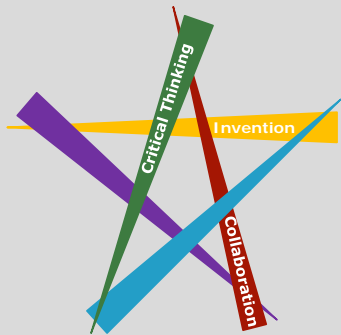


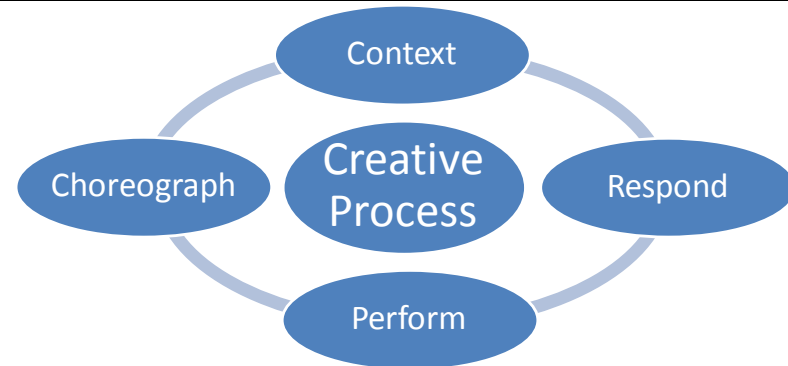
**Curriculum Development Course at a Glance
Planning For High School Dance – Fundamental Pathway**

Content Area	Dance	Grade Level	High School Fundamental Pathway
Course Name/Course Code			
Standard	Fundamental Pathway Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Demonstrate dance movement skills with technical proficiency and kinesthetic body awareness	DA09-GR.8-S.1-GLE.1	
	2. Anatomical awareness heightens movement potential	DA09-GR.8-S.1-GLE.2	
	3. Perform with expression and artistry	DA09-GR.8-S.1-GLE.3	
	4. Understand the components of the performance process	DA09-GR.8-S.1-GLE.4	
2. Create, Compose, and Choreograph	1. Utilize choreography principles and practices when creating dance works	DA09-GR.8-S.2-GLE.1	
	2. Apply the creative process to dance-making	DA09-GR.8-S.2-GLE.2	
	3. Use meaning, intent, and stimuli to create and develop dance works	DA09-GR.8-S.2-GLE.3	
	4. Understand form in choreography	DA09-GR.8-S.2-GLE.4	
3. Historical and Cultural Context	1. Cultural and historical dance forms and traditions are influenced by the values of the society they represent	DA09-GR.8-S.3-GLE.1	
	2. Use knowledge of cultural and historical dance forms to translate into performance	DA09-GR.8-S.3-GLE.2	
4. Reflect, Connect, and Respond	1. Respond to, reflect upon, and analyze new dance works, reconstructions, and masterpieces	DA09-GR.8-S.4-GLE.1	
	2. Articulate connections in 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
Improvising within a Structure	2 weeks	Towards the beginning of the term
Bo Jangles, Father of the Time Step	6 weeks/1.5 hours per week	Instructor Choice
Shim Sham Shimmy, Tap's National Anthem	6 weeks/1.5 hours per week	Instructor Choice

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

Unit Title	Improvising within a Structure		Length of Unit	2 weeks
Focusing Lens(es)	Exploration of Structure	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3 DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.3, DA09-GR.HSFP-S.2-GLE.4 DA09-GR.HSFP-S.3-GLE.1 DA09-GR.HSFP-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How can the creative process help one to express an idea? (DA09-GR.HSFP-S.2-GLE.3-IQ.4) and (DA09-GR.HSFP-S.4-GLE.2-IQ.5) What are ways that dancers use connections to make informed choices? 			
Unit Strands	Perform improvised movements Create based on pre-determined rules Structured improvisation context Respond to structure and other dancers			
Concepts	Patterns, Space/Time/Energy, Investigate/Discovery, Law/Rules, Improvisation, Movement, Structure, Relationships			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Specific use of space, time and/or energy determines improvisational structure (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2)	What are the movement elements space, time and energy?	How can the elements be used to limit movement in a structured improvisation?
Improvisational structures focus dancers to enable full expression of thoughts and ideas (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2)	What does it mean to have a structure for improvisation? How can dancers move and relate to each other?	Why does an improvisation experience change when the structure for the improvisation changes? How can dancers' relationships be used to limit movement in a structured improvisation?

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

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • Safe methods of improvisation (DA09-GR.HSFP-S.1-GLE.1) • The functioning of structured improvisation (DA09-GR.HSFP-S.2-GLE.1, 3, 4) and (DA09-GR.HSFP-S.3-GLE.1) • Examples of movement use of space, time, and energy as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) • Ways dancers use relationships as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) 	<ul style="list-style-type: none"> • Develop an awareness of center and alignment while efficiently articulating a variety of dance styles (DA09-GR.HSFP-S.1-GLE.1-EO.c) • Demonstrate an understanding of the movement elements of space, time, and energy when performing in dance (DA09-GR.HSFP-S.1-GLE.3-EO.a) • Perform with others to express the intent of the choreography (DA09-GR.HSFP-S.1-GLE.3-EO.d) • Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process (DA09-GR.HSFP-S.2-GLE.1-EO.c) • Use creative process to make a dance (DA09-GR.HSFP-S.2-GLE.2-EO.a) • Create a dance based on selected intent or stimuli (DA09-GR.HSFP-S.2-GLE.3-EO.b) • Use structured improvisation as a movement form (DA09-GR.HSFP-S.2-GLE.4-EO.e) • Discuss the purposes and functions that dance provides around the world (DA09-GR.HSFP-S.3-GLE.1-EO.d) • Create a short dance based on a series of concepts from another academic content area (DA09-GR.HSFP-S.4-GLE.2-EO.b)

<p>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></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Movement relationships can limit, guide, and determine movements performed.</i></p>
<p>Academic Vocabulary:</p>	<p>Accomplish, Adapt, Adjust, Anticipate, Assimilate, Contribute, Cooperate, Create, Discover, Execute, Experiment, Generate, Imagine, Improve, Manipulate, Move, Observe, Participate, Problem Solve, Process, Respond, Stimulate, Structure, Travel</p>
<p>Technical Vocabulary:</p>	<p>Improvisation, Structure, Limitation, Space, Time, Energy, Relationship, Respond, React, Follow, Mirror, Rules, Organization</p>

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

Unit Title	Bo Jangles, Father of the Time Step		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.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3, DA09-GR.HSFP-S.1-GLE.4 DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.4 DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2 DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • Why do dancers consider their bodies “body instruments?” (DA09-GR.HSFP-S.1-GLE.1-IQ.2) and (DA09-GR.HSFP-S.2-GLE.2-IQ.5) and (DA09-GR.HSFP-S.3-GLE.2-IQ.4) and (DA09-GR.HSFP-S.4-GLE.1-IQ.3) • How is it different to create a dance for a solo compared to creating an ensemble piece? • Why is it important to incorporate cultural and historical traditions into contemporary performance? • How could one diagram a dance to explain movement to another person? 			
Unit Strands	Performance (simple time-steps) Create (simple time-steps) Context (cultural purpose of time-step) Respond (to time-steps from a variety of time periods)			
Concepts	Patterns, Order/Form, Rhythm, Technique, Ensemble, Articulation, Complexity, Instrument, Musical Forms, Manipulation			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Rhythmic patterns lead to musical forms. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2)	How many bars of music are in a Jazz time-step?	What are the two different formats used for the Jazz time-step?
Strong technique allows a dancer to articulate complex rhythms. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2)	Does the movement for a flap initiate at the hip flexor?	What other tap manipulations initiate at the hip flexor?

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

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> The process that leads to time-step development. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) The technique to create clear sound articulation stemming from correct body movement. (DA09-GR.HSFP-S.1-GLE.2, 4) and (DA09-GR.HSFP-S.2-GLE.1, 4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) Ways to keep time and stay connected with the music. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) Variations of a variety of Jazz time-steps. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) Ways to identify time-step patterning. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) 	<ul style="list-style-type: none"> Perform dance movement with rhythmic accuracy and with a complementary relationship to accompaniment (DA09-GR.HSFP-S.1-GLE.3-EO,b) Create, repeat, and perform dance works that demonstrate an effective use of dance elements; have a beginning, middle, and an end; and use compositional forms such as theme, variation, canon, and call and response (DA09-GR.HSFP-S.2-GLE.1-EO.a) Analyze and critique one dance work (DA09-GR.HSFP-S.3-GLE.1-EO.a) Perform historical dances, and demonstrate an understanding of their role in society during their time period (DA09-GR.HSFP-S.4-GLE.1-EO.b)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>I can perform simple time-steps with a variety of formats and I know the history behind time-steps.</i></p>
<p>Academic Vocabulary:</p>	<p>Structure, Function, Patterns, Order, Form, Rhythm, Technique</p>
<p>Technical Vocabulary:</p>	<p>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.</p>

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

Unit Title	Shim Sham Shimmy, 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.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3 DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.4 DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2 DA09-GR.HSFP-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How do dance techniques become “genres” or globally accepted styles? (DA09-GR.HSFP-S.1-GLE.1-IQ.3) and (DA09-GR.HSFP-S.2-GLE.4-IQ.2) and (DA09-GR.HSFP-S.3-GLE.2-IQ.1) and (DA09-GR.HSFP-S.4-GLE.1-IQ.1) • How can one describe what structure or form is within a dance work? • What connections are seen between a historical dance from and the culture in which it was created? 			
Unit Strands	Performance (the Leonard Reed and Willie Bryant Shim Sham) Create (a simple version of the Shim Sham) 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, Originality, Technique			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Traditions in music and dance contribute to unique cultural styles. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)	Why was the Shim-Sham (originally called the Goofus) created? How many sections does the “original” Shim Sham have in it?	Why would the Shim Sham have been termed “Tap’s National Anthem”?
Dance evokes an emotional response in a viewer through its connection to tradition and culture (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1)	What is an example of the traditions that Shim-Sham brings to life?	What techniques do we use today to encourage people to come into see a performance?

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

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> The structural and musical format of the Shim Sham. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) The important historical relevance of the Shim Sham. (DA09-GR.HSFP-S.3-GLE.1, 2) Ways that the Shim Sham is used today. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) 	<ul style="list-style-type: none"> Perform one dance work demonstrating use of technical skill and artistic awareness with artistic interpretation and projection (DA09-GR.HSFP-S.1-GLE.3) Define the meaning of a dance work (DA09-GR.HSFP-S.2-GLE.1) Analyze and critique one dance work (DA09-GR.HSFP-S.4-GLE.1) Perform historical dances, and demonstrate an understanding of their role in society during their time period (DA09-GR.HSFP-S.3-GLE.1)

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<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The original Shim Shams is a specific dance technique with historical and contemporary relevance.</i></p>
<p>Academic Vocabulary:</p>	<p>Relationships, Tradition, Composition, Rhythm, Style, Culture, National Anthem</p>
<p>Technical Vocabulary:</p>	<p>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</p>