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| **Content Area** | Dance | | | **Grade Level** | High School Fundamental Pathway | | |
| **Course Name/Course Code** |  | | | | | | |
| **Standard** | **Fundamental Pathway Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Movement, Technique, and Performance | 1. Demonstrate dance movement skills with technical proficiency and kinesthetic body awareness | | | | | | DA09-GR.8-S.1-GLE.1 |
| 1. Anatomical awareness heightens movement potential | | | | | | DA09-GR.8-S.1-GLE.2 |
| 1. Perform with expression and artistry | | | | | | DA09-GR.8-S.1-GLE.3 |
| 1. Understand the components of the performance process | | | | | | DA09-GR.8-S.1-GLE.4 |
| 1. Create, Compose, and Choreograph | 1. Utilize choreography principles and practices when creating dance works | | | | | | DA09-GR.8-S.2-GLE.1 |
| 1. Apply the creative process to dance-making | | | | | | DA09-GR.8-S.2-GLE.2 |
| 1. Use meaning, intent, and stimuli to create and develop dance works | | | | | | DA09-GR.8-S.2-GLE.3 |
| 1. Understand form in choreography | | | | | | DA09-GR.8-S.2-GLE.4 |
| 1. Historical and Cultural Context | 1. Cultural and historical dance forms and traditions are influenced by the values of the society they represent | | | | | | DA09-GR.8-S.3-GLE.1 |
| 1. Use knowledge of cultural and historical dance forms to translate into performance | | | | | | DA09-GR.8-S.3-GLE.2 |
| 1. Reflect, Connect, and Respond | 1. Respond to, reflect upon, and analyze new dance works, reconstructions, and masterpieces | | | | | | DA09-GR.8-S.4-GLE.1 |
| 1. Articulate connections in dance | | | | | | DA09-GR.8-S.4-GLE.2 |
| **Colorado 21st Century Skills**    **Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*  **Information Literacy:** *Untangling the Web*  **Collaboration:** *Working Together, Learning Together*  **Self-Direction:** *Own Your Learning*  **Invention:** *Creating Solutions* | | The Colorado Academic Standards for Dance are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four dance standards to illustrate this process-based philosophy. | | | | | |
| **Unit Titles** | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| Improvising within a Structure | | | 2 weeks | | | Towards the beginning of the term | |
| Bo Jangles, Father of the Time Step | | | 6 weeks/1.5 hours per week | | | Instructor Choice | |
| Shim Sham Shimmy, Tap’s National Anthem | | | 6 weeks/1.5 hours per week | | | Instructor Choice | |

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| **Unit Title** | Improvising within a Structure | | | **Length of Unit** | 2 weeks |
| **Focusing Lens(es)** | Exploration of Structure | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2,  DA09-GR.HSFP-S.2-GLE.3, DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1  DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How can the creative process help one to express an idea? (DA09-GR.HSFP-S.2-GLE.3-IQ.4) and (DA09-GR.HSFP-S.4-GLE.2-IQ.5) * What are ways that dancers use connections to make informed choices? | | | | |
| **Unit Strands** | Perform improvised movements  Create based on pre-determined rules  Structured improvisation context  Respond to structure and other dancers | | | | |
| **Concepts** | Patterns, Space/Time/Energy, Investigate/Discovery, Law/Rules, Improvisation, Movement, Structure, Relationships | | | | |

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

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Safe methods of improvisation (DA09-GR.HSFP-S.1-GLE.1) * The functioning of structured improvisation (DA09-GR.HSFP-S.2-GLE.1, 3, 4) and (DA09-GR.HSFP-S.3-GLE.1) * Examples of movement use of space, time, and energy as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) * Ways dancers use relationships as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) | * Develop an awareness of center and alignment while efficiently articulating a variety of dance styles (DA09-GR.HSFP-S.1-GLE.1-EO.c) * Demonstrate an understanding of the movement elements of space, time, and energy when performing in dance (DA09-GR.HSFP-S.1-GLE.3-EO.a) * Perform with others to express the intent of the choreography (DA09-GR.HSFP-S.1-GLE.3-EO.d) * Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process (DA09-GR.HSFP-S.2-GLE.1-EO.c) * Use creative process to make a dance (DA09-GR.HSFP-S.2-GLE.2-EO.a) * Create a dance based on selected intent or stimuli (DA09-GR.HSFP-S.2-GLE.3-EO.b) * Use structured improvisation as a movement form (DA09-GR.HSFP-S.2-GLE.4-EO.e) * Discuss the purposes and functions that dance provides around the world (DA09-GR.HSFP-S.3-GLE.1-EO.d) * Create a short dance based on a series of concepts from another academic content area (DA09-GR.HSFP-S.4-GLE.2-EO.b) |

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| **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):** | | *Movement relationships can limit, guide, and determine movements performed.* |
| **Academic Vocabulary:** | Accomplish, Adapt, Adjust, Anticipate, Assimilate, Contribute, Cooperate, Create, Discover, Execute, Experiment, Generate, Imagine, Improvise, Manipulate, Move, Observe, Participate, Problem Solve, Process, Respond, Stimulate, Structure, Travel | |
| **Technical Vocabulary:** | Improvisation, Structure, Limitation, Space, Time, Energy, Relationship, Respond, React, Follow, Mirror, Rules, Organization | |

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| **Unit Title** | Bo Jangles, Father of the Time Step | | | **Length of Unit** | 6 weeks/1.5 hours per week |
| **Focusing Lens(es)** | Structure and Function | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.2, DA09-GR.HSFP-S.1-GLE.3,  DA09-GR.HSFP-S.1-GLE.4  DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2  DA09-GR.HSFP-S.4-GLE.1, DA09-GR.HSFP-S.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why do dancers consider their bodies “body instruments?” (DA09-GR.HSFP-S.1-GLE.1-IQ.2) and (DA09-GR.HSFP-S.2-GLE.2-IQ.5) and (DA09-GR.HSFP-S.3-GLE.2-IQ.4) and (DA09-GR.HSFP-S.4-GLE.1-IQ.3) * How is it different to create a dance for a solo compared to creating an ensemble piece? * Why is it important to incorporate cultural and historical traditions into contemporary performance? * How could one diagram a dance to explain movement to another person? | | | | |
| **Unit Strands** | Performance (simple time-steps)  Create (simple time-steps)  Context (cultural purpose of time-step)  Respond (to time-steps from a variety of time periods) | | | | |
| **Concepts** | Patterns, Order/Form, Rhythm, Technique, Technique, Ensemble, Articulation, Complexity, Instrument, Musical Forms, Manipulation | | | | |

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

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * The process that leads to time-step development. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) * The technique to create clear sound articulation stemming from correct body movement. (DA09-GR.HSFP-S.1-GLE.2, 4) and (DA09-GR.HSFP-S.2-GLE.1, 4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) * Ways to keep time and stay connected with the music. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) * Variations of a variety of Jazz time-steps. (DA09-GR.HSFP-S.1-GLE.1) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) * Ways to identify time-step patterning. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.4) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.2) | * Perform dance movement with rhythmic accuracy and with a complementary relationship to accompaniment (DA09-GR.HSFP-S.1-GLE.3-EO,b) * Create, repeat, and perform dance works that demonstrate an effective use of dance elements; have a beginning, middle, and an end; and use compositional forms such as theme, variation, canon, and call and response (DA09-GR.HSFP-S.2-GLE.1-EO.a) * Analyze and critique one dance work (DA09-GR.HSFP-S.3-GLE.1-EO.a) * Perform historical dances, and demonstrate an understanding of their role in society during their time period (DA09-GR.HSFP-S.4-GLE.1-EO.b) |

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| **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):** | | *I can perform simple time-steps with a variety of formats and I know the history behind time-steps.* |
| **Academic Vocabulary:** | Structure, Function, Patterns, Order, Form, Rhythm, Technique | |
| **Technical Vocabulary:** | Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step, Break. | |

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| **Unit Title** | Shim Sham Shimmy, Tap’s National Anthem | | | **Length of Unit** | 6 weeks/1.5 hours per week |
| **Focusing Lens(es)** | Relationships | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3  DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.4  DA09-GR.HSFP-S.3-GLE.1, DA09-GR.HSFP-S.3-GLE.2  DA09-GR.HSFP-S.4-GLE.1 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How do dance techniques become “genres” or globally accepted styles? (DA09-GR.HSFP-S.1-GLE.1-IQ.3) and (DA09-GR.HSFP-S.2-GLE.4-IQ.2) and (DA09-GR.HSFP-S.3-GLE.2-IQ.1) and (DA09-GR.HSFP-S.4-GLE.1-IQ.1) * How can one describe what structure or form is within a dance work? * What connections are seen between a historical dance from and the culture in which it was created? | | | | |
| **Unit Strands** | Performance (the Leonard Reed and Willie Bryant Shim Sham)  Create (a simple version of the Shim Sham)  Context (understand the historical and contemporary roll of the Shim-Sham)  Respond (to the cultural context of the Shim Sham and explain the relevant significance of the dance) | | | | |
| **Concepts** | Tradition, Composition, Rhythm, Style, Culture, Contribution, Originality, Technique | | | | |

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

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * The structural and musical format of the Shim Sham. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) * The important historical relevance of the Shim Sham. (DA09-GR.HSFP-S.3-GLE.1, 2) * Ways that the Shim Sham is used today. (DA09-GR.HSFP-S.1-GLE.1, 3) and (DA09-GR.HSFP-S.2-GLE.1) and (DA09-GR.HSFP-S.3-GLE.1, 2) and (DA09-GR.HSFP-S.4-GLE.1) | * Perform one dance work demonstrating use of technical skill and artistic awareness with artistic interpretation and projection (DA09-GR.HSFP-S.1-GLE.3) * Define the meaning of a dance work (DA09-GR.HSFP-S.2-GLE.1) * Analyze and critique one dance work (DA09-GR.HSFP-S.4-GLE.1) * Perform historical dances, and demonstrate an understanding of their role in society during their time period (DA09-GR.HSFP-S.3-GLE.1) |

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| **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):** | | *The original Shim Shams is a specific dance technique with historical and contemporary relevance.* |
| **Academic Vocabulary:** | Relationships, Tradition, Composition, Rhythm, Style, Culture, National Anthem | |
| **Technical Vocabulary:** | Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step, Break, Signature Step Or Shim-Sham Step, ½ Break, Full-Break, Crossover Section, Attack “Annie”, Chorus, Jig-Top, Vaudeville | |