Colorado Teacher-Authored Instructional Unit Sample

Unit Title: Poetry In Motion

INSTRUCTIONAL UNIT AUTHORS
Colorado Ballet
Anne O’Connor
Littleton School District
Sandra Minton
St. Mary’s Academy
Linda Marsh
Colorado Dance Education Organization
Judi Hofmeister

BASED ON A CURRICULUM
OVERVIEW SAMPLE AUTHORED BY
Colorado Ballet
Anne O’Connor
Littleton School District
Sandra Minton
St. Mary’s Academy
Linda Marsh

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).

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.

DATE POSTED: MARCH 31, 2014
# Poetry In Motion

## Content Area

<table>
<thead>
<tr>
<th>Content Area</th>
<th>Dance</th>
</tr>
</thead>
</table>

## Grade Level

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>7&lt;sup&gt;th&lt;/sup&gt; Grade</th>
</tr>
</thead>
</table>

## Course Name/Course Code

<table>
<thead>
<tr>
<th>Course Name/Course Code</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
</table>

### 1. Movement, Technique, and Performance

<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Demonstrate alignment control during warm-up and locomotor sequences</td>
<td>DA09-GR.7-5.1-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Demonstrate performance skills</td>
<td>DA09-GR.7-5.1-GLE.2</td>
</tr>
<tr>
<td>3.</td>
<td>Demonstrate foundational dance styles (ballet, modern, jazz, tap)</td>
<td>DA09-GR.7-5.1-GLE.3</td>
</tr>
<tr>
<td>4.</td>
<td>Demonstrate value of sequence in a warm-up</td>
<td>DA09-GR.7-5.1-GLE.4</td>
</tr>
<tr>
<td>5.</td>
<td>Identify and demonstrate appropriate posture</td>
<td>DA09-GR.7-5.1-GLE.5</td>
</tr>
</tbody>
</table>

### 2. Create, Compose, and Choreograph

<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Choreographic intent involves making intentional movement choices</td>
<td>DA09-GR.7-5.2-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Effective and appropriate use of dance elements (space, time, and energy)</td>
<td>DA09-GR.7-5.2-GLE.2</td>
</tr>
<tr>
<td>3.</td>
<td>Group dynamics have distinctive choreographic characteristics</td>
<td>DA09-GR.7-5.2-GLE.3</td>
</tr>
</tbody>
</table>

### 3. Historical and Cultural Context

<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The values of a culture are reflected in their dances</td>
<td>DA09-GR.7-5.3-GLE.1</td>
</tr>
<tr>
<td>2.</td>
<td>Dance represents the culture of a society</td>
<td>DA09-GR.7-5.3-GLE.2</td>
</tr>
</tbody>
</table>

### 4. Reflect, Connect, and Respond

<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (GLE)</th>
<th>GLE Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Formal analysis and critique protocols</td>
<td>DA09-GR.7-5.4-GLE.1</td>
</tr>
</tbody>
</table>

## Colorado 21<sup>st</sup> 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

## Creative Process

- **Choreograph**
- **Perform**
- **Respond**
- **Context**

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

<table>
<thead>
<tr>
<th>Unit Titles</th>
<th>Length of Unit/Contact Hours</th>
<th>Unit Number/Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poetry In Motion</td>
<td>Minimum 3 weeks/15 contact hours</td>
<td>Instructor Choice</td>
</tr>
</tbody>
</table>
### Generalizations

**My students will Understand that...**

<table>
<thead>
<tr>
<th>Dance traditions translate the uniqueness of cultures (DA09-GR.7-S.1-GLE.2, 3) and (DA09-GR.7-S.2-GLE.2, 3) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</th>
<th><strong>Factual</strong></th>
<th><strong>Guiding Questions</strong></th>
<th><strong>Conceptual</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What is a style of dance that originated as a cultural tradition?</td>
<td>Use dance terminology to describe your home/school culture.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is a name of a dance that originated as a reaction to a historical event?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Advanced technique informs artistry in composition (DA09-GR.7-S.1-GLE.1, 2, 3, 5) and (DA09-GR.7-S.2-GLE.1, 2, 3) and (DA09-GR.7-S.4-GLE.1)</th>
<th><strong>Factual</strong></th>
<th><strong>Guiding Questions</strong></th>
<th><strong>Conceptual</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>How does core strength correlate to your ability to balance/experiment with off-balance?</td>
<td>How can you regard movement characteristics or combinations you've never seen before as &quot;beautiful?&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement warm-ups determine the body's ability to perform intended dance technique (S1-GLE1; S1-GLE3; S1-GLE4; S1-GLE5; S2-GLE3) (DA09-GR.7-S.1-GLE.1, 3, 4, 5) and (DA09-GR.7-S.2-GLE.3)</th>
<th><strong>Factual</strong></th>
<th><strong>Guiding Questions</strong></th>
<th><strong>Conceptual</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What are strong examples of warm ups for agility?</td>
<td>How does warming up enable a more fluid performance? Must a dancer warm up? Why or why not?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Critical Content:

My students **will Know**...

- The importance and sequence of warm-up and alignment (DA09-GR.7-S.1-GLE.1, 3, 4, 5) and (DA09-GR.7-S.2-GLE.1, 3)
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.1) and (DA09-GR.7-S.3-GLE.1) and (DA09-GR.7-S.4-GLE.1)
- Examples of how to create and analyze works that reflect personal and cultural meaning (DA09-GR.7-S.1-GLE.2, 3) and (DA09-GR.7-S.2-GLE.1, 3) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)

### Key Skills:

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

- Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups. (DA09-GR.7-S.1-GLE.1-EO.b)
- Differentiate what style is being demonstrated by the use of a particular technique (DA09-GR.7-S.1-GLE.3-EO.d)
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent (DA09-GR.7-S.2-GLE.1-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): "Like swing was an outlet for people during the war, my partner and I created an upbeat dance incorporating kicks from various styles (battements, leg swings, etc.) as our response to the pressures of school.”

#### Academic Vocabulary:

- Kinesiology
- Alignment
- Critique
- Regimen
- Ensemble
- Core
- Posture/Carriage
- Equilibrium
- Symmetry/Asymmetry
- Two Dimensional and Three Dimensional Space
- Mobility and Stability
- Unison
- Era
- Morals
- Western/Non-Western
- Social Mores

#### Technical Vocabulary:

- Center/Off-Center
- Partnering
- Lift
- Weight-Sharing
- Fall And Recovery
- Swing
- Neutral And Suspended
- Transitional Flow
- Contracted
- Allegro
- Allonge
- Assemble
- Balance
- Battement
- Bourre
- Chaine
- Coupe
- Epaulement
- Echappe
- Grade Jete
- Sauté
- Sous Sous
- Temps Leve
- Tour
- Tombe
- Pas de Bourre
### Unit Description:
In this unit student partners will select a short poem with a structure such as Haiku, Limerick, or Sonnet. The students will research common choreographic forms such as ABA, Narrative or Variation on a Theme. Students will then compose a dance with movement that symbolizes the artistry, meaning and intent of the selected poem, using a common choreographic form to structure the dance. Students will reflect on cultural and traditional influences of compositions in dance and literature. Students will then perform duet dance pieces for peer audiences. This unit culminates in a final dance performance that symbolizes the meaning and intent of a student selected poem.

### Considerations:
When choreographing a dance to the words of a poem some students may want to use the lyrics of a song as their poem. Please encourage the students to choose poetic literature and not lyrics to a song as their poem to ensure the students are creating their own version of the lyrical nature of the spoken word through movement.

### Unit Generalizations

<table>
<thead>
<tr>
<th>Key Generalization</th>
<th>Supporting Generalizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced technique informs artistry in composition</td>
<td>Dance traditions translate the uniqueness of cultures</td>
</tr>
<tr>
<td>Movement warm-ups determine the body’s ability to perform intended dance technique</td>
<td></td>
</tr>
</tbody>
</table>

### Performance Assessment: The capstone/summative assessment for this unit.

**Claims:**
(Individual generalization(s) to be mastered and demonstrated through the capstone assessment.)

- Advanced technique informs artistry in composition

**Stimulus Material:**
(Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)

- You have been asked to perform a poem-inspired dance for the annual “Poetry Out Loud” competition. You will work together with a partner to choose a poem (e.g. Haiku, Limerick or Sonnet structure). You will then research the different common choreographic forms such as ABA, Narrative or Variation on a Theme. You will create your dance developing movement that symbolizes the meaning and intent of your poem, while choreographing with a common form. Once you have finished your duet pieces, you will perform them for the English classes in your school to get audience feedback.

**Product/Evidence:**
(Expected product from students)

- Student will re-create a common dance structure (e.g. ABA, Narrative or Variation on a Theme) and connect these structures to common poetic structures (Haiku, Limerick or Sonnets). Teacher can evaluate performance quality through a performance rubric. Students should also be involved in peer and self-feedback/assessment processes during and after the performance.

---

**Differentiation:**
(Multiple modes for student expression)

- Students may demonstrate understanding in a variety of ways:
  - Selecting poems in their native language
  - Incorporating simple props into their dances
  - Including music (preferably music that does not have lyrics)
  - Reading the poem through several times so that students can explore the key pivotal moments they wish to highlight and dance structures that best emulate the textual structure.

---

http://gcuonline.georgian.edu/wootton/dancing_through_poetry_rubric.htm (Dancing through Poetry Rubric Example)
http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #9 is a Physical and Interpretive Skills checklist)
## Texts for independent reading or for class read aloud to support the content

<table>
<thead>
<tr>
<th>Informational/Non-Fiction</th>
<th>Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Using Movement to Teach Academics: The Mind and Body as One Entity</em>- Sandra Minton</td>
<td><em>Tap Dancing on the Roof: Sijo (Poems)</em>-Linda Sue Park</td>
</tr>
<tr>
<td><em>Choreography</em>- Sandra Minton</td>
<td><em>The Hopeful Trout and other Limericks</em>- John Ciardi</td>
</tr>
<tr>
<td><em>Great Sonnets</em>- Paul Negri</td>
<td><em>Lots of Limericks</em>-Anthology</td>
</tr>
<tr>
<td><em>The Haiku Handbook: How to Write, Share, and Teach Haiku</em>- William J. Higginson</td>
<td>(Teacher’s Note): Limerick books should be screened for content, The books listed here contain options for children; other books for purchase can contain unsuitable content for students.</td>
</tr>
<tr>
<td><em>The Haiku Anthology (Third Edition)</em>- Cor van den Heuvel</td>
<td></td>
</tr>
<tr>
<td><em>Dancing with Words: Poetry</em>-Lynda Tallis</td>
<td></td>
</tr>
<tr>
<td><em>Dance Writings and Poetry</em>-Edwin Denby</td>
<td></td>
</tr>
<tr>
<td><em>Dancing with Joy: 99 Poems</em>- Roger Housden</td>
<td></td>
</tr>
</tbody>
</table>

## Ongoing Discipline-Specific Learning Experiences

<table>
<thead>
<tr>
<th>1. Description:</th>
<th>Teacher Resources:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Preparation Process</strong></td>
<td><a href="http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Show-Botham---decodanz.pdf">http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Show-Botham---decodanz.pdf</a> (Guidebook on Performance Preparation)</td>
</tr>
<tr>
<td>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.</td>
<td><a href="http://drjimtaylor.com/2.0/dance/">http://drjimtaylor.com/2.0/dance/</a> (Comprehensive overview for dancers on the performance preparation process)</td>
</tr>
<tr>
<td><strong>Introduce</strong>: Refers to the pre-experiences needed before introducing dance repertoire. As learning progresses, students will be introduced to various additional dance steps/techniques.</td>
<td><a href="http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/">http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/</a> (General overview for teachers on the rehearsal process for young dancers.)</td>
</tr>
<tr>
<td><strong>Rehearse</strong>: Refers to the steps that occur after introducing repertoire. Review, practice, revisiting areas that need additional focus will be a recurring process.</td>
<td></td>
</tr>
<tr>
<td><strong>Perform</strong>: 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.</td>
<td></td>
</tr>
</tbody>
</table>

N/A | N/A |
### Skills:

**Introduce:** Identify body shapes, emotions, rhythm, and travel patterns for short dance.
**Rehearse:** Review, analyze, edit, adjust elements of the dance piece as needed
**Perform:** Apply, execute, demonstrate skill attainment

**Assessment:**

**Introduce:** Pre-asses movement understanding through brainstorming and discussions
**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.
**Performance:** Formative assessment such as observation and correction for discreet skill attainment. Summative assessment such as rubrics, adjudication sheets, reflective inventories can be used in formal/final performance.

---

### Description:

**Work/Think like a dancer/choreographer-
Researching structure and form in dance and literature**

**Teacher Resources:**

- [https://www.teachingchannel.org/videos/literacy-through-creative-dance](https://www.teachingchannel.org/videos/literacy-through-creative-dance) (Video examples of teaching literature through dance)
- [http://www.dancingpoetry.com](http://www.dancingpoetry.com) (Dance and poetry as a unified art form)
- [http://www.poetrydances.com](http://www.poetrydances.com) (Different poetic structures)
- [http://www.youtube.com/watch?v=NXHicOFEG3o](http://www.youtube.com/watch?v=NXHicOFEG3o) (students performing a dance to a poem)
- [http://voices.yahoo.com/haiku-poetry-collection-11360384.html](http://voices.yahoo.com/haiku-poetry-collection-11360384.html) (Haiku Poem Collection)
- [http://www.shakespeares-sonnets.com](http://www.shakespeares-sonnets.com) (Sonnets)

---

### Skills:

Understand and apply basic elements of structure such as:
- Dance: ABA, Narrative or Variation on a Theme
- Poetry: as Haiku, Limerick, or Sonnet

**Assessment:**

Across the unit students will participate in research and writing activities to apply their knowledge of conveying poetic ideas through dance such as:

- Journaling
- Reflective writing
- Writing program notes

---

### Prior Knowledge and Experiences

This is a higher level choreography unit. It is helpful to have student dancers who have had multiple years of dance experience, as the more experienced dancer brings previous dance technique and choreographic knowledge to the creative process. However, this unit can also work with dancers who have had little to no dance experience. The teacher will simply need more time in researching common choreographic forms so the more inexperienced dancer will understand choreographic structure.
Learning Experience # 1

The teacher may lead a class discussion comparing poetic structure to choreographic form so that students can begin to understand the role and significance of structure and form in both artistic art forms.

| Generalization Connection(s): | Advanced technique informs artistry in composition |
| Teacher Resources: | **Choreography**-Sandra Minton  
http://www.poetrydances.com  (Different poetic structures)  
http://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive-31074.html  (Interactive Haiku resource)  
http://www.readwritethink.org/classroom-resources/mobile-apps/haiku-poem-31073.html  (Haiku App)  
http://www.readwritethink.org/classroom-resources/lesson-plans/discovering-traditional-sonnet-forms-830.html  (Sonnet Research and Interactive Resource)  
http://betterlesson.com/lesson/27146/limerick  (Limerick Lesson Plan and Exit Ticket Assessment Ideas)  
http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html  (Dance and Poetry Webquest)  
| Student Resources: | N/A |
| Assessment: | Students will demonstrate understanding of the various poetic and choreographic structures through class discussion and journaling around questions such as: What styles of dance could be used to symbolize a poetic intent? What is a name of a dance that originated as a reaction to a poem? How can the patterning within a dance sequence be applied to the patterns of each poetic structure? Which dance structures and poetic structures do you prefer and why?  
http://www.abcteach.com/free/p/port_26pt_line_story.pdf  (Blank, lined paper with room for illustrations/visuals-great for journal entries) |
| Differentiation: | Access (Resources and/or Process)  
http://quizlet.com/18584639/choreography-flash-cards/  (Choreography flashcards)  
Expression (Products and/or Performance)  
Students may use flashcards for choreographic forms  
Students may give verbal answers to guiding questions instead of journaling  
Students may demonstrate answers to guiding questions non-verbally through movement |
| Extensions for depth and complexity: | Access (Resources and/or Process)  
http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html  (Dance and Poetry Web quest)  
Expression (Products and/or Performance)  
More advanced students may follow a dance web quest in presenting poems through dance |
## Colorado Teacher-Authored Sample Instructional Unit

### Critical Content:
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning

### Key Skills:
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent

### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

### Learning Experience # 2

The teacher may introduce three poetic structures (e.g. Haiku, Limerick or Sonnet) so that students may comprehend different examples of poems written in multiple frameworks.

### Generalization Connection(s):
Advanced technique informs artistry in composition

### Teacher Resources:
- *Choreography*, Sandra Minton
  - [http://www.poetrydances.com](http://www.poetrydances.com) (Different poetic structures)

### Student Resources:
- Journal

### Assessment:
Students will journal a list of poetic structures with a description next to each type.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.fa-kuan.muc.de/DIVERSE.HTML">http://www.fa-kuan.muc.de/DIVERSE.HTML</a> (Poems in different languages)</td>
<td>Students may use poems in primary language</td>
</tr>
</tbody>
</table>
### Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html">http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html</a> (Dance and Poetry Web quest)</td>
<td>More advanced students may follow a dance web quest in presenting poems through dance</td>
</tr>
</tbody>
</table>

### Critical Content:
- Examples of how to create and analyze works that reflect personal and cultural meaning
- Structures in dance
- Structures in poetry

### Key Skills:
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
- Compare and contrast form and structure

### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

### Learning Experience # 3

The teacher may introduce the concepts of three common choreographic forms (e.g., ABA, Narrative, or Variation on a Theme) so that students may compare poetic structure to basic forms of choreography.

### Generalization Connection(s):
Advanced technique informs artistry in composition

### Teacher Resources:
- *Choreography*, Sandra Minton
  - [http://www.poetrydances.com](http://www.poetrydances.com) (Different poetic structures)

### Student Resources:
Journal
### Colorado Teacher-Authored Sample Instructional Unit

#### Assessment:
Students will journal a list of choreographic forms with a description next to each type. Students will compare one poetic structure and one dance structure using a graphic organizer comparison chart.  

#### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://quizlet.com/19257928/poetry-flash-cards-flash-cards/">http://quizlet.com/19257928/poetry-flash-cards-flash-cards/</a> (Flashcards for poetry)</td>
<td>Students may use flashcards for poetry terms and dance structures</td>
</tr>
<tr>
<td><a href="http://www.fa-kuan.muc.de/DIVERSE.HTML">http://www.fa-kuan.muc.de/DIVERSE.HTML</a> (Poems in different languages)</td>
<td>Students may use poems in primary language</td>
</tr>
</tbody>
</table>

#### Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html">http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html</a> (Dance and Poetry Web quest)</td>
<td>More advanced students may follow a dance web quest in presenting poems through dance</td>
</tr>
</tbody>
</table>

#### Critical Content:
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning
- Structures in dance
- Structures in poetry

#### Key Skills:
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
- Compare and contrast form and structure

#### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulement, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

#### Learning Experience # 4
The teacher may use dance works choreographed with a poetic intent so that students can begin to comprehend the ways in which poetry can inspire dance creations.

#### Generalization Connection(s):
- Advanced technique informs artistry in composition
- Dance traditions translate the uniqueness of cultures
- Movement warm-ups determine the body’s ability to perform intended dance technique
Colorado Teacher-Authored Sample Instructional Unit

<table>
<thead>
<tr>
<th>Teacher Resources:</th>
<th>Student Resources:</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.dancingpoetry.com">http://www.dancingpoetry.com</a> (Dance and poetry as a unified art form)</td>
<td>Journal</td>
</tr>
<tr>
<td><a href="http://www.youtube.com/watch?v=NXHicOFEG3o">http://www.youtube.com/watch?v=NXHicOFEG3o</a> (Student dancers performing a dance to a poem)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assesment:</th>
<th>Students will analyze the performance through discussion and journaling by describing the poetic symbolism and defining the choreographic form used in the performance.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Resources:</td>
<td><a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Differentiation:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Multiple means for students to access content and multiple modes for student to express understanding.)</td>
<td><a href="http://quizlet.com/3823296/symbolism-in-poetry-flash-cards/">http://quizlet.com/3823296/symbolism-in-poetry-flash-cards/</a> (Flashcard ideas for symbolism in poetry)</td>
<td>Students may use flashcards or visual aids to share ideas of symbolism in poetry</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.studystack.com/flashcard-47556">http://www.studystack.com/flashcard-47556</a> (Study Stack interactive flash cards for poetry symbolism recall)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>More advanced students may follow a dance we bquest in presenting poems through dance</td>
<td><a href="http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/epor">http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/epor</a> tfolio/QuestFolder/Elements_Quest.html (Dance and Poetry We bquest)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Critical Content:</th>
<th>Key Skills:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The importance and sequence of warm-up and alignment</td>
<td>Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups</td>
</tr>
<tr>
<td>The importance and unique qualities of foundational technique such as ballet, modern, and jazz</td>
<td>Differentiate what style is being demonstrated by the use of a particular technique</td>
</tr>
<tr>
<td>Examples of how to create and analyze works that reflect personal and cultural meaning</td>
<td>Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent</td>
</tr>
<tr>
<td>Use of symbolism in poetry</td>
<td>Comparison of symbolism in poetry and dance</td>
</tr>
</tbody>
</table>

| Critical Language: | Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulement, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre |

---

7th Grade, Dance

Unit Title: Poetry In Motion

Page 11 of 20
## Learning Experience # 5

The teacher may engage students in selecting poems with clear and patterned structures so that students can begin considering parallel structures in dance forms.

### Generalization Connection(s):
- Advanced technique informs artistry in composition

### Teacher Resources:
- [http://www.poetrydances.com](http://www.poetrydances.com) (Different poetic structures)
- [http://voices.yahoo.com/haiku-poetry-collection-11360384.html](http://voices.yahoo.com/haiku-poetry-collection-11360384.html) (Haiku Poem Collection)
- [http://www.shakespeares-sonnets.com](http://www.shakespeares-sonnets.com) (Sonnets)

### Student Resources:
- Journal

### Assessment:
- The students will continue the journaling process adding titles and reflections of various poems they research. Journaling reflections should include notes on possible dance form options. Students will choose one or two favorite poems to read to the class. Teachers will evaluate students on their understanding of the structure of the poem and the descriptive level of the reading to determine students understanding of rhythm and flow within the poem.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)
- **Access (Resources and/or Process)**: N/A
- **Expression (Products and/or Performance)**: Students may present poems in small groups
  - Students may recite poems in primary language

### Extensions for depth and complexity:

#### Access (Resources and/or Process): N/A

#### Expression (Products and/or Performance): More advanced dancers may do this exercise as a solo performance

### Critical Content:

- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning

### Key Skills:

- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulement, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

### Learning Experience # 6
The teacher may model poetry analysis so that student partners can understand the need for and benefits of systematically exploring a poet’s intent and message.

### Generalization Connection(s):
- Advanced technique informs artistry in composition
- Dance traditions translate the uniqueness of cultures

### Teacher Resources:
- [http://pedro.galvan.people.cpcc.edu/Studentleadership/poetry-analysis-worksheet-1.pdf](http://pedro.galvan.people.cpcc.edu/Studentleadership/poetry-analysis-worksheet-1.pdf) (Poetry analysis worksheet

### Student Resources:
- Journal

### Assessment:
Students will complete the poetry analysis worksheet and journal thoughts on why it is important to analyze a poem to prepare a dance sequence.

### Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may create a classroom analysis instead of an individual response</td>
</tr>
</tbody>
</table>

### Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.readwritethink.org/files/resources/interactives/venn_diagrams/">http://www.readwritethink.org/files/resources/interactives/venn_diagrams/</a> (Online Venn Diagram Generator)</td>
<td>Students may compare author’s intent to composer’s intent using a Venn diagram</td>
</tr>
</tbody>
</table>

### Critical Content:
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning
- Author’s intent
- Use of literature as a dance stimulus item

### Key Skills:
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
- Compare and contrast poetic elements to choreography
Learning Experience # 7

The teacher may select and demonstrate choreographic forms that partner well with certain poetic structures so that students may begin exploring movement to symbolize a poem’s meaning/intent.

Generalization Connection(s):
Advanced technique informs artistry in composition
Dance traditions translate the uniqueness of cultures
Movement warm-ups determine the body's ability to perform intended dance technique

Teacher Resources:
Using Movement to Teach Academics: The Mind and Body as One Entity- Sandra Minton
Choreography-Sandra Minton
http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp (Choreographer’s Toolbox)
http://barlongaye.ism-online.org/2011/03/31/common-choreographic-forms/ (Common Choreographic Forms)

Student Resources: Journal

Assessment:
Students will explore various choreographic forms through teacher directed dance. Students will write a journal entry that states the selection of the choreographic form, a description of the form and how it could be used for creating the poetry duet performance
http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets)
http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

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 work from a pre-selected list of poems and dance forms with teacher assistance

Extensions for depth and complexity:

Access (Resources and/or Process)  |  Expression (Products and/or Performance)
---|---
http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Web quest)  |  More advanced students may follow a dance web quest in presenting poems through dance
Colorado Teacher-Authored Sample Instructional Unit

| Critical Content: | • The importance and sequence of warm-up and alignment  
| | • The importance and unique qualities of foundational technique such as ballet, modern, and jazz  
| | • Examples of how to create and analyze works that reflect personal and cultural meaning  
| | • Choreographic form  
| | • Poetic form  

| Key Skills: | • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups  
| | • Differentiate what style is being demonstrated by the use of a particular technique  
| | • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent  
| | • Analyze poetic and dance form  

| Critical Language: | Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre  

Learning Experience # 8

The teacher may discuss appropriate music choices so that students can begin to consider and apply criteria for selecting music suitable for a poetry dance.

| Generalization Connection(s): | Advanced technique informs artistry in composition  
| | Dance traditions translate the uniqueness of cultures  
| | Movement warm-ups determine the body’s ability to perform intended dance technique  

| Teacher Resources: | Music without lyrics works best for this assignment.  
| | http://www.ludovicoeinaudi.com (Pianist Ludovico Einaudi)  
| | http://www.zoekeating.com (Cellist Zoe Keating)  
| | http://www.yo-yoma.com (Cellist Yo-Yo Ma)  
| | http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets for planning a dance)  

| Student Resources: | Journal  

| Assessment: | Students will explore and share music choices with the class. Students will also write a journal entry describing their vision of how choreography will be structured from the intent of the poem and the integration of the music.  
| | http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets 9 and 10 have guiding questions for incorporating music)  
| | http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)  

7th Grade, Dance  
Unit Title: Poetry In Motion  
Page 15 of 20
## Colorado Teacher-Authored Sample Instructional Unit

<table>
<thead>
<tr>
<th>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may verbally describe their musical choices and intent</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students with musical background might compose their own music for this performance Students may collaborate with music students to have music played live during the performance</td>
<td></td>
</tr>
</tbody>
</table>

### Critical Content:
- Examples of how to create and analyze works that reflect personal and cultural meaning
- Music examples

### Key Skills:
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
- Analyze structure of music and poetic structure
- Create a rationale for musical choices

### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

### Learning Experience # 9

**The teacher may apply a limited (2-3 minute) time frame for poetry dances so that students can begin to understand the relationship between choreographic structure and use of time.**

### Generalization Connection(s):
- Advanced technique informs artistry in composition
- Dance traditions translate the uniqueness of cultures

### Teacher Resources:

### Assessment:
- Students will explore various dance sequences. Students will write a journal entry detailing how the dance will be divided into movement sequences in different sections.
### Colorado Teacher-Authored Sample Instructional Unit

<table>
<thead>
<tr>
<th>Differentiation:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Multiple means for students to access content and multiple modes for student to express understanding.)</td>
<td>N/A</td>
<td>Students may follow teacher direction to structure different movement sections. The teacher may also assign more advanced dancers to collaborate with less experienced student groups.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Extensions for depth and complexity:</th>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td></td>
<td>Students may act as dance captains or peer choreographers</td>
</tr>
</tbody>
</table>

### Critical Content:
- The importance and sequence of warm-up and alignment
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning
- Time management
- Use of Space

### Key Skills:
- Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent

### Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulement, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

### Learning Experience # 10

The teacher may demonstrate/model a strong beginning, middle, and ending of a dance so that students can appreciate the need to connect particular dance sections to the “story” and trajectory of the poem.

<table>
<thead>
<tr>
<th>Generalization Connection(s):</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced technique informs artistry in composition</td>
<td>Dance traditions translate the uniqueness of cultures</td>
</tr>
<tr>
<td>Dance traditions translate the uniqueness of cultures</td>
<td>Movement warm-ups determine the body’s ability to perform intended dance technique</td>
</tr>
</tbody>
</table>

### Teacher Resources:
- **Choreography-Sandra Minton**
  - [http://www.youtube.com/watch?v=r2GrufY5QPC](http://www.youtube.com/watch?v=r2GrufY5QPC) (You Tube video on three easy dance movements)
  - [http://www.youtube.com/channel/UC8LaBH9v0b5EcEFck0RAfeq](http://www.youtube.com/channel/UC8LaBH9v0b5EcEFck0RAfeq) (You Tube Channel with several choreography tutorials)

### Student Resources:
- Journal
Colorado Teacher-Authored Sample Instructional Unit

Assessment: The students will build dance sequences with a beginning, middle and end. Students will journal choreography notes along with a diagram of the floor patterns in their dance.

http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets)

http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may verbally describe or non-verbally demonstrate dance notes</td>
</tr>
</tbody>
</table>

Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may include more advanced dance sequence options</td>
</tr>
</tbody>
</table>

Critical Content: • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning

Key Skills: • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent

Critical Language: Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

Learning Experience #11

The teacher may assist in developing an audience aesthetic feedback form so that students can consider the kinds of information/data they might collect in order to enhance an ensemble’s growth and progress.

Generalization Connection(s): Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body’s ability to perform intended dance technique

Teacher Resources: A camera and tripod to record performance

Student Resources: N/A
## Assessment:
Students will create an audience survey regarding dance elements to communicate poetic intent. Students will use the audience survey information to analyze key audience perceptions and their ability to communicate poetic intent. For example: “Please circle the idea that best suits your reaction to each dance below.” Students will create an aesthetic adjectives template.
And/or:
Students will create a Poll Everywhere “live” poll to be used during the performance to gather data on audience reactions through cell phones. [http://www.polleverywhere.com/](http://www.polleverywhere.com/) (Create a poll/survey)

## Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copies of the selected poems.</td>
<td>Students may read the poems as the dancers are performing the dance</td>
</tr>
</tbody>
</table>

## Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>Students may create a performance program</td>
</tr>
</tbody>
</table>

## Critical Content:
- The importance and sequence of warm-up and alignment
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning

## Key Skills:
- Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups.
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent

## Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaurment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

## Learning Experience #12
(Post-Performance Task) The teacher may facilitate evaluation of audience survey and student performance so that students can analyze, synthesize and explain how the performance preparation process influenced their personal musical preference and perspective.

## Generalization Connection(s):
- Advanced technique informs artistry in composition
- Dance traditions translate the uniqueness of cultures
## Teacher Resources:
http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have examples of reflection/planning)

## Student Resources:
N/A

## Assessment:
Students may respond to guiding questions such as: Can you give examples of how the choreography symbolized the intent of the poem? Can you describe the moods of two of the dances? Which piece had the most meaning to you? Why?

## Differentiation:
(Multiple means for students to access content and multiple modes for student to express understanding.)

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

## Extensions for depth and complexity:

<table>
<thead>
<tr>
<th>Access (Resources and/or Process)</th>
<th>Expression (Products and/or Performance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>The teacher may have students view a recording of the performances and assign a written reflection and evaluation of the process and performance</td>
</tr>
</tbody>
</table>

## Critical Content:
- The importance and unique qualities of foundational technique such as ballet, modern, and jazz
- Examples of how to create and analyze works that reflect personal and cultural meaning

## Key Skills:
- Differentiate what style is being demonstrated by the use of a particular technique
- Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent

## Critical Language:
Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappé, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre