Minute Periods

Superintendent

Date

Assistant Superintendent/Curriculum

Date

Principal Approval

Date

Board of Education Date of Approval

This curriculum was developed by:

Laureen P. Law / Photography

COMPETENCY BASED
COURSE OF STUDY
Visual and Performing Arts

For

Photography
Level I

July, 2013

Course Description

Photography I

Photography I introduces students to the basic art elements and principles and to photographic composition, technique, and conceptual concerns. Students will work in black and white, traditional darkroom medium and begin to explore digital photography utilizing Adobe Photoshop. Students will explore the history/heritage of photography while engaging in critique and artistic reflection.

Photography I

COURSE OF STUDY

TOPICAL OUTLINE

FIRST SEMESTER	
UNIT	WEEKS
I Fundamentals of Photographic Design and Composition Level I	4
II Camera Operation	4
III Black And White Photography	4
IV Photography History	Infused
V Digital Photography-Phase I, Level I	4
VI Related Career Exploration-Phase I, Level I	Infused

SECOND SEMESTER

UNIT	WEEK
VII Portraiture / Lighting Level I	4
VIII Photography History	Infused
IX Digital Photography-Phase II, Level I	8
X Photography History	Infused
XI Architecture And Urban Landscape	4
XII Photography History	Infused
XIII Related Career Exploration-Phase II, Level I	Infused

Photography I
Suggested Timeline Marking Periods I and II

UNIT # I	(Unit Focus) <i>Fundamentals of Photographic Design and Composition</i>		
TIMELINE:	4 weeks/infused		
UNIT GOAL design (students will know)	Distinguish the elements of photographic composition and principles of design through practical application, including technical theory and vocabulary.		
VOCABULARY Composition Balance Principles of Design Rule of Thirds Camera Angle Contrast	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Demonstrate use of introductory level vocabulary in photographic composition. 2. Identify and extrapolate through photographic selection, elements of photographic composition used in the creation of successful photographs. 3. Critique the work of others in a manner that is appropriate, constructive, and critical. 4. Glean technical and aesthetic techniques through the critique of photographs. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)	
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic elements of art and principles of design govern art creation and composition. 1.1.5.D.1 Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.	INSTRUCTIONAL/ ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adj.as needed per student 	
LITERACY CONNECTIONS Callow.P.(2001).ICT in Art International Journal of Art & Design Ed.,20(1)	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • Textbook • Videos • Guest artists • Field Trips • Teacher Demonstration 		CAREER APPLICATIONS/ LIFE ADJUSTMENTS Via You Tube, observe various freelance /professional photographers and discuss the work type/style environment .

Photography I
Suggested Timeline Marking Periods I and II

UNIT # II	(Unit Focus) <i>Camera Operation</i>	
TIMELINE:	4 weeks/infused	
UNIT GOAL (students will know)	Articulate the practice of 35mm SLR camera operation through application, in order to take photographs that are exposed properly.	
VOCABULARY Lens (normal,wide angle,telephoto) Shutter Aperture Single Lens Reflex Rangefinder Simple ASA Shutter speed	UNIT OBJECTIVES The student will be able to: 1. Define the term "SLR". 2. Define "exposure". 3. Explain shutter speed. 4. Explain ASA. 3. Demonstrate the relationship between shutter speed and aperture. 4. Demonstrate how and where to adjust shutter speeds and apertures.	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition and cultures. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, dance, music, theatre, and visual art. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories.	INSTRUCTIONAL/ ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adj.as needed per student
LITERACY CONNECTIONS "A Shot in The Dark" by Charl Anne Brew- Arts and Activities (Nov. 2008)	REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES: <ul style="list-style-type: none"> • Textbook • Videos • Guest artists • Field Trips • Teacher Demonstration 	CAREER APPLICATIONS/ LIFE ADJUSTMENTS Via You Tube, observe demonstration of 35mm camera operation. Observe Kodak video series/Master photographers and camera operation

UNIT # III	(Unit Focus) Black And White Photography	
TIMELINE:	4 weeks/infused	
UNIT GOAL design (students will know)	Students will explore processing film, darkroom operations, and making prints.	
VOCABULARY Enlarger Enlarger lens Easel Negative carrier Tanks Reels Agitation Developer Stop bath Fixer Wash Contact sheet Test strips Dodging and burning Cropping Focusing tool contrast	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Demonstrate black and white film processing 2. Demonstrate enlarging a print. 3. Distinguish equipment in the darkroom. 4. Recognize the procedures for safe and efficient use of darkroom equipment and chemicals. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	INSTRUCTIONAL/ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESL students • IEP adj.as needed per student

**LITERACY
CONNECTIONS**

Hulick,D (1990)
The
transcendental
machine? A
comparison of
digital photo
and 19th C
modes of
photo/represent
ation.

**REFERENCES HISTORICAL / CULTURAL
MATERIALS/RESOURCES:**

- Textbook
- Videos/You Tube
- Guest artists
- Field Trips
- Teacher Demonstration /Developing film, printing an enlargement, utilizing the darkroom in a safe and efficient manner.

**CAREER APPLICATIONS/
LIFE ADJUSTMENTS**

Via You Tube, observe various
Darkroom demos, and
professional
Photo printers interviews.

Photography I

**Suggested Timeline Marking
Periods I and II**

UNIT # IV	(Unit Focus) Photography History	
TIMELINE:	4 weeks/infused	
UNIT GOAL design (students will know)	Distinguish early attempts to produce photographic images, including those inventors and inventions which led to the present technological development of photography.	
VOCABULARY Camera obscura Daguerreotype Image Latent image Bitumen Calotypes Collodion Ferrotypes Polaroid photography Talbotype Tintype Wet collodion process	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Trace the development of film and cameras from the 1500's to the present. 2. Name important inventors and the inventions which led to the present technological development of photography. 3. Describe early attempts to produce photographic images. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, dance, music, theatre, and visual art. 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and the principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, multimedia artwork from diverse cultural contexts and historical eras.	INSTRUCTIONAL/ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESLstudents • IEP adj.as needed per student

LITERACY

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook/Exploring Photography, R. Walker & R. Walker, copyright 1996. The Goodheart-Willcox Company, Inc.
- Videos/ The History of Photography /
- Guest artists
- Field Trips/Philadelphia Museum of Art/The Pearlman Bldg, Philadelphia Museum of Art/The Metropolitan Museum of Art, NYC
- Teacher Demonstration /Developing film, printing an enlargement, utilizing the darkroom in a safe and efficient manner.

CAREER APPLICATIONS/ LIFE ADJUSTMENTS

Via You Tube, observe various
Historical segments
-Mathew Brady
-Alexander Gardener
-Timothy O'Sullivan
-Louis Daguerre
-Joseph Niepce
-Civil War Photography

Photography I

Suggested Timeline Marking Periods I and II

UNIT # V	(Unit Focus) Digital Photography Phase I, Level I	
TIMELINE:	4 weeks/infused	
UNIT GOAL design (students will know)	Students will explore the basic techniques of digital image capture and apply those techniques using a camera and or a scanner.	
VOCABULARY Camera obscura Daguerreotype Image Latent image Bitumen Calotypes Collodion Ferrotypes Polaroid photography Talbotype Tintype Wet collodion process	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Describe the differences between the conventional chemical method of image capture and digital image capture. 2. Discuss the advantages and disadvantages of the “digital darkroom” vs the conventional darkroom. 3. Identify the major types of digital cameras. 4. Discuss the major types of scanners and the advantages of each. 5. Apply the basic techniques of digital image capture with a camera or scanner. 6. Discuss career applications in digital photography within the surrounding community (county, state). 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, dance, music, theatre, and visual art. 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and the principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, multimedia artwork from diverse cultural contexts and historical eras.	INSTRUCTIONAL/ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESLstudents • IEP adj.as needed per student

LITERACY

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook/Exploring Photography, R.Walker &R.Walker, copyright 1996. The Goodheart-Willcox Company,Inc.
- Making Digital Negatives, Dan Burkholder, copyright 1999 Bladed Iris Press Second Edition.
- The Digital Printing Hand,book,by Tim Daly, copyright 2002,Amphoto Books,NYNY.
- Videos/ Photography Revealed/Magic of the Image,copyright films for the Humanities and Science,Princeton 1999. DVD/ Great Digital Pictures,Nikon Inc 2007. DVD/Understanding Digital Photography,Nikon School, Nikon Inc 2007. Careers as a Professional Photographer Greg Rozacopyright 2001 The Rosen Pub. Group. Inc.,NY,NY.
- Teacher Demonstration /digital camera demonstrations, scanner set up and demonstration.
- Guest Artists

CAREER APPLICATIONS/ LIFE ADJUSTMENTS

Via You Tube, observe v
Demonstrations showing various
Digital cameras and scanner
set ups.
Show DVDs/Understanding Digital
Photography.
Guest Artists such as/Bill Horin,
H.Hunter, Donna Conner,
Alex Anton.

Photography I

Suggested Timeline Marking Periods I and II

UNIT #VII	(Unit Focus) Portraiture/Lighting		
TIMELINE:	4 weeks		
UNIT GOAL design (students will know)	Students will recognize types of artificial lighting and apply basic techniques in the studio and out of the studio.		
VOCABULARY Backlighting Bounce flash Fill in flash Frontlighted Side light Strobe Ambient light Incandescent light Flood light Reflectors Fill in light Hair light Incident light	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Identify the types of artificial lighting used in photography. 2. Describe the major types of portable flash equipment and how they are used. 3. Apply the basic techniques of studio lighting for both portrait and product photography. 4. Discuss the techniques for controlling light in the studio. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)	
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and the principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, multimedia artwork from diverse cultural contexts and historical eras.	INSTRUCTIONAL/ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESLstudents • IEP adj.as needed per student 	

LITERACY

REFERENCES HISTORICAL / CULTURAL MATERIALS/RESOURCES:

- Textbook/Exploring Photography, R.Walker &R.Walker,copyright 1996. The Goodheart-Willcox Company,Inc.
- Videos/ The Way I See, Eastman Kodak-1886
- Guest artists/
- Field Trips/Philadelphia Museum of Art/The Pearlman Bldg, Philadelphia Museum of Art/The Metropolitan Museum of Art, NYC
- Teacher Demonstration / Studio lighting

CAREER APPLICATIONS/ LIFE ADJUSTMENTS

Via You Tube, observe various Portrait studio set ups.
Guest speakers , professional from the community.

Photography I

Suggested Timeline Marking Periods I and II

UNIT #VIII	(Unit Focus) Photography History	
TIMELINE:	Infused	
UNIT GOAL design (students will know)	Students will examine the growth of digital photography from the early 1980's to the early 1990's.	
VOCABULARY Polaroid process Electronic still camera	UNIT OBJECTIVES The student will be able to: <ol style="list-style-type: none"> 1. Identify the advantages, the digital approach offers. 2. Identify the surge in consumer acceptance of digital cameras. 3. Recognize the Polaroid process as an immediate assessment of photographic results. 4. Identify the Canon "electronic still camera", used by Japanese photojournalists used to document the 1984 Olympic Games. 	STUDENT EVALUATION & ASSESSMENT: <ul style="list-style-type: none"> • Written & oral examinations • Research projects (written and practical) • Practical assignments (demonstration of competencies) • Journal writing/Notebooks Daily participation evaluation (observed by teacher)
	VISUAL AND PERFORMING ARTS CORE CONTENT STANDARDS 1.1.2.D.1 The basic <u>elements of art</u> and <u>principles of design</u> govern art creation and composition. 1.1.8.D.1 Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures. 1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and to tell visual stories. 1.3 Performance: all students will synthesize those skills, media, methods, and technologies, appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and the principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, multimedia artwork from diverse cultural contexts and historical eras.	INSTRUCTIONAL/ADJUSTMENTS Modifications, students with learning difficulties, possible misunderstanding. <ul style="list-style-type: none"> • Cultural Selection related to secular/seasonal demands • Immersion for ESLstudents • IEP adj.as needed per student

LITERACY

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- Guest artists/
- Field Trips/Philadelphia Museum of Art/The Pearlman Bldg, Philadelphia Museum of Art/The Metropolitan Museum of Art, NYC
- Teacher Demonstration / Studio lighting

CAREER APPLICATIONS/ LIFE ADJUSTMENTS

Via You Tube, observe various Videos on the polaroid camera And the polaroid process/ The Canon "electronic still camera" 1984.

Photography I

Suggested Timeline Marking Periods I and II