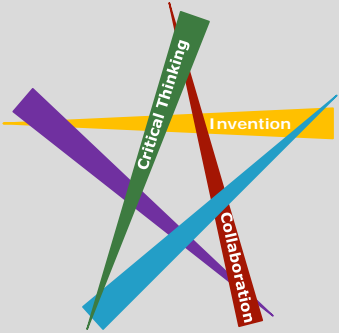


**Curriculum Development Course at a Glance  
Planning For 7<sup>th</sup> Grade Dance**

Content Area	Dance	Grade Level	7 <sup>th</sup> Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Demonstrate alignment control during warm-up and locomotor sequences	DA09-GR.7-S.1-GLE.1	
	2. Demonstrate performance skills	DA09-GR.7-S.1-GLE.2	
	3. Demonstrate foundational dance styles (ballet, modern, jazz, tap)	DA09-GR.7-S.1-GLE.3	
	4. Demonstrate value of sequence in a warm-up	DA09-GR.7-S.1-GLE.4	
	5. Identify and demonstrate appropriate posture	DA09-GR.7-S.1-GLE.5	
2. Create, Compose, and Choreograph	1. Choreographic intent involves making intentional movement choices	DA09-GR.7-S.2-GLE.1	
	2. Effective and appropriate use of dance elements (space, time, and energy)	DA09-GR.7-S.2-GLE.2	
	3. Group dynamics have distinctive choreographic characteristics	DA09-GR.7-S.2-GLE.3	
3. Historical and Cultural Context	1. The values of a culture are reflected in their dances	DA09-GR.7-S.3-GLE.1	
	2. Dance represents the culture of a society	DA09-GR.7-S.3-GLE.2	
4. Reflect, Connect, and Respond	1. Formal analysis and critique protocols	DA09-GR.7-S.4-GLE.1	

**Colorado 21<sup>st</sup> Century Skills**



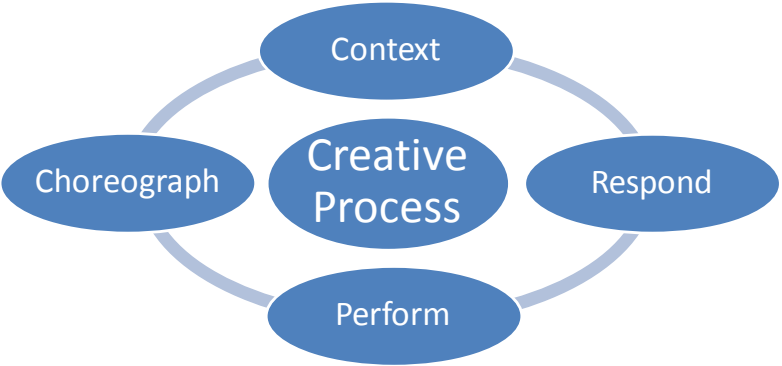
**Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*

**Information Literacy:** *Untangling the Web*

**Collaboration:** *Working Together, Learning Together*

**Self-Direction:** *Own Your Learning*

**Invention:** *Creating Solutions*



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
Dancing with and Against Gravity	2 weeks	Towards the beginning of the term
African Exploration	6 weeks/9 contact hours	Instructor Choice
Forming Dances, Discovering Structures	2-3 weeks	Midterm or later
Poetry In Motion	Minimum 3 weeks/15 contact hours	Instructor Choice

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Unit Title</b>	Dancing with and Against Gravity		<b>Length of Unit</b>	2 weeks
<b>Focusing Lens(es)</b>	Choices	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DA09-GR.7-S.1-GLE.1, DA09-GR.7-S.1-GLE.3 DA09-GR.7-S.2-GLE.2 DA09-GR.7-S.3-GLE.1 DA09-GR.7-S.4-GLE.1	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>Which is more satisfying: resisting gravity or giving into it? Why? (DA09-GR.7-S.1-GLE.1,3)</li> <li>How would you describe the feeling of working on the floor as opposed to working in a vertical plane?</li> </ul>			
<b>Unit Strands</b>	Perform on and off center Create while giving into and resisting gravity Context of environmental forces Respond with intent			
<b>Concepts</b>	Improvisation, Investigate/Discovery, Space/Time/Energy, Order/Form			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Improvisation suggests movement ideas for choice making and refinement of dance works (DA09-GR.7-S.1-GLE.1)	What does it mean to have an intent or inspiration for an improvisation?	How does being balanced or unbalanced affect the outcome of an improvisation?
Relationships between the elements of movement and gravity evokes the intent of dance movement (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1)	What are the movement elements? What is the connection between a strong center and: fall, recovery, swing and suspension? What does it mean to choose or select movements for a dance?	How does a dancer's relationship to gravity affect use of the movement elements? How does a dancer's relationship to gravity affect use of movement level?
Order and form encompasses the content of composition (DA09-GR.7-S.4-GLE.1)	What does it mean for a dance to have a form?	How does dance form change in relation to content?

**Curriculum Development Overview**  
**Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>• Examples of ways to safely improvise alone, with a partner and in a group (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1)</li> <li>• Examples of ways to move on different levels in relation to gravity (DA09-GR.7-S.1-GLE.1) and (DA09-GR.7-S.2-GLE.2)</li> <li>• Strategies to vary movement elements (space, time &amp; energy) (DA09-GR.7-S.2-GLE.2)</li> <li>• Strategies to embed discovered movements into dances (DA09-GR.7-S.4-GLE.1)</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate proper modern dance movements in center and across-the-floor combinations such as centered and off-centered movement; fall and recovery; and swing and suspend (DA09-GR.7-S.1-GLE.1-EO.a)</li> <li>• Maintain balanced and aligned posture by being aware of how this is attained (using eyes for visual cues, middle ear for sense of equilibrium, and receptors in joints and muscles) (DA09-GR.7-S.1-GLE.1-EO.c)</li> <li>• Understands and can demonstrate that center/core strength increases body control and thorough range of movement (DA09-GR.7-S.1-GLE.1-EO.e)</li> <li>• Add design and structure to movement choreography to support intent (DA09-GR.7-S.2-GLE.1-EO.a)</li> <li>• 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)</li> <li>• Use multiple elements such as time and space, or space and energy when creating dance (DA09-GR.7-S.2-GLE.2-EO.b)</li> <li>• Create a composition using contrasting levels or relationships and a full range of organic shapes such as symmetry and asymmetry in space or time, or differences between two-and three-dimensional space (DA09-GR.7-S.2-GLE.2-EO.c)</li> <li>• Improvise ways to support oneself and a dance partner (DA09-GR.7-S.2-GLE.3-EO.d)</li> <li>• Work with others to extend movement options, including mobility and stability (DA09-GR.7-S.2-GLE.3-EO.e)</li> <li>• Examine the human need to communicate individual ideas through movement and dance (DA09-GR.7-S.3-GLE.1-EO.a)</li> <li>• Improvise identified world dance forms utilizing their unique elements (DA09-GR.7-S.3-GLE.1-EO.f)</li> <li>• Identify, describe, compare, and contrast selected dance styles and genres (DA09-GR.7-S.4-GLE.1-EO.a)</li> <li>• Assess and evaluate a composition created by others relative to its effectiveness and what it communicates (DA09-GR.7-S.4-GLE.1-EO.c)</li> </ul>

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<p><b>Critical Language:</b> 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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>By moving in relation to gravity a dancer will safely improvise and discover innovative movements which can be varied and formed into a dance that exists multi-dimensionally.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Analyze, Arrange, Assemble, Assess, Compose, Cooperate, Develop, Discover, Elaborate, Evaluate, Improvise, Manipulate, Organize, Order, Problem Solve, Process, Refine, Reorganize, Travel, Unify</p>
<p><b>Technical Vocabulary:</b></p>	<p>Direction, Level, Size, Timing, Duration, Rhythm, Shape, Position, Quality, Pathway, Form, Balance, Off-Balance, Counter Balance, Unity, Continuity, Variety, Sequence, Unison, Opposition, Improvisation, Partnering</p>

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Unit Title</b>	African Exploration		<b>Length of Unit</b>	6 weeks/9 contact hours
<b>Focusing Lens(es)</b>	Origins	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DA09-GR.7-S.1-GLE.2, DA09-GR.7-S.1-GLE.3 DA09-GR.7-S.2-GLE.1, DA09-GR.7-S.2-GLE.2, DA09-GR.7-S.2-GLE.3 DA09-GR.7-S.3-GLE.1, DA09-GR.7-S.3-GLE.2 DA09-GR.7-S.4-GLE.1	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>• How is memorized choreography different from improvisation? (DA09-GR.7-S.1-GLE.2-IQ.3) and (DA09-GR.7-S.2-GLE.3-IQ.3) and (DA09-GR.7-S.3-GLE.1-IQ.1,GLE.2)</li> <li>• What makes an ensemble effective?</li> <li>• To what extent do costumes determine how dancers move? How is this related to what they are trying to convey as a culture? Is African dance derived from tap dancing or is tap dancing derived from African dance? Why ?</li> </ul>			
<b>Unit Strands</b>	Performance (indigenous African dance phrases) Create (an indigenous ensemble dance phrase) Context (connect the rhythms and movements to the intent of the indigenous dance phrase) Respond (identify cultural elements in the indigenous dance phrase)			
<b>Concepts</b>	Culture, Tradition, Expressions, Movement, Space/Time/Energy, Symbolism, Dance environment/Space			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Space in multiple environments determine and influence movement traditions. (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2)	What are examples of how environments are depicted in African dance?	How is the environment represented in African dance?
Movements from African cultures contribute to contemporary dance traditions. (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.1, 2) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)	In what ways is tap dance derived from African traditions?	What African dance elements can be seen in tap dance?
Cultural ideals and beliefs are often embedded in dance forms through symbolism (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.2)	Are wind, fire, water and earth incorporated symbolically into African dance?	How does dance tell a cultural story?

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• The definition of the terms indigenous and tribal (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.1) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</li> <li>• The technique of learning dance patterns through cultural storytelling (example: the killing of an animal). (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2)</li> <li>• The technique of learning dance patterns through organic cultural processes (example: the process of picking a fruit). (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2)</li> <li>• Appropriate responses to different forms of dance. (DA09-GR.7-S.1-GLE.2) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</li> <li>• Correct interpretation of African dance symbolism. (DA09-GR.7-S.1-GLE.2) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</li> <li>• Ways that the environment is reflected in the indigenous dances of Africa. (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.2) and (DA09-GR.7-S.3-GLE.1, 2)</li> </ul>	<ul style="list-style-type: none"> <li>• Perform a prescribed choreographic work in a formal setting (DA09-GR.7-S.1-GLE.2-EO.b)</li> <li>• Integrate world dance choreography into a solo, duet, or group work (DA09-GR.7-S.2-GLE.3-EO.b)</li> <li>• Identify, describe, compare and contrast selected dance styles and genres (DA09-GR.7-S.3-GLE.1-EO.a)</li> <li>• Understand the impact of culture and geographic origins on the characteristics, costumes, and styles of dances (DA09-GR.7-S.4-GLE.1-EO.c)</li> </ul>

<p><b>Critical Language:</b> 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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>The movement of African tribal dances correlates to elements of tap dancing in its use of step, stomp, dig, drag, slide and other terms often associated with tap dancing.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Culture, Tradition, Expressions, Movement, Space/Time/Energy, Indigenous, Tribe.</p>
<p><b>Technical Vocabulary:</b></p>	<p>Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step.</p>

**Curriculum Development Overview**  
**Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Unit Title</b>	Forming Dances, Discovering Structures		<b>Length of Unit</b>	2-3 weeks
<b>Focusing Lens(es)</b>	Structure and Function	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DA09-GR.7-S.1-GLE.1, DA09-GR.7-S.1-GLE.2, DA09-GR.7-S.1-GLE.3 DA09-GR.7-S.2-GLE.1, DA09-GR.7-S.2-GLE.2 DA09-GR.7-S.3-GLE.1, DA09-GR.7-S.3-GLE.2 DA09-GR.7-S.4-GLE.1	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>• In what ways are popular dances today similar and different from historical social dances? (DA09-GR.7-S.1-GLE.2-IQ.3) and (DA09-GR.7-S.2-GLE.2-IQ.1) and (DA09-GR.7-S.3-GLE.2-IQ.2)</li> <li>• How is memorized choreography different from improvisation?</li> <li>• Why is it important to diversify the use of choreographic elements?</li> </ul>			
<b>Unit Strands</b>	Perform form and structure Create appropriate dance forms and structures Structural Context Respond with appropriate form and structure			
<b>Concepts</b>	Composition, Patterns, Space/Time/Energy, Order/Form			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Improvisation informs movement composition. (DA09-GR.7-S.2-GLE.2)	How do you begin and continue an improvisation?	What is the relationship between improvisation and intent? What is the relationship between structural elements in a dance and its form?
Expressions of intent dictate the use of order and form. (DA09-GR.7-S.1-GLE.2) and (DA09-GR.7-S.2-GLE.1) and (DA09-GR.7-S.4-GLE.1)	What is the role of form in a dance? What are some of the components of the structure of a dance?	How does intent help determine the form of a dance? Do different dance styles require different interpretations? Why or why not?

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• Safe approaches to improvisation (DA09-GR.7-S.1-GLE.1, 2, 3) and (DA09-GR.7-S.2-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</li> <li>• Relationships between form, structure and intent (DA09-GR.7-S.1-GLE.2, 3) and (DA09-GR.7-S.2-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1)</li> <li>• Examples of movement variety through use of the elements space, time and energy (DA09-GR.7-S.2-GLE.2)</li> <li>• Examples of movement relationships, arrangement and order contribute to dance form and structure (DA09-GR.7-S.3-GLE.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Match dance terminology correctly to movements executed in a variety of dance forms (DA09-GR.7-S.1-GLE.3-EO.a)</li> <li>• Add design and structure to movement choreography to support intent (DA09-GR.7-S.2-GLE.1-EO.a)</li> <li>• Manipulate or augment existing choreographed movement to support intent (DA09-GR.7-S.2-GLE.1-EO.c)</li> <li>• Demonstrate expressive responses to a range of contrasting music, non-musical sounds, and silence through improvisation (DA09-GR.7-S.2-GLE.1-EO.d)</li> <li>• 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)</li> <li>• Use multiple elements such as time and space, or space and energy when creating a dance (DA09-GR.7-S.2-GLE.2-EO.b)</li> <li>• Create a composition using contrasting levels or relationships and a full range of organic shapes such as symmetry and asymmetry in space or time, or differences between two- and three-dimensional space (DA09-GR.7-S.2-GLE.2-EO.c)</li> <li>• Discuss the unique elements of selected world dance forms (DA09-GR.7-S.3-GLE.1-EO.d)</li> <li>• Trace the evolution of social dances in different societies, and use gestures, step patterns, body positions, rhythms, styles, and costumes (DA09-GR.7-S.3-GLE.2-EO.c)</li> <li>• Assess and evaluate a composition created by others relative to its effectiveness and what it communicates (DA09-GR.7-S.4-GLE.1-EO.c)</li> </ul>

**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.”*

<b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b>	<i>To improve my dancing I learn to create movements, learn to vary those movements, and weave them together into forms and structures that fit my intent.</i>
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<b>Academic Vocabulary:</b>	Analyze, Arrange, Assess, Clarify, Compose, Construct, Create, Design, Devise, Discover, Elaborate, Evaluate, Examine, Experiment, Form, Generate, Imagine, Improvise, Manipulate, Order, Originate, Problem Solve, Process, Produce, Reevaluate, Refine, Reorganize, Shape, Solve, Structure, Unify
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<b>Technical Vocabulary:</b>	Form, Structure, Order, Arrangement, Relationship, Direction, Level, Size, Timing, Duration, Position, Shape, Rhythm, Pathway, Unity, Continuity, Variety, Transition
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**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Unit Title</b>	Poetry In Motion	<b>Length of Unit</b>	Minimum 3 weeks/15 contact hours
<b>Focusing Lens(es)</b>	Origins	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	DA09-GR.7-S.1-GLE.1, DA09-GR.7-S.1-GLE.2, DA09-GR.7-S.1-GLE.3, DA09-GR.7-S.1-GLE.4, DA09-GR.7-S.1-GLE.5 DA09-GR.7-S.2-GLE.1, DA09-GR.7-S.2-GLE.1, 2, DA09-GR.7-S.2-GLE.1, 3 DA09-GR.7-S.3-GLE.1, DA09-GR.7-S.3-GLE.2 DA09-GR.7-S.4-GLE.1
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>How can you make an existing piece of choreography more interesting? (DA09-GR.7-S.2-GLE.1-IQ.1, GLE.3-IQ.1)</li> <li>How is a dance space different when working with only one body versus groups?</li> </ul>		
<b>Unit Strands</b>	Performance Technique Create New Work Cultural Context Respond Formally		
<b>Concepts</b>	Culture, Tradition, Composition, Technique, Style, Movement, Characteristics, Intention		

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
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)	What is a style of dance that originated as a cultural tradition? What is a name of a dance that originated as a reaction to a historical event?	Use dance terminology to describe your home/school culture.
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)	How does core strength correlate to your ability to balance/experiment with off-balance?	How can you regard movement characteristics or combinations you've never seen before as "beautiful?"
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)	What are strong examples of warm ups for agility?	How does warming up enable a more fluid performance? Must a dancer warm up? Why or why not?

**Curriculum Development Overview  
Unit Planning for 7<sup>th</sup> Grade Dance**

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>• 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)</li> <li>• 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)</li> <li>• 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)</li> </ul>	<ul style="list-style-type: none"> <li>• 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)</li> <li>• Differentiate what style is being demonstrated by the use of a particular technique (DA09-GR.7-S.1-GLE.3-EO.d)</li> <li>• 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)</li> </ul>

<p><b>Critical Language:</b> 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><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>“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.”</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>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</p>
<p><b>Technical Vocabulary:</b></p>	<p>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</p>