

Unit Title: Researching History, Making a Dance

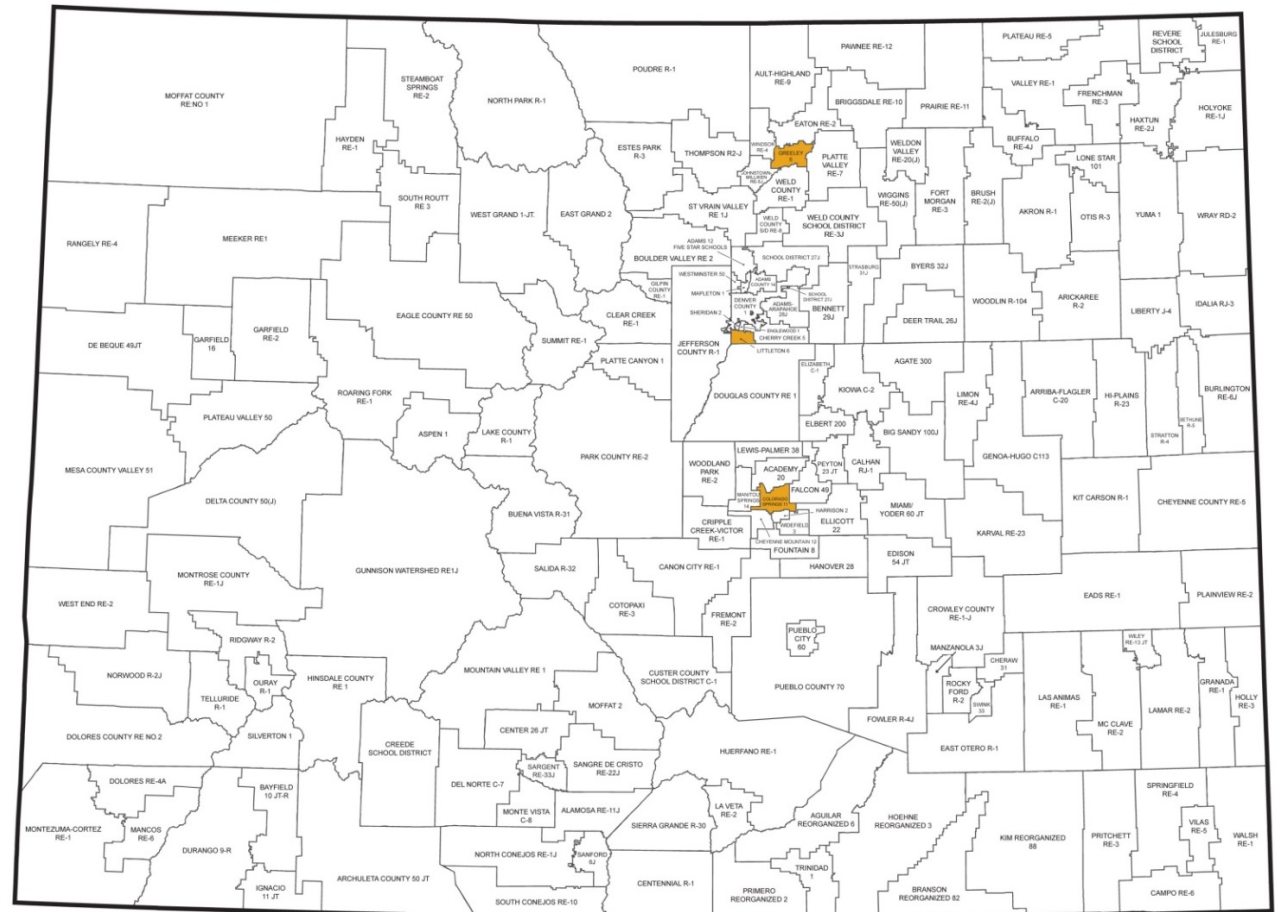
Extended Pathway

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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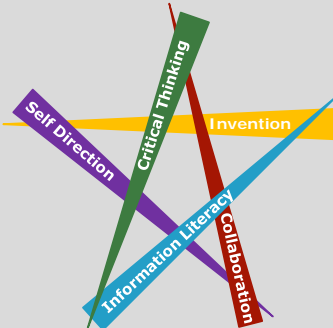
Dance samples represent collaboration between Colorado k-12 educators and community partners in Dance. For more information about community partners in your region, refer to the [Arts Education Guidebook](http://www.cde.state.co.us/coarts/ArtGuidebook.asp) (<http://www.cde.state.co.us/coarts/ArtGuidebook.asp>).

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

Colorado 21st Century Skills



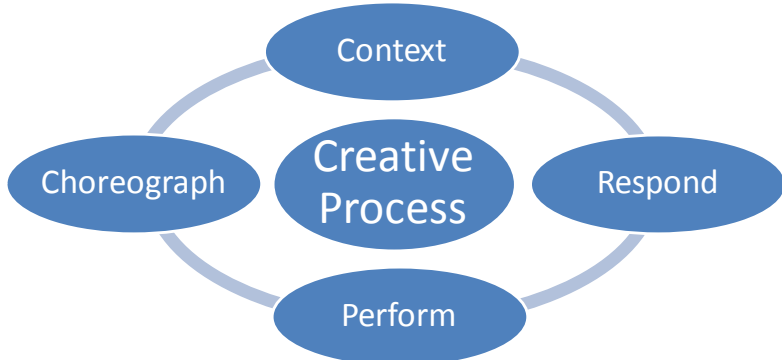
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



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

| Unit Titles | Length of Unit/Contact Hours | Unit Number/Sequence |
|-----------------------------------|------------------------------|----------------------|
| Researching History, Making Dance | 3 weeks | Midway through term |

Colorado Teacher-Authored Sample Instructional Unit

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|--|--|--|--|---------|
| Unit Title | Researching History, Making a Dance | | Length of Unit | 3 weeks |
| Focusing Lens(es) | Origins | Standards and Grade Level Expectations Addressed in this Unit | DA09-GR.HSEP-S.1–GLE.1, DA09-GR.HSEP-S.1–GLE.2 DA09-GR.HSEP-S.2–GLE.1, DA09-GR.HSEP-S.2–GLE.2, DA09-GR.HSEP-S.2–GLE.3 DA09-GR.HSEP-S.3–GLE.1, DA09-GR.HSEP-S.3–GLE.2 DA09-GR.HSEP-S.4–GLE.1 | |
| Inquiry Questions (Engaging-Debatable): | <ul style="list-style-type: none"> • How does one see music in movement? (DA09-GR.HSEP-S.1–GLE.2-IQ.1) and (DA09-GR.HSEP-S.2–GLE.2-IQ.1, GLE.3-IQ.5) • How does one use a stimulus to create and develop a dance work? • How much can you change a dance before it becomes another dance? | | | |
| Unit Strands | Performance style Create movements and gestures Historical context Respond to context | | | |
| Concepts | Composition, Style, Space/Time/Energy, Order/Form, Observation, Tradition, Period Dance | | | |

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

Colorado Teacher-Authored Sample Instructional Unit

| Critical Content: My students will Know... | Key Skills: My students will be able to (Do)... |
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| <ul style="list-style-type: none"> • Examples of dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1) and (DA09-GR.HSEP-S.4-GLE.1) • Stylistic differences in dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1) and (DA09-GR.HSEP-S.4-GLE.1) • Different use of steps and gestures in dance forms from different historical periods (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.3–GLE.1, 2) and (DA09-GR.HSEP-S.4-GLE.1) • Relationship between historical dance forms and their musical accompaniment (DA09-GR.HSEP-S.1–GLE.2) and (DA09-GR.HSEP-S.2–GLE.2) and (DA09-GR.HSEP-S.4-GLE.1) | <ul style="list-style-type: none"> • Demonstrate an understanding of dance elements (DA09-GR.HSEP-S.1–GLE.1-EO.a) • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles (DA09-GR.HSEP-S.1–GLE.2-EO.c) • Refine and edit the movements of two dances in contrasting styles. Refine in-process drafts and polished products (DA09-GR.HSEP-S.2–GLE.1-EO.c) • Compose dances inspired by or based on a particular movement or musical style (DA09-GR.HSEP-S.2–GLE.2-EO.d) • Create a dance using components of choreography (DA09-GR.HSEP-S.2–GLE.3-EO.g) • Understand the role of gestures and posture in historical and cultural dance traditions (DA09-GR.HSEP-S.3–GLE.1-EO.d) • Demonstrate a diversity of historical repertory (DA09-GR.HSEP-S.3–GLE.2-EO.c) • Articulate how dance is used recreationally throughout history and within cultures (DA09-GR.HSEP-S.3–GLE.2-EO.d) • Analyze and critique personal and professional or historic works (DA09-GR.HSEP-S.4–GLE.1-EO.a) |

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| <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>By studying dance forms from various historical periods a student learns the differences between them in order to create dances based on these differences.</i></p> |
| <p>Academic Vocabulary:</p> | <p>Adapt, Analyze, Arrange, Assemble, Assess, Assimilate, Compose, Construct, Correlate, Design, Develop, Evaluate, Examine, Form, Identify, Learn, Manipulate, Master, Memorize, Observe, Organize, Prepare, Problem Solve, Process, Produce, Recognize, Refine, Reorganize, Represent, Select, Share, Structure, Unify</p> |
| <p>Technical Vocabulary:</p> | <p>Style, Form, Structure, Steps, Gestures, Postures, Direction, Level, Size, Timing, Duration, Rhythm, Quality, Position, Pathway, Unity, Continuity, Transition, Variety, Relationships, Partners or Pairs</p> |

Colorado Teacher-Authored Sample Instructional Unit

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| Unit Description: | This unit explores multiple cultures of dance as origins for unique styles of movement. Across the unit students will experience multiple styles of dance, analyze movement concepts and gestures within cultural styles, and associate styles of dance with the historical context from which they originate. The unit culminates in students creating a piece of work that could be performed at a cultural festival as a depiction of that culture’s traditional dance form. In addition, students will respond to the work of their peers through written reflection. |
| Considerations: | <p>When determining which cultural origins to present, be sure that differences are clear. For instance, in the example given in the beginning of this unit – Kenya/Maasai – several videos of traditional African Maasai show uniformly ritualistic movements. More contemporary videos of dance in Kenya show a clear, direct relation to these movements and rhythmic patterns, but the dances are much more improvisation-based and bring in influences from modern pop culture.</p> <p>When possible, use dance forms with which you have direct experience in studying to model this cultural experience. If this is not possible, it is important to make sure students are aware this learning experience is simply meant to expose them to different cultural dance forms from across the world. It is in no way meant to be a purely authentic cultural dance experience.</p> <p>While not described in this unit, it is important to always provide a suitable, dynamic warm-up for dance students prior to doing a movement exercise with them.</p> |
| Unit Generalizations | |
| Key Generalization: | Period dance form dictates choreographic movement style |
| Supporting Generalizations: | <p>Choice of music and choreographic style intrinsically connect</p> <p>Dance styles evolve and change over time</p> |

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| Performance Assessment: <i>The capstone/summative assessment for this unit.</i> | |
| Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.) | Period dance form dictates choreographic movement style |
| Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization) | <p>You have been invited to choreograph a dance that represents a specific culture (such as the Bhangra from the Punjabi region in India) at a local cultural festival. This dance will be performed in front of an estimated audience of 2,500 festival participants so that they may get a feeling for and understanding of the dance style of that culture. These audience members will be filling out surveys to help the festival planners understand how well you engaged the audience and helped them form an understanding for this cultural dance form.</p> <p>(There are 2 student roles here: the choreographer is performing and the audience member is reflecting – all students will take turns playing each role)</p> |
| Product/Evidence: (Expected product from students) | <p>Students will gain a knowledge, understanding and application of:</p> <ul style="list-style-type: none"> • Dance forms as they relate to culture • Period dance, dance works from different eras • Tradition |

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| | <ul style="list-style-type: none"> • Performance style • Movements and gestures • Analysis • Writing using descriptive technical language • Collaboration • The creative process |
| Differentiation: (Multiple modes for student expression) | <p>Utilizing the group structure, students can take on single or multiple roles and/or participate in various tasks:</p> <ul style="list-style-type: none"> • Leading student partners or the small group • Writing choreography notes • Sketching diagrams of floor patterns • Selecting appropriate music choices • Organizing a rehearsal schedule • Writing self-reflections/evaluations <p>Utilizing modes other than writing in journals for reflection, such as discussion, movement response, voice recording, etc.</p> <p>Choreographic progress may be performed in advance and presented as a video.</p> |

| Texts for independent reading or for class read aloud to support the content | |
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| Informational/Non-Fiction | Fiction |
| Desmond, Jane (1997). <i>Meaning in motion: New cultural studies of dance</i> . http://www.amazon.com/Meaning-Motion-Cultural-Post-Contemporary-Interventions/dp/082231942X/ref=tmm_pap_swatch_0?encoding=UTF8&sr=&qid= Kassing, Gayle (2014). <i>Discovering dance with web resources</i> . http://www.humankinetics.com/excerpts/excerpts/discovering-cultural-dance | N/A |

| Ongoing Discipline-Specific Learning Experiences | | | |
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| 1. | Description: | 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> Introduce: Refers to the pre-experiences needed before introducing dance repertoire. As learning progresses, students will be introduced to various additional dance steps/techniques. | Teacher Resources: Foster, Susan Leigh (2011). <i>Worlding dance (Studies in international performance)</i> . http://www.amazon.com/Worlding-Dance-Studies-International-Performance/dp/0230298389/ref=pd_sim_14_6?ie=UTF8&refRID=12N9B82GCJYEEXOWCTJ Foster, Susan Leigh (1995). <i>Choreographing history (Unnatural acts: Theorizing the performative)</i> . http://www.amazon.com/Choreographing-History-Unnatural-Acts- |

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| | <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> <p>Choreography and Analysis: Dance concepts for choreography including space, time and energy. Reflection on personal work in order to stay true to a specific style and time period of cultural dance.</p> | | <p>Performative/dp/0253209358/ref=pd_sim_14_4?ie=UTF8&refRID=OHJE7RVRYZ07765JY282 Green Gilbert, Ann (2015). <i>Creative dance for all ages 2nd edition ebook with web resource</i>. http://www.humankinetics.com/products/all-products/creative-dance-for-all-ages-2nd-edition-ebook-with-web-resource Pappas, Peter (2014). <i>The reflective school</i>. http://prezi.com/z-izozettlllo/?utm_campaign=share&utm_medium=copy&rc=exOshare</p> |
| | | <p>Student Resources:</p> | <p>Streb, Elizabeth (2010). <i>STREB: How to become an extreme action hero</i>. http://www.amazon.com/gp/product/155861656X/ref=pd_luc_rh_chashrec_03_02_t_img_lh?ie=UTF8&pssc=1 Thomas, Helen (2003). <i>The body, dance and cultural theory</i>. (Ch. 7) http://www.amazon.com/gp/product/0333724321/ref=ox_sc_i_mb_mini_detail?ie=UTF8&pssc=1&smid=ATVPDKIKX0DER Pappas, Peter (2010). <i>The reflective student: A taxonomy of reflection (part 2)</i>. http://www.peterpappas.com/2010/01/reflective-student-taxonomy-reflection-.html</p> |
| <p>Skills:</p> | <p>Introduce: Identify styles, genre, traditions, and era for the origins of improvisation.</p> <p>Rehearse: Review, analyze, edit, adjust elements of the dance piece as needed</p> <p>Perform: Apply, execute, demonstrate skill attainment</p> <p>Choreography and Analysis:</p> <ul style="list-style-type: none"> • Utilizes a variety of dance concepts to choreograph dance moves • Utilizes a variety of dance concepts when creating transitions between dance moves • Combining concepts and moves to create phrases and compose a dance • Writes reflections using technical vocabulary • Analyzes video of performances to reflect and revise when needed • Asks questions and begins to create solutions | <p>Assessment:</p> | <p>Journal entries of analysis and planning</p> <p>Choreography and teaching of choreography</p> <p>Journal entries reflecting on creative process</p> |

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Prior Knowledge and Experiences

The description of the working knowledge and skills necessary for students to access the learning experiences throughout the unit. Teachers will use their professional judgment and knowledge of their students (including information gained from relevant pre-assessments) to determine the kinds of introductory learning experiences and/or reinforcement experiences that may need to be delivered prior to or within the unit.

Learning Experiences # 1 – 10
Instructional Timeframe: Teacher Determined

Learning Experience # 1

As an introduction, the teacher may facilitate a discussion about a cultural dance form and relating historic events (e.g. Bhangra/Punjabi region India), so that students can begin to understand technical dance vocabulary with regard to a culture.

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| Generalization Connection(s): | Period dance form dictates choreographic movement style | |
| Teacher Resources: | <ul style="list-style-type: none"> Website: HISTORY OF FOLK DANCE (BHANGRA): http://www.cs.cuw.edu/csc/csc175/project/hrpsingh/historyoffolkdance.html Learn Bhangra Dance Steps - JustBhangra.com: https://youtu.be/CtFYHNwBZ3M | |
| Student Resources: | Dance Steps For Beginners: Punjabi Bhangra Dance Steps – website: https://youtu.be/YYX8e8I55zs | |
| Assessment: | Teacher observation: Students will be engaged and interested in discussion about the dance form and the culture. | |
| 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) |
| | Teacher may write technical dance vocabulary on a board or wall for student referral | Students write technical dance vocabulary in regards to culture, period, and movement style in their journals. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | The teacher may invite a dance historian to speak to the class about this subject, or take the class to a resource such as The Carson Brierly Giffin Dance Library (CBGDL). | N/A |
| Critical Content: | <ul style="list-style-type: none"> Examples of dance forms from different historical periods Stylistic differences in dance forms from different historical periods Different use of steps and gestures in dance forms from different historical periods | |
| Key Skills: | <ul style="list-style-type: none"> Understand the role of gestures and posture in historical and cultural dance traditions | |

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| | <ul style="list-style-type: none"> • Articulate how dance is used recreationally throughout history and within culture • Analyze and critique personal and professional or historic works |
| Critical Language: | Analyze, Assess, Assimilate, Correlate, Culture, Examine, Identify, Influence, Learn, Movement, Observe, Process, Recognize, Style, Tradition, Quality |

Learning Experience # 2

The teacher may demonstrate a choreographic representation of a cultural dance style (e.g. Bhangra/Punjabi region India), so that students may embody the movement that is inherent in a traditional form.

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| Generalization Connection(s): | Period dance form dictates choreographic movement style | |
| Teacher Resources: | <ul style="list-style-type: none"> • Website: HISTORY OF FOLK DANCE (BHANGRA): http://www.cs.cuw.edu/csc/csc175/project/hrpsingh/historyoffolkdance.html • Learn Bhangra Dance Steps - JustBhangra.com: https://youtu.be/CtFYHNwBZ3M | |
| Student Resources: | Dance Steps For Beginners: Punjabi Bhangra Dance Steps – website: https://youtu.be/YYX8e8l55zs | |
| Assessment: | Teacher observation (may record for later viewing): Students will actively articulate representation of the movement. Gestures are performed with detail, and students ask questions about the dance form and the culture. | |
| 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) |
| | The teacher may pre-record portions of movement phrase(s) on videos for students to learn from autonomously. Students could be assigned a portion and work alone or in small groups to watch video(s) and learn dance phrase(s). | Students take turns teaching others their assigned portion of the phrase. This would allow the teacher to observe whether students can communicate to others about this style of dance. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | The teacher may invite a guest artist who is specifically trained in a cultural dance form. For instance, find a local dancer/dance teacher who specializes in Bhangra to give an authentic experience with this Punjabi dance form. | Students learn and perform dance steps/phrases taught by guest teacher. |
| Critical Content: | <ul style="list-style-type: none"> • Examples of dance forms from different historical periods • Different use of steps and gestures in dance forms from different historical periods | |
| Key Skills: | <ul style="list-style-type: none"> • Demonstrate an understanding of dance elements • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles • Demonstrate an understanding of dance elements | |

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| | <ul style="list-style-type: none"> • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles • Articulate how dance is used recreationally throughout history and within cultures |
| Critical Language: | Assimilate, Culture, Direction, Examine, Expressions, Force, Form, Gestures, Influence, Learn, Level, Line, Movement, Observe, Position, Postures, Problem Solve, Process, Recognize, Refine, Represent, Rhythm, Size, Space/Time/Energy, Steps, Structure, Style, Timing, Tradition, Quality |

Learning Experience # 3

The teacher may present videos representing the evolution of a traditional dance form (such as African Maasai), so that students may begin to analyze by comparing and contrasting the origins of a dance form to the contemporary construct of that dance form.

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| Generalization Connection(s): | Period dance form dictates choreographic movement style | |
| Teacher Resources: | <ul style="list-style-type: none"> • Maasai tribe dances, Maasai Mara, Kenya – website: https://youtu.be/gIMbYTaIOMo • Funerary rites of a Maasai tribe in Africa – website: https://youtu.be/ktl1uEKYQtk | |
| Student Resources: | <ul style="list-style-type: none"> • Maasai children dancing – website: https://youtu.be/JrUONYotWmE • Kenyan Ghetto Kids - dancing Naumia moyoni (Talent Event) – website: https://youtu.be/FZGHTDWylyc | |
| Assessment: | Teacher observation: Students will be engaged and interested in the dances asking questions about the dance form and the culture. | |
| 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) |
| | Computers may be available for students to research videos of a cultural dance form of their choice, in their original form and latter/current day form | Journal entry for compare and contrast of cultural dance form over a period of time |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | The teacher may invite a dance historian to speak about this subject, or take the class to a resource like Carson Brierly Giffin Dance Library (CBGDL). | N/A |
| Critical Content: | <ul style="list-style-type: none"> • Examples of dance forms from different historical periods • Stylistic differences in dance forms from different historical periods • Different use of steps and gestures in dance forms from different historical periods | |
| Key Skills: | <ul style="list-style-type: none"> • Understand the role of gestures and posture in historical and cultural dance traditions | |

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| | <ul style="list-style-type: none"> • Articulate how dance is used recreationally throughout history and within cultures • Analyze and critique personal and professional or historic works |
| Critical Language: | Analyze, Assess, Assimilate, Correlate, Culture, Examine, Identify, Influence, Learn, Movement, Observe, Process, Recognize, Style, Tradition, Quality |

Learning Experience # 4

The teacher may demonstrate a choreographic representation of a cultural dance style (such as African Maasai), so that students may embody the movement that is inherent in a traditional form and begin to feel how the choice of music is interconnected.

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| Generalization Connection(s): | Choice of music and choreographic style intrinsically connect | |
| Teacher Resources: | <ul style="list-style-type: none"> • Five(ish) Minute Dance Lesson - African Dance: Lesson 3: Dancing on the Clock – website: https://youtu.be/Ewqg-3xJFdI • Wikipedia: https://en.wikipedia.org/wiki/Maasai_people | |
| Student Resources: | N/A | |
| Assessment: | <ul style="list-style-type: none"> • Students actively execute a representation of the movement • Gestures are performed with detail • Students ask questions about the dance form and the culture | |
| 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) |
| | The teacher may pre-record portions of movement phrase(s) on videos for students to learn from autonomously. Students could be assigned a portion and work alone or in small groups to watch video(s) and learn dance phrase(s). | Students teach others students assigned portion of the phrase. This would allow the teacher to observe whether students can communicate to others about this style of dance. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | The teacher may invite a guest artist who is specifically trained in a cultural dance form. For instance, find a local dancer/dance teacher who specializes in Maasai to give an authentic experience with this Kenyan dance form. | Students engage fully in active learning from the guest artist and have a reflective group discussion about what was learned. |
| Critical Content: | <ul style="list-style-type: none"> • Examples of dance forms from different historical periods | |

Colorado Teacher-Authored Sample Instructional Unit

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| | <ul style="list-style-type: none"> • Different use of steps and gestures in dance forms from different historical periods |
| Key Skills: | <ul style="list-style-type: none"> • Demonstrate an understanding of dance elements • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles • Articulate how dance is used recreationally throughout history and within cultures |
| Critical Language: | Assimilate, Culture, Direction, Examine, Expressions, Force, Form, Gestures, Influence, Learn, Level, Line, Movement, Observe, Position, Postures, Problem Solve, Process, Recognize, Refine, Represent, Rhythm, Size, Space/Time/Energy, Steps, Structure, Style, Timing, Tradition, Quality |

Learning Experience # 5

The teacher may provide a list of 10-15 cultures, so that students may select one and research major political, social, and economic events from the origin time period to the present time and write about them.

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| Generalization Connection(s): | Dance styles evolve and change over time | |
| Teacher Resources: | Powerful Teacher Learning: What the Theatre Arts Teach about Collaboration: http://smile.amazon.com/Powerful-Teacher-Learning-Theatre-Collaboration/dp/161048682X/ref=sr_1_3?s=books&ie=UTF8&qid=1436741376&sr=1-3&keywords=teach+collaboration | |
| Student Resources: | <ul style="list-style-type: none"> • Dance Composition: A Practical Guide to Creative Success in Dance Making: http://smile.amazon.com/Dance-Composition-Practical-Creative-Performance/dp/1408115646/ref=sr_1_fkmr0_2?s=books&ie=UTF8&qid=1436947011&sr=1-2-fkmr0&keywords=student+guide+to+composition+dance+beginner • The Art of Making Dances by Doris Humphrey: http://smile.amazon.com/Art-Making-Dances-Doris-Humphrey/dp/0871271583/ref=sr_1_1?s=books&ie=UTF8&qid=1436947155&sr=1-1&keywords=art+of+making+dances | |
| Assessment: | <p>Journal entries of a choreographic proposal that includes: music selection, costume design sketches or clippings, request for number of dancers needed to complete artistic vision, statement of choreographic plan/intent.</p> <p>Teacher checks that there is a thorough description in student journal as an exit ticket out of class.</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 |

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| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
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| | N/A | N/A |
| Critical Content: | <ul style="list-style-type: none"> • Stylistic differences in dance forms from different historical periods • Different use of steps and gestures in dance forms from different historical periods • Relationship between historical dance forms and their musical accompaniment | |
| Key Skills: | <ul style="list-style-type: none"> • Model the collaborative process • Demonstrate an understanding of dance elements • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles • Understand the role of gestures and posture in historical and cultural dance traditions • Articulate how dance is used recreationally throughout history and within cultures | |
| Critical Language: | Analyze, Arrange, Assemble, Assess, Compose, Composition, Construct, Correlate, Culture, Design, Develop, Direction, Duration, Evaluate, Examine, Form, Gestures, Identify, Influence, Movement, Order/Form, Organize, Partners/Pairs, Postures, Prepare, Problem Solve, Process, Produce, Quality, Relationships, Reorganize, Represent, Rhythm, Select, Share, Steps, Structure, Style, Tradition, Unify, Unity, Variety | |

| Learning Experience # 6 | |
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| The teacher may demonstrate analysis of movement through video/research with regard to a culture, so that students can examine and identify the movement concept ideas of their chosen culture/time period. | |
| Generalization Connection(s): | Period dance form dictates choreographic movement style |
| Teacher Resources: | <ul style="list-style-type: none"> • First Nation Hoops Dance: https://youtu.be/qksWgHPPJsA, https://youtu.be/tEnhhhWqnWQ • West African Dance: https://youtu.be/VnSQihGFUWY, https://youtu.be/SyUgfnGIElg • Martha Graham Dance Company's 'Political Dance Project' https://youtu.be/ut9XjQ8RESE • Kassing, Gayle (2014). <i>Discovering dance with web resources</i>. http://www.humankinetics.com/excerpts/excerpts/discovering-cultural-dance |
| Student Resources: | <ul style="list-style-type: none"> • Dance forms: An introduction: http://www.artsalive.ca/en/dan/dance101/forms.asp • List of dance styles and descriptive words: http://www.dancesteps.com.au/styles/index.php • Fit for a feast: http://fitforafeast.com/dance_cultural.htm, |
| Assessment: | Journal entries for culture, period, and dance analysis. |

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| | <p>Guiding questions: Which era is this dance form from? What cultural events (social, political) are communicated and/or emoted with this dance work? How are these cultural phenomena represented through movement concept ideas? Describe how the dance form makes you feel.</p> <p>Teacher confirms there is a thorough analysis in student journals as an exit ticket out of class.</p> | |
| <p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p> | <p>Access (Resources and/or Process)</p> | <p>Expression (Products and/or Performance)</p> |
| | <p>Pair and share or Group discussion. Students may work on analysis with others and collaborate on a journal entry.</p> | <p>Written or recorded (sound or video) journal entries reflect thorough analysis and explanation of chosen culture/time period in regards to movement concepts and dance technique.</p> |
| <p>Extensions for depth and complexity:</p> | <p>Access (Resources and/or Process)</p> | <p>Expression (Products and/or Performance)</p> |
| | <p>Analysis may include cultural purpose for music and costume.</p> | <p>Written or recorded (sound or video) journal entries include cultural purpose for music and costume.</p> |
| <p>Critical Content:</p> | <ul style="list-style-type: none"> • Examples of dance forms from different historical periods. Movement analysis with regard to a specific culture | |
| <p>Key Skills:</p> | <ul style="list-style-type: none"> • Analyze and critique personal and professional or historic works • Demonstrate an understanding of dance elements • Articulate how dance is used recreationally throughout history and within cultures | |
| <p>Critical Language:</p> | <p>Dance history, rhythm, polyrhythmic, syncopation, spatial relationships, levels, pathways, shape, line, size, energy, choreographic form, societal nuances, costume, and communication/expression.</p> | |

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| <p>Learning Experience # 7</p> | | |
| <p>The teacher may revisit the technical dance vocabulary, so that students may successfully communicate movement concept ideas as they teach small groups of classmates short movement phrases based on the chosen cultural style.</p> | | |
| <p>Generalization Connection(s):</p> | <p>Period dance form dictates choreographic movement style</p> | |
| <p>Teacher Resources:</p> | <p>Green Gilbert, Ann (1992). <i>Creative dance for all ages</i>. Human Kinetics</p> | |
| <p>Student Resources:</p> | <p>Internet access to search engines for historical research on chosen culture and time period. http://fitforafeast.com/dance_cultural.htm, http://danceinteractive.jacobspillow.org/playlists/international-artists/#11</p> | |
| <p>Assessment:</p> | <p>Teacher observation of students working in groups.</p> <ul style="list-style-type: none"> • All students are moving/dancing for the majority of time allotted. • All students in each group are contributing ideas and engaging in discussion using technical vocabulary. • All students listen to others' ideas. • Students consider the ideas of all participants when writing/recording decisions made. | |

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| | <ul style="list-style-type: none"> All students have prescribed roles in the process of the group. | |
| 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) |
| | The teacher may use the first half of class to teach students dance technique modeling technical vocabulary. Vocabulary may be written on a board where all students can see while they are working in groups. | Students will create and teach a dance phrase using information gathered during research of a period/cultural dance form. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | Computers may be available for students to refer to during the choreographic and teaching process. | Students can perform small phrases for other classmates and receive feedback. |
| Critical Content: | <ul style="list-style-type: none"> Different use of steps and gestures in dance forms from different historical periods. Technical vocabulary for use of clear communication and demonstration. Examples of dance forms from different historical periods. Stylistic differences in dance forms from different historical periods. | |
| Key Skills: | <ul style="list-style-type: none"> Composes dances inspired by or based on a particular movement or musical style Create a dance using components of choreography Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles Demonstrates an understanding of dance elements Uses technical dance vocabulary to communicate chosen dance moves and dance concepts Demonstrate a diversity of historical repertory | |
| Critical Language: | Construct, compose, emotion, facing, space, time, energy, unison, straight, curve, plié, relevé, leap, turn, steps, gestures, postures, direction, partners or pairs, process, produce, relationships, structure, unify | |

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| Learning Experience # 8 | |
| The teacher may model a quality a collaborative process, so that students can work in small groups to select music, costume, compose, rehearse, and perform a choreographic representation of a cultural dance form. | |
| Generalization Connection(s): | Period dance form dictates choreographic movement style Choice of music and choreographic style intrinsically connect |
| Teacher Resources: | Arts Alive: The choreographic process. http://www.artsalive.ca/en/dan/make/process/collaboration.asp |
| Student Resources: | Internet access to search engines for historical research on chosen culture and time period. Example, Google images: cultural dance |

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| Assessment: | Teacher observation of students working in groups. <ul style="list-style-type: none"> • All students in the group are contributing ideas and engaging in discussion using dance specific technical vocabulary. • All students listen to others' ideas. • Students consider the ideas of all participants when writing/recording decisions made. • All students have prescribed roles in the process of the group. • The group rehearses by moving/dancing choreographic choices fully. | |
| 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) |
| | The teacher may use first half of class to choreograph a phrase with the dancers in the classroom | Students work in groups and are able to research and analyze a period dance form and use the creative cycle to represent a period dance form through selection of music, choreography and costumes. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | Computers may be available for students to refer to during the choreographic and teaching process. | N/A |
| Critical Content: | <ul style="list-style-type: none"> • Relationship between historical dance forms and their musical accompaniment. • Connecting artistic intent to chosen cultural dance form. • Stylistic differences in dance forms from different historical periods. | |
| Key Skills: | <ul style="list-style-type: none"> • Articulates personal ideas when making group decisions using technical language • Listens to and considers the ideas of others • Composes dances inspired by or based on a particular movement or musical style • Create a dance using components of choreography • Refine and edit the movements of two dances in contrasting styles. Refine in-process drafts and polished products • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles | |
| Critical Language: | Listen, compromise, communicate, contribute, create, reflect, professionalism, intrinsically connect | |
| Learning Experience # 9 | | |
| The teacher may coordinate student presentations of choreographic process, so that students may receive and utilize written/verbal feedback from teacher and peers. | | |
| Generalization Connection(s): | Period dance form dictates choreographic movement style Choice of music and choreographic style intrinsically connect | |
| Teacher Resources: | N/A | |

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| Student Resources: | N/A | |
| Assessment: | <p>Teacher observation of group discussions:</p> <ul style="list-style-type: none"> • All students contribute ideas to the group • All students listen and consider what is said by their peers <p>Journal entries for analysis of at least one other group’s choreographic work. Guiding questions: Which era is this dance form from? What cultural events (social, political) are communicated and/or emoted with this dance work? How are these cultural phenomena represented through movement concept ideas? Describe how the dance form makes you feel. Criteria for journal entries:</p> <ul style="list-style-type: none"> • Student uses critical language for dance tradition and culture • Student shows new understanding has been made in regards to a particular culture/period of dance <p>Teacher may inspect a thorough analysis of student journals as an exit ticket out of class.</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) |
| | Time is allotted after each performance for group discussion. | Journal entries are written using technical vocabulary. Students analyze peers’ performances and provide clear specific feedback. |
| Extensions for depth and complexity: | Access (Resources and/or Process) | Expression (Products and/or Performance) |
| | Students may read peer feedback in journals | Students utilize peer feedback in editing choreographic work. |
| Critical Content: | <ul style="list-style-type: none"> • Stylistic differences in dance forms from different historical periods. • Furthering the collaborative process of choreography and using the cyclical creative process. • Different use of steps and gestures in dance forms from different historical periods. | |
| Key Skills: | <ul style="list-style-type: none"> • Demonstrate a diversity of historical repertory • Demonstrate an understanding of dance elements • Understand the role of gestures and posture in historical and cultural dance traditions • Use technique, rhythmic accuracy, and artistic expression as appropriate to selected dance styles • Analyze and critique personal and professional or historic works • Consider written and verbal feedback from peers to reflect and revise where necessary | |
| Critical Language: | Context, correlate, evaluate, perform, respond, recognize, represent, share | |

Learning Experience # 10

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| <p>The teacher may present examples of program notes, so that students may write descriptions of their work utilizing technical language for use in a playbill.</p> | | |
| Generalization Connection(s): | <p>Period dance form dictates choreographic movement style Specific use of space, time and /or energy determines improvisational structure</p> | |
| Teacher Resources: | <p>http://www.playbill.com/</p> | |
| Student Resources: | <p>http://www.alvinailey.org/about/company/alvin-ailey-american-dance-theater/repertory/revelations</p> | |
| Assessment: | <p>Written description of work for presentation in a playbill.</p> <ul style="list-style-type: none"> • Includes name of region, country, and/or ethnicity of work to be presented • Includes cultural significance of dance style and form • Includes cultural significance of music and costume selection • Includes performers names • Writes using academic and technical language | |
| <p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p> | <p>Access (Resources and/or Process)</p> | <p>Expression (Products and/or Performance)</p> |
| | <p>Example play-bills may be presented to students http://www.playbill.com/news/article/truenorth-cultural-arts-to-present-updated-version-of-baby-casting-announce-165391,</p> | <p>Students will write their own description of work to be presented to the festival goers</p> |
| <p>Extensions for depth and complexity:</p> | <p>Access (Resources and/or Process)</p> | <p>Expression (Products and/or Performance)</p> |
| | <p>Students can read aloud their written descriptions for classmates.</p> | <p>Classmates may provide written or verbal feedback to students regarding the clarity and accuracy of descriptions. Do the choreographic choices performed/described inherently connect to the culture and period of dance?</p> |
| Critical Content: | <ul style="list-style-type: none"> • Different use of steps and gestures in dance forms from different historical periods. • Stylistic differences in dance forms from different historical periods. • Relationship between historical dance forms and their musical accompaniment. • Examples of dance forms from different historical periods. | |
| Key Skills: | <ul style="list-style-type: none"> • Demonstrate a diversity of historical repertory • Articulate how dance is used recreationally throughout history and within cultures • Analyze and critique personal and professional or historic works • Write to describe personal choreographic work • Use technical vocabulary in regards to a specific cultural style of dance | |

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Critical Language:

Assimilate, organize, represent, share, continuity