

Unit Title: Abstracting Your Inspiration

INSTRUCTIONAL UNIT AUTHORS

Colorado Ballet

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BASED ON A CURRICULUM

OVERVIEW SAMPLE AUTHORED BY

Colorado Ballet

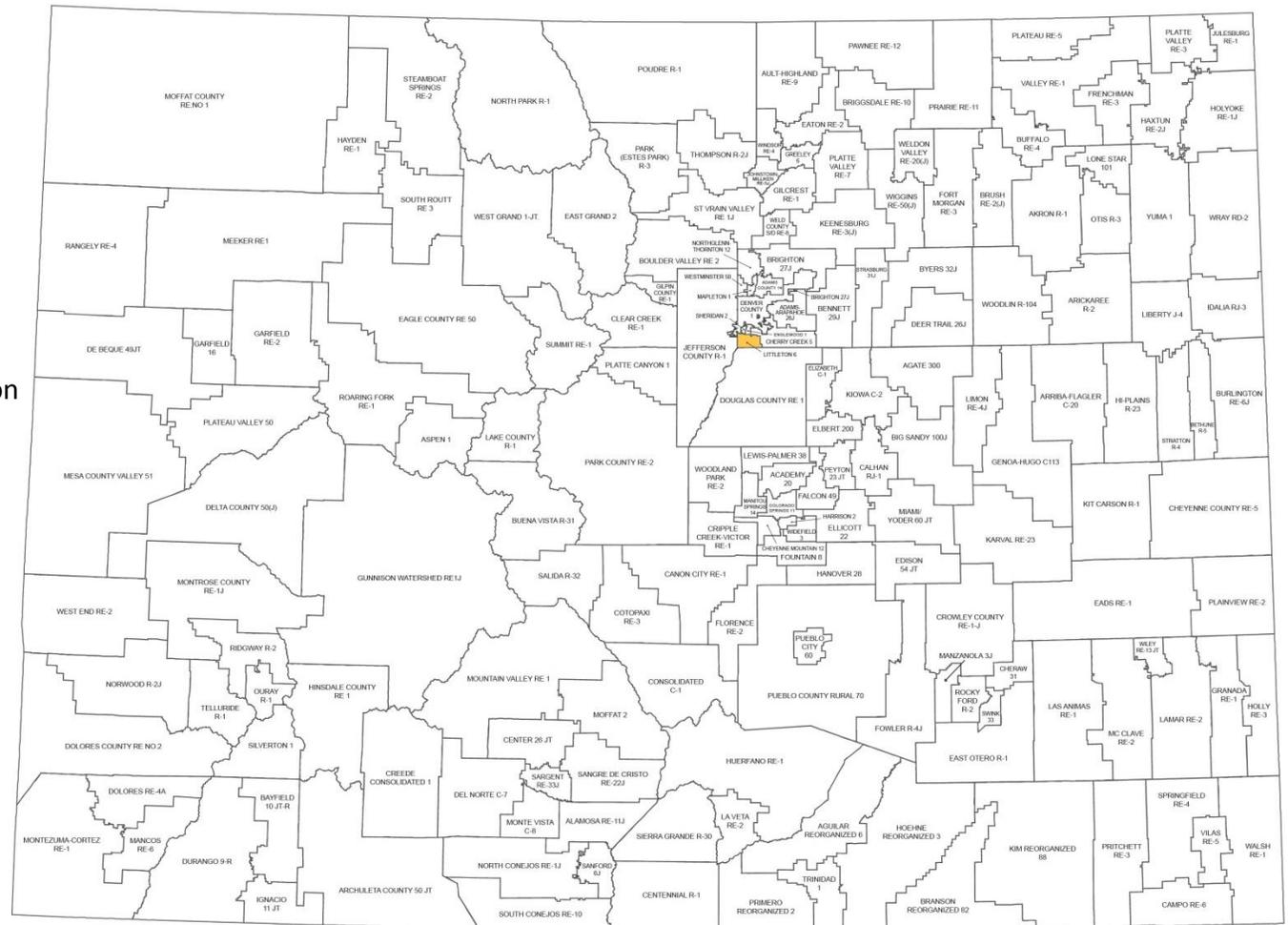
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Dance samples represent collaboration between Colorado k-12 educators and community partners in Dance. For more information about community partners in your region, refer to the [Arts Education Guidebook](http://www.cde.state.co.us/coarts/ArtGuidebook.asp) (<http://www.cde.state.co.us/coarts/ArtGuidebook.asp>).

This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Dance	Grade Level	8 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Various foundational dance styles (ballet, modern, jazz, tap)	DA09-GR.8-S.1-GLE.1	
	2. Articulate correlations among anatomy, kinesiology, and dance movement	DA09-GR.8-S.1-GLE.2	
	3. Develop a proper nutrition regimen for dance	DA09-GR.8-S.1-GLE.3	
2. Create, Compose, and Choreograph	1. Correlation between choreographic intent and choreographic product	DA09-GR.8-S.2-GLE.1	
	2. Create abstract movement using imagery	DA09-GR.8-S.2-GLE.1	
3. Historical and Cultural Context	1. Historical dance figures represent the era and society in which they lived and worked	DA09-GR.8-S.3-GLE.1	
	2. Observe and participate in a variety of dance forms from around the world	DA09-GR.8-S.3-GLE.2	
4. Reflect, Connect, and Respond	1. Communicate choreography through written, oral, and practical applications	DA09-GR.8-S.4-GLE.1	
	2. Formal dance critiques demonstrate an understanding of dance-making	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
Abstracting Your Inspiration	2-3 weeks	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Abstracting Your Inspiration		Length of Unit	2-3 weeks
Focusing Lens(es)	Transformation	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.8-S.1-GLE.1 DA09-GR.8-S.2-GLE.1, DA09-GR.8-S.2-GLE.2 DA09-GR.8-S.3-GLE.1, DA09-GR.8-S.3-GLE.2 DA09-GR.8-S.4-GLE.1, DA09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How do you explain the intent of your dance in relation to the movements you have chosen? (DA09-GR.8-S.2-GLE.1-IQ.2) • When is a dance considered “abstract?” (DA09-GR.8-S.2-GLE.2-IQ.1) • Why are some abstract depictions considered odd or difficult for an audience to understand? (DA09-GR.8-S.2-GLE.2-IQ.3) • What is the value of critiques? (DA09-GR.8-S.4-GLE.2-IQ.1) 			
Unit Strands	Perform an abstract dance Create an abstraction In context of inspiration Respond with intent			
Concepts	Composition, Space/Time/Energy, Improvisation, Abstract			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Improvisation produces movement ideas. (DA09-GR.8-S.1-GLE.1)	How can you begin and keep the improvisation process going?	Why does the improvisation process differ when working with different inspirations or prompts?
Improvisation provides a tool for abstraction based on intent. (DA09-GR.8-S.2-GLE.2)	What does it mean to capture the essence of an inspiration through abstraction? How does this determine the resulting dance form?	What is the relationship between the inspiration for dance making and the process of abstraction?
Intent determines use of movement elements and choreographic principles. (DA09-GR.8-S.2-GLE.2)	How can you vary movement using the elements and choreographic principles?	What is the connection between inspiration and use of the movement elements and choreographic principles?

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> Safely improvise individually and in groups through an understanding of personal space. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) Recognize the relationship between inspiration and dance form. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) Vary movements through use of the elements and choreographic principles. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) Use abstraction to transform an inspiration into movement. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1, 2) 	<ul style="list-style-type: none"> Understand the relevance of form in the creative process (DA09-GR.8-S.2-GLE.1-EO.a) Use choreographic principles, processes, and structures to create dance works based on intent (DA09-GR.8-S.2-GLE.1-EO.b) Understand dance as a way create and communicate meaning (DA09-GR.8-S.2-GLE.1-EO.c) Articulate and explain intention consistently by using critical and creative thinking skills (DA09-GR.8-S.2-GLE.1-EO.d) Manipulate the time, space, or energy of a given phrase based on a theme or intent (DA09-GR.8-S.2-GLE.1-EO.e) Create abstract phrasing based on a single idea or form (DA09-GR.8-S.2-GLE.2-EO.b) Explore imagery that is concrete and specific in concept but abstract in movement (DA09-GR.8-S.2-GLE.2-EO.c) Differentiate between dance as artistic expression and dance as entertainment (DA09-GR.8-S.3-GLE.2-EO.c) Use appropriate dance vocabulary to critique a body of work (DA09-GR.8-S.4-GLE.2-EO.a) Discuss the intent of dance works (DA09-GR.8-S.4-GLE.2-EO.c)

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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i>	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	<i>By safely improvising a student will learn to create movements through the process of abstraction, while being able to vary and apply choreographic principles to those movements, and form them into dances.</i>
Academic Vocabulary:	Abstract, Analyze, Arrange, Assemble, Assess, Compose, Create, Discover, Empathize, Evaluate, Imagine, Improve, Inspire, Observe, Perform, Problem Solve, Refine, Remember, Reorganize, Shape, Transform
Technical Vocabulary:	Direction, Level, Size, Level, Timing, Duration, Rhythm, Shape, Position, Quality, Abstracting, Form, Unity, Continuity, Variety, Sequence, Unison, Opposition, Improvisation, Movement Transformation

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this unit, students will create an original dance phrase through the process of improvisation, and use a variety of emotions to transform the phrase into abstract variations. The unit will culminate in a class performance in which students perform both the original phrase and the abstracted phrase. Following the performance, students will be asked to compare and contrast their original dance phrase to the abstracted phrase.
Considerations	<p>This unit relies on improvisation and exploration of creative movement. For more tentative students, offering a more defined structure will reduce anxiety in the creative process. The addition of music adds an additional level of complexity to the unit. Choosing music for sharing ideas about emotion can be the instructor’s choice or student’s choice. If music is based upon students’ choice, clarify parameters (i.e. lyrics/no lyrics, appropriate content, tempo, genre, live v. canned, etc.) Adding specific moments of silence can also build a very specific emotional idea as well.</p> <p>Instructor note – It may be necessary to provide a refresher handout of choreographic elements, definition of abstraction, etc. If unit has already been done in previous years, show video examples of student work for original dance phrase and subsequent emotional abstractions. If this is a new unit, find examples of abstract masterworks to show students</p>
Unit Generalizations	
Key Generalization:	Improvisation provides a tool for abstraction (transformation) based on intent (inspiration)
Supporting Generalizations:	<p>Improvisation produces movement ideas</p> <p>Intent determines use of movement elements and choreographic principles</p>

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Improvisation provides a tool for abstraction (transformation) based on intent
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You have been asked to bring the idea of abstraction to life by a local art museum. The process of taking an original idea and abstracting it through various creative transformations should bring kinesthetic understanding to local visual artists. In small groups, you will create original movement phrases that will symbolize selected emotions. These original movement phrases will derive from basic choreographic dance phrases you have learned in class. At the end of unit you will perform a final presentation for your class and take part in a discussion evaluating the similarities and differences between the choreographed dance phrase and the abstracted version.
Product/Evidence: (Expected product from students)	The student will understand how to abstract dance phrases from learned choreographic dance sequences. Teacher will evaluate students’ execution through a performance rubric. http://www.rcampus.com/rubricshowc.cfm?code=FC653C&sp=true& (Basic Dance Performance Rubric-can add criteria for abstraction techniques as determined by teacher.)
Differentiation: (Multiple modes for student expression)	<p>Students may take on various roles based upon skill ability:</p> <ul style="list-style-type: none"> • Choreographer - extending abstraction passages • Dance Captain • Narrator

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>Choreography: A Basic Approach Using Improvisation</i> –Sandra Cerny Minton <i>Dance, Mind and Body</i> - Sandra Minton <i>Action Theater: The Improvisation of Presence</i> –Ruth Zaporah <i>Dance GCSEasy Teacher and Student Workbooks</i>- A. H. Mallen</p>	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	<p>Performance Preparation Process <i>Within a performance focused unit, the basic process of introduce, rehearse and perform are ongoing throughout the unit. The various learning experiences underscore this process.</i></p> <p>Introduce- Refers to the pre-experiences needed before introducing dance repertoire. As learning progresses, students will be introduced to various additional dance steps/techniques.</p> <p>Rehearse- Refers to the steps that occur after introducing repertoire. Review, practice, revisiting areas that need additional focus will be a recurring process.</p> <p>Perform- Refers to the execution and/or application of work within in the introduction and rehearsal process. This can include the final capstone performance task or other performances demonstrating skill attainment. When a student demonstrates skills in discreet form (such as a specific dance sequence) or in a full comprehensive form (such as the full dance piece) they perform as a way to determine understanding. Performing occurs throughout the unit.</p>	Teacher Resources:	<p>http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation)</p> <p>http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process.)</p>
			Student Resources:	N/A

Colorado Teacher-Authored Sample Instructional Unit

	Skills:	<p>Introduction: Identify styles, genre, traditions, and era for the origins of dance styles.</p> <p>Rehearsal: Review, analyze, edit, adjust elements of the dance piece as needed</p> <p>Performance: Apply, execute, demonstrate skill attainment</p>	Assessment:	<p>Students will participate in the performance preparation process throughout this unit. Teachers will use observations to assess in the following ways:</p> <p>Introduce: Pre-asses folk dance understanding through brainstorming and discussions</p> <p>Rehearse: Rehearsal is formatted to meet student’s range of abilities. Formative assessment and adjustment of dance steps, timing, gestures, etc. are found throughout the rehearsal process.</p> <p>Performance: Assessments such as observation and correction for discreet skill attainment.</p>
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Prior Knowledge and Experiences

These ongoing experiences build upon a presumed (student) working knowledge of basic dance movements, phrases and body positions. Students should feel comfortable expressing ideas through movement and encouraged to move into abstract interpretation in addition to literal interpretation when developing dance movements that symbolize different emotions. Students may bring prior knowledge of differing dance styles and techniques to this unit.

Learning Experiences # 1 – 7 Instructional Timeframe: Teacher Determined

Learning Experience # 1

As an introduction, the teacher may discuss contrasting emotions and how they might be expressed through movement, so that students can begin considering how emotions can be communicated in a dance phrase.

Generalization Connection(s):	Understand dance as a way to create and communicate meaning
Teacher Resources:	<p>A list of emotions to discuss and select http://hiox.org/33622-list-of-human-feelings-and-emotions.php (List of Human Feelings and Emotions)</p> <p>Or</p> <p>http://www.seniortheatre.com/product/emotion-cards/ (<i>Emotion Cards</i> – by Senior Theatre Resource Center)</p>
Student Resources:	<p>A list of emotions to discuss and select http://hiox.org/33622-list-of-human-feelings-and-emotions.php (List of Human Feelings and Emotions)</p> <p>Or</p> <p>http://www.seniortheatre.com/product/emotion-cards/ (<i>Emotion Cards</i> – by Senior Theatre Resource Center)</p>
Assessment:	<p>Students will explore two emotions in depth and prepare a list of gestures or pedestrian movements that symbolize emotions.</p> <p>http://www.curriculumsupport.education.nsw.gov.au/primary/pdhp/dance/dan009.htm (Strategies to assess Dance with resources for class observation data collection and peer and self/reflection)</p>

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	A list of emotions to discuss and select http://hiox.org/33622-list-of-human-feelings-and-emotions.php (List of Human Feelings and Emotions) Or http://www.seniortheatre.com/product/emotion-cards/ (<i>Emotion Cards</i> – by Senior Theatre Resource Center)	Students may work with visual stimuli depicting different emotions. Students may work with a peer mentor
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://changingminds.org/explanations/emotions/basic%20emotions.htm (A list of deeper human emotions: <i>Changing Minds</i> –David Straker)	Students may use more esoteric emotional vocabulary to incorporate more diverse emotions
Critical Content:	<ul style="list-style-type: none"> Recognize the relationship between inspiration and dance form 	
Key Skills:	<ul style="list-style-type: none"> Articulate and explain intention consistently by using critical and creative thinking skills 	
Critical Language:	Improvisation, articulation, expression, contrasting emotions, adaptation, dance phrase	

Learning Experience # 2	
The teacher may demonstrate a dance phrase that is an abstraction (or variation) of the original intent so students can begin exploring how to modify and transform movements into new phrases expressing new emotional connections.	
Generalization Connection(s):	Create abstract phrasing based on a single idea or form
Teacher Resources:	A list of emotions to discuss and select http://hiox.org/33622-list-of-human-feelings-and-emotions.php (List of Human Feelings and Emotions) Or http://www.seniortheatre.com/product/emotion-cards/ (<i>Emotion Cards</i> – Senior Theatre Resource Center)
Student Resources:	A list of emotions to discuss and select http://hiox.org/33622-list-of-human-feelings-and-emotions.php (List of Human Feelings and Emotions) Or http://www.seniortheatre.com/product/emotion-cards/ (<i>Emotion Cards</i> – by Senior Theatre Resource Center)
Assessment:	Students will participate in an informal performance of a new dance phrase that explores at least two emotions through gestures and pedestrian movements. Teachers will give observational feedback throughout the dance performances. http://www.curriculumsupport.education.nsw.gov.au/primary/pdhpe/dance/dan009.htm (Strategies to assess Dance with resources for class observation data collection and peer and self/reflection)

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may explore the process of abstraction in other disciplines (e.g. music, art, writing, etc.)
Critical Content:	<ul style="list-style-type: none"> Use abstraction to transform inspiration into movement 	
Key Skills:	<ul style="list-style-type: none"> Manipulate time, space or energy of a given phrase based on a theme or intent 	
Critical Language:	Abstraction, masterworks, theme, intent, transformation, modification, phrase, informance, performance	

Learning Experience # 3		
The teacher may share a variety of collaborative processes so that students can begin creating dance phrases that will be abstracted (transformed) to express and symbolize two contrasting emotions.		
Generalization Connection(s):	Create abstract phrasing based on a single idea or form	
Teacher Resources:	<i>Dance, Mind and Body</i> -Sandra Minton <i>Choreography: A Basic Approach Using Improvisation</i> -Sandra Minton http://www.contemporary-dance.org/dance-terms.html (Contemporary Dance Terms) http://www.hastac.org/blogs/cathy-davidson/2012/10/28/john-cage-some-rules-students-and-teachers (John Cage/Merce Cunningham rule #8 - "Don't try to create and analyze at the same time, they're different processes.")	
Student Resources:	N/A	
Assessment:	Students will create a dance phrase collaboratively. Teacher may collect observational data throughout performances. http://www.curriculumsupport.education.nsw.gov.au/primary/pdhpe/dance/dan009.htm (Strategies to assess Dance with resources for class observation data collection and peer and self/reflection)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://itunes.apple.com/app/ispeak-spanish/id303491384 (iSpeak app for translation)	Students may use more non-verbal modeling and demonstration (visual/kinesthetic modalities)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Use abstraction to transform inspiration into movement 	
Key Skills:	<ul style="list-style-type: none"> Manipulate the time, space, or energy of a given phrase based on a theme or intent 	
Critical Language:	Transformation, abstraction, manipulate, phrasing, inspiration, emotion, evoke, expression, symbolize	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 4		
The teacher may define a structure of the creative process so that students can begin to improvise and develop original variations of dance phrases created with an emotional intent.		
Generalization Connection(s):	Create abstract phrasing based on a single idea or form	
Teacher Resources:	http://www.danceclassmusic.com/ (Dance Class Music) http://www.sunyataproductions.com/music/index.php (Sunyata Productions) http://www.hastac.org/blogs/cathy-davidson/2012/10/28/john-cage-some-rules-students-and-teachers (John Cage/Merce Cunningham rule #8 - "Don't try to create and analyze at the same time, they're different processes.")	
Student Resources:	Optional music, props, emotion resources previously provided	
Assessment:	Students will create a dance phrase collaboratively. Students will notate their dance sequence creation process through use of a thinking map. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/FlowMap.pdf (Flow chart template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may be provided a thinking map with sentence starters.	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Use abstraction to transform inspiration into movement 	
Key Skills:	<ul style="list-style-type: none"> Manipulate time, space or energy of a given phrase based on a theme or intent 	
Critical Language:	Abstraction (transformation), variation, structure, improvise, emotional intent	

Learning Experience # 5		
The teacher may engage students in co-constructing rehearsal processes for original and abstract variations so that students can begin exploring ways to refine and perfect a dance phrase.		
Generalization Connection(s):	Understand the relevance of form in the creative process	
Teacher Resources:	http://www.danceclassmusic.com/ (Dance Class Music) http://www.sunyataproductions.com/music/index.php (Sunyata Productions) http://www.hastac.org/blogs/cathy-davidson/2012/10/28/john-cage-some-rules-students-and-teachers (John Cage/Merce Cunningham rule #8 - "Don't try to create and analyze at the same time, they're different processes.")	

Colorado Teacher-Authored Sample Instructional Unit

Student Resources:	http://www.knowitall.org/artopia/pdf/Floorpaths.pdf (Floorpaths in Dance Guidebook) http://lispat.info/floor-patterns-in-dance/ Ideas for dance floor patterns http://www.ehow.com/how_8666177_write-choreography.html (How To Write Choreography)	
Assessment:	Students will create a poster that documents and illustrates the choreographic process following the steps listed in resource below. How To Write Choreography: http://www.ehow.com/how_8666177_write-choreography.html	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.knowitall.org/artopia/pdf/Floorpaths.pdf (Floorpaths in Dance Guidebook) http://lispat.info/floor-patterns-in-dance/ (Ideas for dance floor patterns) http://www.ehow.com/how_8666177_write-choreography.html (How To Write Choreography)	Students may respond in only one section of the dance instead notating the full dance (i.e verbal or written, sketch or diagram) Students may create personal notation for choreography notes, floor diagrams
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.actorsequity.org/docs/production/Dance_captain_guidelines.pdf (Guidelines for Dance Captains) http://donnayoung.org/art/comics.htm (Graphic novel/cartoon templates)	Students may act as leaders/dance captains to lead rehearsal process Students may create a graphic novel illustrating the choreographic process
Critical Content:	<ul style="list-style-type: none"> Vary movements through use of the elements and choreographic principles 	
Key Skills:	<ul style="list-style-type: none"> Differentiate between dance as artistic expression and dance as entertainment 	
Critical Language:	Rehearsal, artistic expression, varied movements, choreographic principles, choreography notation	

Learning Experience # 6	
Teacher may engage the students in an analytical discussion so that they can compare and contrast original dance phrases with abstract variations in order to reflect on the creative process of improvisation.	
Generalization Connection(s):	Articulate and explain intention consistently by using critical and creative thinking skills
Teacher Resources:	http://www.smekenseducation.com/strategies-to-teach-compare-contrast.html (Strategies to teach Compare and Contrast)
Student Resources:	N/A
Assessment:	Students will compare and contrast the similarities and differences between the original dance phrases and the abstract variations. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may compare one section of the dance instead of the full dance (e.g. verbal or written, sketch or diagram)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Recognize the relationship between inspiration and dance form 	
Key Skills:	<ul style="list-style-type: none"> Discuss the transformation of intent in personal dance work 	
Critical Language:	Intent, articulation, critical thinking skills, relationships, comparison	

Learning Experience # 7		
(Post Performance Task) The teacher may use a recording of students' performances so that students can understand the use of the reflective process as central to the work of (dance) artists.		
Generalization Connection(s):	Explore imagery that is concrete and specific in concept but abstract in movement	
Teacher Resources:	N/A	
Student Resources:	N/A	
Assessment:	<p>Students will respond to at least one of the following prompts using the Socratic Seminar Strategy, : “What was the most challenging/rewarding aspect of abstracting a dance phrase?” “What is the significance of a structured rehearsal process in creating original phrases?”</p> <p>http://ww2.chandler.k12.az.us/cms/lib6/AZ01001175/Centricity/Domain/1070/Socratic_Seminar_Observation_Form.pdf (Peer/self-observation form for Socratic seminars)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Recognize the relationship between inspiration and dance form 	
Key Skills:	<ul style="list-style-type: none"> Understand dance as a way to create and communicate meaning 	
Critical Language:	Improvisational movement, inspiration, imagery, abstract, metaphor	