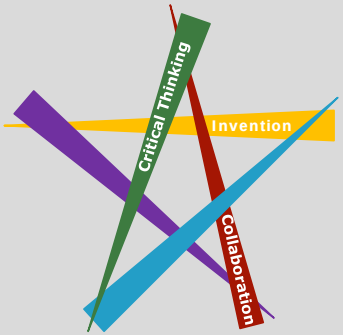
Curriculum Development Course at a Glance
Planning For High School Dance – Extended Pathway

Content Area	Dance	**Grade Level**	High School Extended Pathway
Course Name/Course Code			

Standard	Fundamental Pathway Grade Level Expectations (GLE)	GLE Code
1. Movement, Technique, and Performance	1. Display dance movement skills, synthesizing technical proficiency, kinesthetic body awareness, and artistic interpretation	DA09-GR.8-S.1-GLE.1
	2. Perform advanced movement with expression and artistry	DA09-GR.8-S.1-GLE.2
	3. Produce a multi-faceted dance performance	DA09-GR.8-S.1-GLE.3
2. Create, Compose, and Choreograph	1. Refine the creative process in dance-making	DA09-GR.8-S.2-GLE.1
	2. Compose dance works that convey meaning and intent	DA09-GR.8-S.2-GLE.2
	3. Utilize choreography components when creating dance works	DA09-GR.8-S.2-GLE.3
3. Historical and Cultural Context	1. Investigate two or more cultural and historical dance forms or traditions	DA09-GR.8-S.3-GLE.1
	2. Utilize technical skills and knowledge of historical and cultural dance in performance situations	DA09-GR.8-S.3-GLE.2
4. Reflect, Connect, and Respond	1. Apply critical analysis to new dance works, reconstructions, and masterpieces	DA09-GR.8-S.4-GLE.1
	2. Articulate connections of dance	DA09-GR.8-S.4-GLE.2

Colorado 21st Century Skills



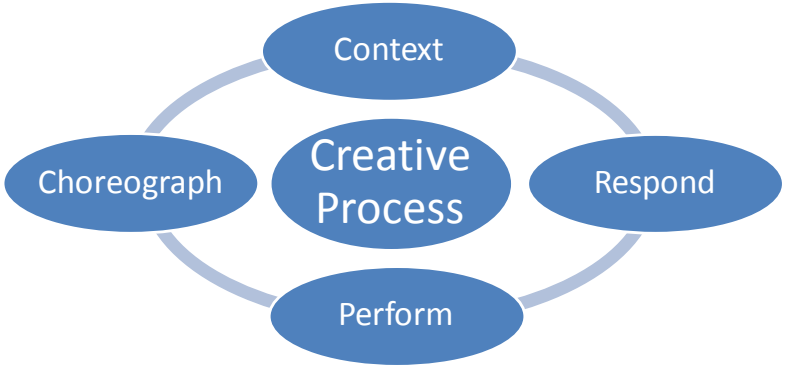
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



The Colorado Academic Standards for Dance are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four dance standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Researching History, Making a Dance	3 weeks	Midway through term
Creating and Notating Dances	3 weeks	Towards the end of the term
The Many Faces of Tap's Time Steps	6 weeks/1.5 hours per week	Instructor Choice
Shim Sham Shimmy, from Goofus to Funk, Tap's National Anthem	6 weeks/1.5 hours per week	Instructor Choice
Creating Like a Well-Known Choreographer	3 weeks	Towards the end of the term or instructor's choice

Authors of the Sample: Danielle Heller (Peak Academy of Dance); Sandra Minton (Littleton Public Schools); Christy O'Connell Black (Greeley 6)

Curriculum Development Overview
Unit Planning for High School Dance – Extended Pathway

Unit Title	Researching History, Making a Dance		**Length of Unit**	3 weeks
Focusing Lens(es)	Origins	**Standards and Grade Level Expectations Addressed in this Unit**	DA09-GR.HSEP-S.1–GLE.1, DA09-GR.HSEP-S.1–GLE.2 DA09-GR.HSEP-S.2–GLE.1, DA09-GR.HSEP-S.2–GLE.2, DA09-GR.HSEP-S.2–GLE.3 DA09-GR.HSEP-S.3–GLE.1, DA09-GR.HSEP-S.3–GLE.2 DA09-GR.HSEP-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	• How does one see music in movement? (DA09-GR.HSEP-S.1–GLE.2-IQ.1) and (DA09-GR.HSEP-S.2–GLE.2-IQ.1, GLE.3-IQ.5) • How does one use a stimulus to create and develop a dance work? • How much can you change a dance before it becomes another dance?			
Unit Strands	Performance style Create movements and gestures Historical context Respond to context			
Concepts	Composition, Style, Space/Time/Energy, Order/Form, Observation, Tradition, Period Dance			

Generalizations **My students will Understand that…**	**Guiding Questions** **Factual**	**Conceptual**
Dance styles evolve and change over time (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.1) and (DA09-GR.HSEP-S.3–GLE.2) and (DA09-GR.HSEP-S.4-GLE.1)	What is style in dance?	Why has dance style changed throughout history?
Period dance form dictates choreographic movement style (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1) and (DA09-GR.HSEP-S.4-GLE.1)	What makes one historical dance form different from another historical dance form in terms of style? What role do steps and gestures play when choreographing a historically based dance?	Why is it possible to base choreography on a particular historical dance form? How are steps and gestures changed when choreographing in different historical dance styles?
Choice of music and choreographic style intrinsically connect (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.4-GLE.1)	In what ways do a dance and its accompaniment relate?	What motivates musical selection for a dance based on a historical dance form?

Critical Content: **My students will Know…**	**Key Skills:** **My students will be able to (Do)…**
• Examples of dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1) and (DA09-GR.HSEP-S.4-GLE.1) • Stylistic differences in dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1) and (DA09-GR.HSEP-S.4-GLE.1) • Different use of steps and gestures in dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.1) • Relationship between historical dance forms and their musical accompaniment (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.4-GLE.1)	• Demonstrate an understanding of dance elements (DA09-GR.HSEP-S.1–GLE.1-EO.a) • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles (DA09-GR.HSEP-S.1–GLE.2-EO.c) • Refine and edit the movements of two dances in contrasting styles. Refine in-process drafts and polished products (DA09-GR.HSEP-S.2–GLE.1-EO.c) • Compose dances inspired by or based on a particular movement or musical style (DA09-GR.HSEP-S.2–GLE.2-EO.d) • Create a dance using components of choreography (DA09-GR.HSEP-S.2–GLE.3-EO.g) • Understand the role of gestures and posture in historical and cultural dance traditions (DA09-GR.HSEP-S.3–GLE.1-EO.d) • Demonstrate a diversity of historical repertory (DA09-GR.HSEP-S.3–GLE.2-EO.c) • Articulate how dance is used recreationally throughout history and within cultures (DA09-GR.HSEP-S.3–GLE.2-EO.d) • Analyze and critique personal and professional or historic works (DA09-GR.HSEP-S.4–GLE.1-EO.a)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*By studying dance forms from various historical periods a student learns the differences between them in order to create dances based on these differences.*
Academic Vocabulary:	Adapt, Analyze, Arrange, Assemble, Assess, Assimilate, Compose, Construct, Correlate, Design, Develop, Evaluate, Examine, Form, Identify, Learn, Manipulate, Master, Memorize, Observe, Organize, Prepare, Problem Solve, Process, Produce, Recognize, Refine, Reorganize, Represent, Select, Share, Structure, Unify
Technical Vocabulary:	Style, Form, Structure, Steps, Gestures, Postures, Direction, Level, Size, Timing, Duration, Rhythm, Quality, Position, Pathway, Unity, Continuity, Transition, Variety, Relationships, Partners or Pairs

Curriculum Development Overview
Unit Planning for High School Dance – Extended Pathway

Unit Title	Creating and Notating Dances		**Length of Unit**	3 weeks
Focusing Lens(es)	Relationships	**Standards and Grade Level Expectations Addressed in this Unit**	DA09-GR.HSEP-S.1-GLE.1, DA09-GR.HSEP-S.1-GLE.2, DA09-GR.HSEP-S.1-GLE.3 DA09-GR.HSEP-S.2-GLE.1, DA09-GR.HSEP-S.2-GLE.2, DA09-GR.HSEP-S.2-GLE.3 DA09-GR.HSEP-S.3-GLE.1 DA09-GR.HSEP-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	• How is it different to create a dance for a solo compared to a dance for an ensemble? (DA09-GR.HSEP-S.2-GLE.1-IQ.1, GLE.2-IQ.1) • How does one use a stimulus to create and develop a dance work?			
Unit Strands	Perform dances created Create movements through improvisation Choreographic craft context Respond with notation			
Concepts	Symbols, Notation, Composition, Choreographic principles, Improvisation, Form , Structure, Space/Time/Energy, Movement, Ideas, Relationship, Choreographic Intent			

Generalizations **My students will Understand that…**	**Guiding Questions** **Factual**	**Conceptual**
Improvisation produces movement ideas (DA09-GR.HSEP-S.1-GLE.3) and (DA09-GR.HSEP-S.2-GLE.3) and (DA09-GR.HSEP-S.4-GLE.1)	What is improvisation in dance?	Why is there a relationship between improvisation and intent?
Choreographic intent determines overall form (DA09-GR.HSEP-S.1-GLE .1, 2) and (DA09-GR.HSEP-S.2-GLE.1, 2) and (DA09-GR.HSEP-S.3-GLE.1)	What is the role of form for a dance?	Why does dance form change with a different intent?

Curriculum Development Overview
Unit Planning for High School Dance – Extended Pathway

Critical Content: **My students will Know…**	**Key Skills:** **My students will be able to (Do)…**
• Examples of how to safely improvise alone, with a partner or small group (DA09-GR.HSEP-S.1-GLE.3) and (DA09-GR.HSEP-S.2-GLE.3) and (DA09-GR.HSEP-S.4-GLE.1) • The role of intent in improvising (DA09-GR.HSEP-S.1-GLE .1, 2) and (DA09-GR.HSEP-S.2-GLE.2, 3) and (DA09-GR.HSEP-S.3-GLE.1) and (DA09-GR.HSEP-S.4-GLE.1) • The role of intent in dance form and structure (DA09-GR.HSEP-S.1-GLE .1, 2) and (DA09-GR.HSEP-S.2-GLE .1, 2, 3) and (DA09-GR.HSEP-S.3-GLE .1) and (DA09-GR.HSEP-S.4-GLE .1) • The relationship between notation symbols and dance movements (DA09-GR.HSEP-S.1-GLE .1) and (DA09-GR.HSEP-S.4-GLE .1)	• Demonstrate an understanding of dance elements (DA09-GR.HSEP-S.1-GLE .1-EO.a) • Perform dance works with artistic interpretation and projection (DA09-GR.HSEP-S.1-GLE .1-EO.d) • Demonstrate the ability to use basic notation methodology (DA09-GR.HSEP-S.1-GLE .1-EO.e) • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles (DA09-GR.HSEP-S.1-GLE .2-EO.c) • Define the explicit process used when producing a dance work (DA09-GR.HSEP-S.1-GLE .3-EO.c) • Create dance studies using different choreographic forms such as AB, ABA, rondo, chance, or narrative (DA09-GR.HSEP-S.2-GLE .1-EO.a) • Select intent or stimuli to create a solo dance and an ensemble dance (DA09-GR.HSEP-S.2-GLE .2-EO.a) • Skillfully use the elements of dance to create new work (DA09-GR.HSEP-S.2-GLE .3-EO.a) • Articulate the significance of transitions in dance creations that bring balance, harmony, and proportion to the work (DA09-GR.HSEP-S.2-GLE .3-EO .c) • Develop an artistic perspective in dance-making (DA09-GR.HSEP-S.2-GLE .3-EO.e) • Create a dance using components of choreography (DA09-GR.HSEP-S.2-GLE .3-EO.g) • Articulate the significant role of the ability of dance to communicate across cultures (DA09-GR.HSEP-S.3-GLE .1-EO.c) • Journal the creative process of the development of one dance work (DA09-GR.HSEP-S.4-GLE .1-EO.c) • Use dance notation and diagrams to reconstruct simple dances (DA09-GR.HSEP-S.4-GLE .1-EO.d)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Through improvisation a student will safely discover movements that are formed into a dance using choreographic principles and later recorded using dance notation symbols.*
Academic Vocabulary:	Analyze, Arrange, Assemble, Assess, Communicate, Compose, Construct, Cooperate, Develop, Discover, Elaborate, Evaluate, Experiment, Imagine, Improvise, Manipulate, Motivate, Observe, Order, Organize, Perfect, Problem Solve, Process, Record, Redesign, Refine, Structure, Symbolize, Transcribe, Unify, Write
Technical Vocabulary:	Improvisation, Intent, Form, Structure, Phrase, Unity, Continuity, Variety, Transition, Unison, Opposition, Sequence, Relationship, Direction, Level, Size, Timing, Duration, Rhythm, Quality, Position, Pathway, Shape, Symbol, Notation, Language Of Dance

Curriculum Development Overview
Unit Planning for High School Dance – Extended Pathway

Unit Title	The Many Faces of Tap's Time Steps		**Length of Unit**	6 weeks/1.5 hours per week
Focusing Lens(es)	Structure and Function	**Standards and Grade Level Expectations Addressed in this Unit**	DA09-GR.HSEP-S.1-GLE.1, DA09-GR.HSEP-S.1-GLE.2 DA09-GR.HSEP-S.2-GLE.2 DA09-GR.HSEP-S.3-GLE.1, DA09-GR.HSEP-S.3-GLE.2 DA09-GR.HSEP-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	• How does one see music in movement? (DA09-GR.HSEP-S.1–GLE.2-IQ.1) and (DA09-GR.HSEP-S.2–GLE.1-IQ.1) and (DA09-GR.HSEP-S.3–GLE.2-IQ.1) and (DA09-GR.HSEP-S.4–GLE.1-IQ.1) • How is it different to create a dance for a solo compared to a dance for an ensemble piece? • How has dance been affected by people or events in history? • From which perspective (performer, critic, historian, anthropologist, or choreographer) does one view a particular dance, and why?			
Unit Strands	Perform complex time-steps Create complex time-steps Context the cultural purpose of time-step Respond to time-steps from a variety of time periods			
Concepts	Patterns, Order/Form, Rhythm, Technique, Ensemble, Movement, Articulation, Complexity, Musical Forms, Correlation			

Generalizations **My students will Understand that…**	**Guiding Questions** **Factual**	**Conceptual**
Rhythmic patterns lead to musical forms.(DA09-GR.HSEP-S.1-GLE.2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2)	What is the musical correlation between a time-step and a chorus?	How many different ways can time-steps vary in format?
Strong technique allows a dancer to articulate complex rhythms. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2)	What movements in tap help to create sound and sound dynamics?	Why is correct body movement critical in creating articulate sound?

Critical Content: **My students will Know…**	**Key Skills:** **My students will be able to (Do)…**
• The process that leads to time-step development. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2) • The technique to create clear sound articulation stemming from correct body movement. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2) • Ways to keep time and stay connected with the music. (DA09-GR.HSEP-S.1-GLE.2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2) • Variations of a variety of Jazz time-steps. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2) • Ways to identify time-step patterning. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2)	• Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles (DA09-GR.HSEP-S.1-GLE. 2.EO.c) • Create dance studies using different choreographic forms such as AB, ABA, rondo, chance, or narrative (DA09-GR.HSEP-S.2-GLE.1.EO.a) • Analyze and critique personal and professional or historic works (DA09-GR.HSEP-S.3-GLE.1.EO.a) • Synthesize the technical differences between two or more master works created in different historical periods (DA09-GR.HSEP-S.4-GLE.2.EO.b)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*To perform complex time-steps with a variety of formats requires perseverance and knowledge of the history behind time-steps.*
Academic Vocabulary:	Structure, Function, Patterns, Order, Form, Rhythm, Technique
Technical Vocabulary:	Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step, Break.

Unit Title	Shim Sham Shimmy, from Goofus to Funk, Tap's National Anthem	**Length of Unit**	6 weeks/1.5 hours per week
Focusing Lens(es)	Relationships	**Standards and Grade Level Expectations Addressed in this Unit**	DA09-GR.HSEP-S.1-GLE.2 DA09-GR.HSEP-S.2-GLE.2, DA09-GR.HSEP-S.2-GLE.3 DA09-GR.HSEP-S.3-GLE.1, DA09-GR.HSEP-S.3-GLE.2 DA09-GR.HSEP-S.4-GLE.1, DA09-GR.HSEP-S.4-GLE.2
Inquiry Questions (Engaging-Debatable):	• How does a performer who dances with artistic interpretation and projection differ from one who exhibits only technical proficiency? (DA09-GR.HSEP-S.1-GLE.2-IQ.2) and (DA09-GR.HSEP-S.2-GLE.3-IQ.1) and (DA09-GR.HSEP-S.3-GLE.2-IQ.1) and (DA09-GR.HSEP-S.4-GLE.1-IQ.2) • How has dance been affected by people or events in history? • How does one interpret an artwork based on stylistic and cultural issues?		
Unit Strands	Performance (a variety of different Shim-Shams) Create (a composition to be used the a finale using elements of various Shim-Shams) Context (understand the historical and contemporary roll of the Shim-Sham) Respond (to the cultural context of the Shim Sham and explain the relevant significance of the dance)		
Concepts	Tradition, Composition, Rhythm, Style, Culture, Contribution, Historical, Repertoire		

Generalizations **My students will Understand that…**	**Guiding Questions** **Factual**	**Conceptual**
Traditions in music and dance contribute to unique cultural styles (DA09-GR.HSEP-S.1-GLE.2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2)	When and where was the first Shim Sham (Goofus) performed? Who created another historically recognized Shim Sham?	Why did Willie Bryant and Leonard Reed include sections like the "Attack Annie" in their chorus? How is this piece of repertoire still valid today?
Dancers learn to perform phrases from the masterworks in order to comprehend the full, expressive power of the dance work(DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2)	What would be considered a phrase of a _____ dance work? (insert dance work)	How does the phrase emulate the full dance work?

Critical Content: **My students will Know…**	**Key Skills:** **My students will be able to (Do)…**
• The structural and musical format of the Shim Sham. (DA09-GR.HSEP-S.1-GLE.2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.2) and (DA09-GR.HSEP-S.4-GLE.2) • The important historical relevance of the Shim Sham. (DA09-GR.HSEP-S.1-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.1) • Variations of the Shim Sham. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.2) • Ways that the Shim Sham is used today. (DA09-GR.HSEP-S.1-GLE.1, 2) and (DA09-GR.HSEP-S.3-GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.1)	• Perform dance works with artistic interpretation and projection (DA09-GR.HSEP-S.1-GLE.1.EO.d) • Use formal structures in professional dances to inspire a composition (DA09-GR.HSEP-S.2-GLE.3.EO.d) • Analyze and critique personal and professional or historic works (DA09-GR.HSEP-S.3-GLE.1.EO.a) • Analyze and discuss the characteristics of noted dance performers through history and up to the present (DA09-GR.HSEP-S.4-GLE.2.EO.e)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*I am able to dance a variety of Shim Shams and understand their historical and contemporary relevance.*
Academic Vocabulary:	Relationships, Tradition, Composition, Rhythm, Style, Culture, National Anthem
Technical Vocabulary:	Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step, Break, Signature Step Or Shim-Sham Step, ½ Break, Full-Break, Crossover Section, Attack "Annie", Chorus, Jig-Top, Vaudeville

Curriculum Development Overview
Unit Planning for High School Dance – Extended Pathway

Unit Title	Creating Like a Well-Known Choreographer		**Length of Unit**	3 weeks
Focusing Lens(es)	Identify	**Standards and Grade Level Expectations Addressed in this Unit**	DA09-GR.HSEP-S.1-GLE. 1 DA09-GR.HSEP-S.2-GLE. 1, DA09-GR.HSEP-S.2-GLE. 2, DA09-GR.HSEP-S.2-GLE. 3 DA09-GR.HSEP-S.3-GLE. 2 DA09-GR.HSEP-S.4-GLE. 1	
Inquiry Questions (Engaging-Debatable):	• How has dance been affected by people or events in history? (DA09-GR.HSEP-S.3-GLE.2-IQ.1)and (DA09-GR.HSEP-S.4-GLE. 1-IQ.3,5) • How does context affect a dance work? • To what extent is a dance work dependent upon the viewer's point of view?			
Unit Strands	Perform dance created Create based on masterwork Masterwork context Respond based on analysis of masterwork			
Concepts	Composition, Patterns, Space/Time/Energy, Order/Form, Investigate/Discovery, Observation, Improvisation, Movement, Component, Analysis			

Generalizations **My students will Understand that…**	**Guiding Questions** **Factual**	**Conceptual**
Components of choreographic craft determine form and structure of master work (DA09-GR.HSEP-S.1-GLE. 1) and (DA09-GR.HSEP-S.2-GLE. 2)	What determines the form and structure of a work?	How are form and structure reflected in the work of a well-known choreographer?
Observation and analysis reveals the use of choreographic craft, form and structure in master work (DA09-GR.HSEP-S.1-GLE. 1) and (DA09-GR.HSEP-S.2-GLE. 2) and (DA09-GR.HSEP-S.3-GLE. 2)	What are some important guidelines to use when analyzing choreographic craft, form and structure in a master work? Why did Willie Bryant and Leonard Reed include sections like the "Attack Annie" in their chorus?	What are some of differences in use of craft, form and structure in works of two well-known choreographers? Why is it important to differentiate between different components of choreographic craft, form and structure when creating movement?

Critical Content: **My students will Know…**	**Key Skills:** **My students will be able to (Do)…**
• Examples of components of choreographic craft, form and structure in masterworks (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2) • Examples of observing and analyzing components of choreographic craft, form and structure in masterworks (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.2) • Examples of components of choreographic craft, form and structure in masterwork that inform creating (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.3) and (DA09-GR.HSEP-S.3-GLE.2) • Examples of dance compositions based on components of choreographic craft, form and structure from master works (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2)	• Demonstrate an understanding of dance elements (DA09-GR.HSEP-S.1-GLE.1-EO.a) • Demonstrate with skill and accuracy an intermediate or advanced technical proficiency in the performance of multiple dance forms such as ballet, modern, jazz, tap, hip hop, or world dance traditions (DA09-GR.HSEP-S.1-GLE.1-EO.c) • Create dance studies using different choreographic forms such as AB, ABA, rondo, chance, or narrative (DA09-GR.HSEP-S.2-GLE.1-EO.a) • Compose dances inspired by or based on a particular movement of musical style (DA09-GR.HSEP-S.2-GLE.2-EO.d) • Use formal structures in professional dances to inspire a composition (DA09-GR.HSEP-S.2-GLE.3-EO.d) • Synthesize the technical differences between two or more master works created in different historic periods (DA09-GR.HSEP-S.3-GLE.2-EO.b) • Analyze and discuss the characteristics of noted dance performers through history and up to the present (DA09-GR.HSEP-S.3-GLE.2-EO.e) • Compare dances from multiple styles, world traditions, and forms (DA09-GR.HSEP-S.4-GLE.1-EO.b)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.
EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*By understanding the components of choreographic craft, form and structure, a student learns to observe and analyze the same components in masterworks and use them to create movements and dances.*
Academic Vocabulary:	Analyze, Assess, Clarify, Correlate, Create, Define, Demonstrate, Determine, Develop, Devise, Discover, Elaborate, Experiment, Form, Generate, Imagine, Improvise, Manipulate, Observe, Order, Organize, Originate, Problem Solve, Produce, Select, Structure, Unify
Technical Vocabulary:	Improvise, Compose, Structure, Form, Phrase, Movement Style, Relationship to Music, Musical Style, Craft Components, Unity, Continuity, Variety, Transition, Direction, Level, Size, Timing, Duration, Rhythm, Quality, Position, Pathway, Shape