## Curriculum Development Course at a Glance
### Planning For 2nd Grade Dance

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<td><strong>Standard</strong></td>
<td><strong>Grade Level Expectations (GLE)</strong></td>
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<td>1. Movement, Technique,</td>
<td>1. Perform simple dance studies</td>
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<td>and Performance</td>
<td>2. Explore moods and feelings in performance</td>
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<td>2. Create, Compose, and</td>
<td>1. Create a dance work alone and with others, and incorporate a movement motif</td>
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<td>Choreograph</td>
<td>2. Create expressive movement to music and other stimuli</td>
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<td>3. Historical and Cultural</td>
<td>1. Social dances rely on unique costumes and music to express intent</td>
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<td>Context</td>
<td>2. Dance is part of every society and community</td>
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<td>4. Reflect, Connect, and</td>
<td>1. Compare and contrast different dance styles and world dance forms</td>
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<td>Respond</td>
<td>2. Describe the feeling that is communicated through various dances</td>
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</table>

### 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.

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<td>The Way West – The Oregon Trail: Theme and Variation Folk Dance</td>
<td>2-3 weeks/10 contact hours</td>
<td>Instructor Choice</td>
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</table>
### Unit Title
**Dancing a Painting**

### Length of Unit
2 weeks/4-6 contact hours

### Focusing Lens(es)
Transformation

### Standards and Grade Level Expectations Addressed in this Unit
- DA09-GR.2-S.1-GLE.1, DA09-GR.2-S.1-GLE.2
- DA09-GR.2-S.2-GLE.1, DA09-GR.2-S.2-GLE.2
- DA09-GR.2-S.3-GLE.1, DA09-GR.2-S.3-GLE.2
- DA09-GR.2-S.4-GLE.1, DA09-GR.2-S.4-GLE.2

### Inquiry Questions (Engaging-Debatable):
- How do changes in use of space and body shape help you to understand a dance? (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.4-GLE.2)
- How can a painting inform a dance?

### Unit Strands
- Perform spatial location, shape and feelings
- Create shapes, locations and moods
- Group context
- Respond and compare

### Concepts
- Shape, Space/Time/Energy, Investigate/Discovery, Expression, Exploration, Visual Images

### Generalizations

#### My students will Understand that...

#### Factual

- Creating a dance work relies upon transforming shape based upon visual images (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)

- Movement exploration produces specific movements and body shapes (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.12)

- Spatial location of objects within a painting informs position of body shapes (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)

#### Guiding Questions

- Can you shape your body like several shapes in a painting?
- What kinds of shapes can you make with your body?
- What shapes can be made at different levels?

- How would you change your body shape in response to different shapes in the painting?
- What is the relationship between the painting and the form of your dance?
- Why do you change your body shape in this lesson?
- How do the basic elements of dance (space/time/energy) communicate feelings and thoughts?
- How does the location of shapes in a painting influence the placement of your body shapes?
### Critical Content:

**My students will Know...**

- Examples of body shapes and movement qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.12)
- Examples of body shapes in response to shapes in a painting qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.4-GLE.1)
- Examples of positions of body shapes in response to the location of shapes in a painting qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)
- Examples of movement qualities in response to color qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)
- Colors in paintings inform decisions about mood just as movement informs changes in mood (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)

### Key Skills:

**My students will be able to (Do)...**

- Perform a one-part movement phrase (DA09-GR.2-S.1-GLE.1-EO.a)
- Perform a simple dance using elements of dance (space, time, and energy) (DA09-GR.2-S.1-GLE.1-EO.c)
- Improvise a movement phrase alone and with partner, and select a movement starting point (DA09-GR.2-S.2-GLE.1-EO.a)
- Select movement for the phrase that has meaning and relevance to the idea or stimuli (DA09-GR.2-S.2-GLE.1-EO.b)
- Choose stimuli such as auditory, visual, ideational, tactile, or kinesthetic for dance (DA09-GR.2-S.2-GLE.2-EO.a)
- Discuss the origins of the dance studied (DA09-GR.2-S.3-GLE.1-EO.b)
- Describe a performer's use of space (DA09-GR.2-S.4-GLE.1-EO.a)
- Observe and describe feelings, steps, and movements in a dance (DA09-GR.2-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):

*Through observing a painting and exploring movement, a dancer creates a dance phrase by arranging body shapes and movement qualities to share what ideas the painting inspires.*

**Academic Vocabulary:**

- Explore
- Phrase
- Cooperate
- Share
- Observe
- Arrange
- Assemble
- Communicate
- Compose
- Construct
- Compare
- Imagine
- Interpret
- Judge
- Navigate
- Order
- Organize
- Participate
- Perform
- Plan
- Remember
- Structure
- Transform
- Travel

**Technical Vocabulary:**

- Shape
- Quality
- Position
- Curved
- Straight
- Balanced
- Unbalanced
- Levels
- Mood
- Movement Phrase
- Transitions
- Dance Form
## Unit Title
The Way West – The Oregon Trail: Theme and Variation Folk Dance

## Length of Unit
2-3 weeks/10 contact hours

### Focusing Lens(es)
- Origins

### Standards and Grade Level Expectations Addressed in this Unit
- DA09-GR.2-S.1-GLE.1, DA09-GR.2-S.1-GLE.2
- DA09-GR.2-S.2-GLE.1, DA09-GR.2-S.2-GLE.2
- DA09-GR.2-S.3-GLE.1, DA09-GR.2-S.3-GLE.2
- DA09-GR.2-S.4-GLE.1, DA09-GR.2-S.4-GLE.2

### Inquiry Questions (Engaging-Debatable):
- Why would dancers today study folk dance? (DA09-GR.2-S.3-GLE.1, 2)
- How did cultures preserve their traditions through dance when moving to new lands?
- How does dance reflect a culture?

### Unit Strands
- Performance practice
- Create using original body actions
- Context cultural information
- Respond with intent to communicate

### Concepts
- Space/Time/Energy, Improvisation, Expressions, Traditions, Culture

### Generalizations

<table>
<thead>
<tr>
<th>My students will Understand that...</th>
<th>Factual</th>
<th>Guiding Questions</th>
<th>Conceptual</th>
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</thead>
<tbody>
<tr>
<td>Traditions can provide the origin for movements that are unique to particular cultures (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)</td>
<td>What movements identify the _______ culture (insert culture to study)?</td>
<td>Why do the body actions vary in folk dances from different cultures?</td>
<td></td>
</tr>
<tr>
<td>Repetitive patterns serve as a basis for the form and structure of a folk dance (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.3-GLE.1) and (DA09-GR.2-S.4-GLE.1)</td>
<td>When does the movement phrase become a dance? What movements make a motif (repetitive pattern) that give meaning to an idea? What are the sound patterns in a folk dance?</td>
<td>Is it necessary to have a pattern in a movement phrase?</td>
<td></td>
</tr>
<tr>
<td>Cultural dances make a direct statement about traditional values (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1, 2)</td>
<td>What are similarities and differences between a folk dance from the past and a dance that is popular today?</td>
<td>Why do different cultures have unique dance styles?</td>
<td></td>
</tr>
</tbody>
</table>
### Critical Content:

**My students will Know...**

- Movement motifs form body actions in space and time (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
- Examples of ways observation assists to refine a movement phrase (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
- What folk dances represent their perspective countries and why (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1, 2)
- Recognize the difference between folk dances and character dances (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
- Folk dances create original movement phrases (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
- Strategies to memorize a dance work (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)

### Key Skills:

**My students will be able to (Do)...**

- Perform simple dance studies. (DA09-GR.2-S.1-GLE.1)
- Select movement for the phrase that has meaning and relevance to the idea or stimuli. (DA09-GR.2-S.2-GLE.2-EO.b)
- Improvise a movement phrase alone and with a partner, and select a movement starting point from a specific folk dance (DA09-GR.2-S.2-GLE.1-EO.a)
- Discuss the origins of the dance studied. (DA09-GR.2-S.3-GLE.1-EO.a)
- Compare and contrast different dance styles and world dance forms. (DA09-GR.2-S.4-GLE.1)

### 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):

- Studying different folk dances from different cultures assists dancers in understanding community values and traditions.

### Academic Vocabulary:
- View, Identify, Describe, Learn, Remember, Improvise, Create, Select, Refine, Motif, Phrase, Composition, Practice, Perform, Assess, Evaluate, Cultural Expression

### Technical Vocabulary:
- Time, Weight, Space, Flow, Accent, Transfer Of Weight, Balance, Stillness, Gesture, Action, Strength, Agility, Stamina, Flexibility, Speed, Tempo, Dance Form And Structure, Style