

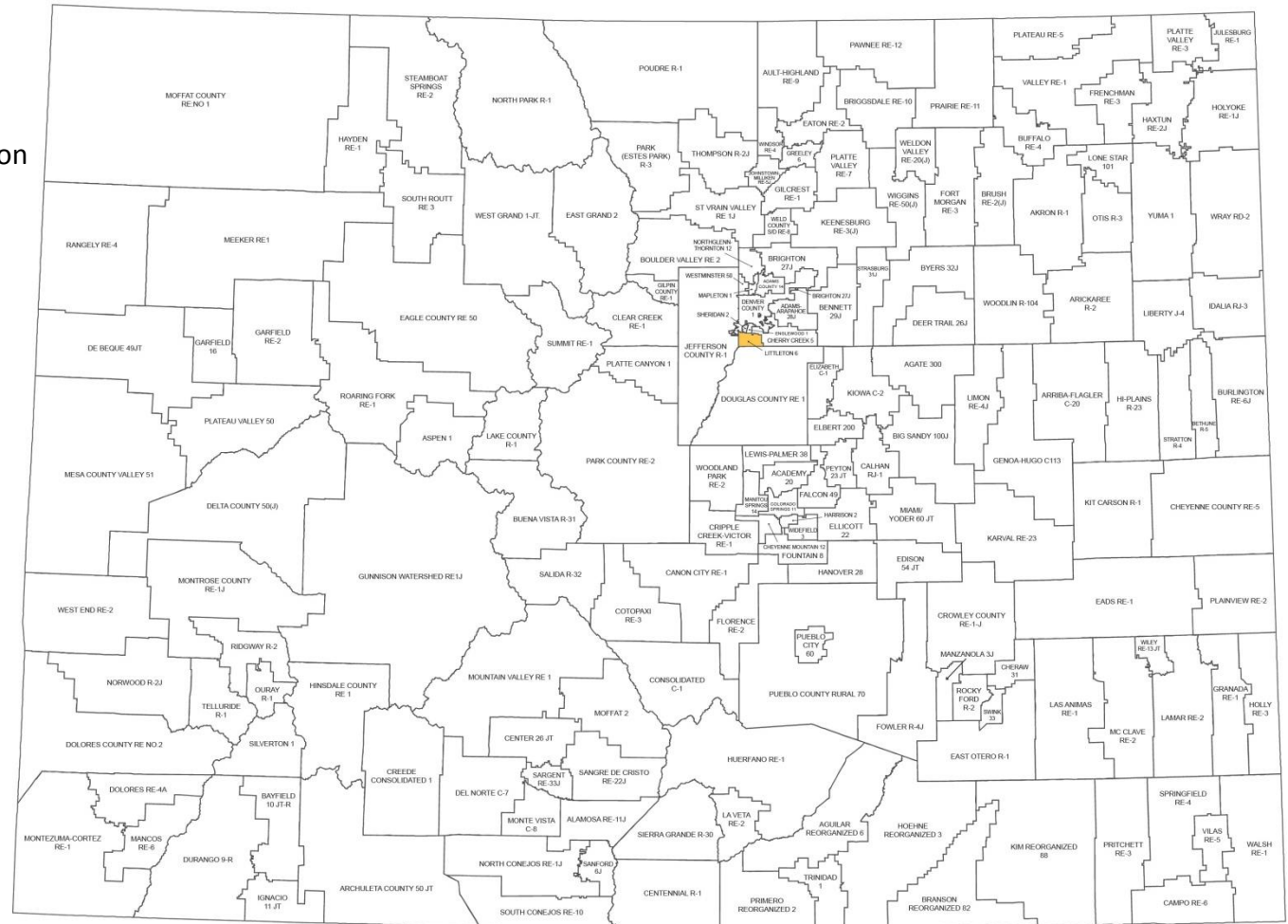
Unit Title: Speaking With Our Feet

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.

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Colorado Teacher-Authored Sample Instructional Unit

Content Area	Dance	Grade Level	6 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Demonstrate movement originating from a strong center	DA09-GR.6-S.1-GLE.1	
	2. Perform basic movement phrases containing choreographic intent	DA09-GR.6-S.1-GLE.2	
	3. Demonstrate skills in foundational dance forms (ballet, modern, tap, jazz)	DA09-GR.6-S.1-GLE.3	
	4. Perform a basic dance warm-up	DA09-GR.6-S.1-GLE.4	
	5. Make appropriate nutritional choices for dance performance	DA09-GR.6-S.1-GLE.5	
2. Create, Compose, and Choreograph	1. Articulate creative choices required to develop choreographic intent	DA09-GR.6-S.2-GLE.1	
	2. Demonstrate basic composition skills	DA09-GR.6-S.2-GLE.2	
	3. Movement phrases are developed based on both existing knowledge and new discoveries	DA09-GR.6-S.2-GLE.3	
3. Historical and Cultural Context	1. Culture and geography are reflected in the traditional dance heritage of a people	DA09-GR.6-S.3-GLE.1	
4. Reflect, Connect, and Respond	1. Critical analysis of dance works requires specific criteria and documentation	DA09-GR.6-S.4-GLE.1	

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
Speaking With Our Feet	6 weeks/9 contact hours	Instructor choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Speaking With Our Feet		Length of Unit	6 weeks/9 contact hours
Focusing Lens(es)	Choices	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.6-S.1-GLE.2 DA09-GR.6-S.2-GLE.3 DA09-GR.6-S.3-GLE.1 DA09-GR.6-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How is performing someone else’s movement different from performing one’s own? (DA09-GR.6-S.1-GLE.2-IQ.1) and (DA09-GR.6-S.2-GLE.3-IQ.1) and (DA09-GR.6-S.3-GLE.1-IQ.2) Is it more interesting and satisfying to manipulate your own phrase or someone else’s? Why? How does learning about another culture inform your perception of your own? 			
Unit Strands	Performance (self-composed choreography) Create (individual rhythm and movement phrases) Context (establish the relationship between culture influence on individual composition) Respond (to individual compositions)			
Concepts	Composition, Rhythm, Expressions, Improvisation, Style			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Individual expression informs effective improvisation. (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3)	Is improvisation a personal expression?	How does it feel to improvise?
Improvisation leads to rhythmic composition and development of style (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1)	Can you see patterns in an improvisation?	When does a dancer discover their style?
Refinement of dances rely on explicit choices based on the intent of the dancer (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1)	What are ways that a dancer uses choices to improve a dance?	How does a dance move from good to great?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1) • The definition of improvisation (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1) • Appropriate responses to other dancer’s improvisations (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1) • Appropriate interpretation of artistic voice (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff). (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts). (DA09-GR.6-S.1-GLE.2)and (DA09-GR.6-S.2-GLE.3) and (DA09-GR.6-S.4-GLE.1) 	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works (DA09-GR.6-S.1-GLE.2-EO.d) • Select movements that serve the intent through improvisation, experimentation, and exploration. (DA09-GR.6-S.2-GLE.1-EO.b) • Reflect upon creative process and products in dance (DA09-GR.6-S.3-GLE.1-EO.a) • Describe dance forms that developed along with musical forms (DA09-GR.6-S.4-GLE.1-EO.b)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>I will discover my personal, artistic voice through choices I make in dance improvisation.</i></p>
<p>Academic Vocabulary:</p>	<p>Composition, Rhythm, Expressions, Improvisation, Style, Self Advocacy, Artistic Voice</p>
<p>Technical Vocabulary:</p>	<p>Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove.</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores improvisational tap dance. In this unit the teacher introduces the student tap dancer to a variety of tap artists. The students will observe and research the artist’s tap styles, specifically focusing on the artistic choices the artist made when creating improvised movement manipulations in tap. Students will then create a short phrase from a selected tap artist. Once the various dance phrases are internalized, the students will create their own abstractions and variations of an original tap phrase. The unit will culminate in asking students to perform the original phrase, a collaborated group phrase, and a solo variation.
Considerations:	This unit will be most successful when a comfortable atmosphere is established so that each student feels safe to express themselves through improvisation. The focus in the unit should be on student’s problem solving in communicating an ideas through movement; they should be encouraged to think their way through expression choices and not to simply follow or mimic teacher direction(s). The best communication through dance occurs when students feel free to create and explore their own ideas.
Unit Generalizations	
Key Generalization:	Individual expression informs effective improvisation
Supporting Generalizations:	Improvisation leads to rhythmic composition and development of style
	Refinement of dances rely on explicit choices based on the intent of the dancer

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Individual expression informs effective improvisation.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As a dance troupe, you and your fellow dancers have been asked to perform a variation of a classic tap dance sequence for a dance festival. To complete this task, you will need to discover your personal, artistic voice through choices you make in tap dance improvisation by observing master tap artists, researching their lives and how their environments guided the creative choices made by that artist. You will then learn a classic tap phrase from your teacher. Once learning the phrase you will break into small groups and improvise your own version of that phrase. You will also create an individual solo that you will improvise on your own. You will perform all tap phrases for your class to prepare for the festival.
Product/Evidence: (Expected product from students)	Students will learn an original tap dance phrase, then in a small group students will improvise to create a collaborative variation of the original phrase. Once the collaborated variation has been established, the students will then create another abstraction of the collaborated variation to perform as a solo. Students should also be involved in peer and self-feedback/assessment processes during the performance. Products/Evidence will include but are not limited to: <ul style="list-style-type: none"> • Coordination/Physical Potential • Dance technique/Skill • Musicality and Rhythm • Recall of movement sequences (combinations) • Stage Presence and Discipline • http://www.ufrsd.net/UserFiles/Servers/Server_1171501/File/Choice/dance_rubric.pdf (Dance rubric example) • http://www.rcampus.com/rubricshowc.cfm?code=K79436&sp=yes& (Peer Dance Rubric Example)

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Differentiation: (Multiple modes for student expression)	Students will all be expected to participate in the dance performance. They may, however, demonstrate understanding in other ways such as: <ul style="list-style-type: none"> • Creating improvised beats using hands, arms, vocal patterns and possibly simple percussion instruments • Incorporating props such as brooms, trash can lids, buckets may be added to further add to the types of improvised rhythmic sounds • Students may replace the solo version of the task with a partner or small group number
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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>For Teacher Use:</i> <i>Tapworks: A Tap Dictionary and Reference Manual</i>- Beverly Fletcher <i>American Tap Dancing</i> - Zelia Raye <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i>- Anita Feldman <i>The Souls of Your Feet: A Tap Dance Guidebook for Rhythm Explorers</i>- Acia Gray <i>Tap Dance Fundamentals</i>-Colleen N. West <i>The Tap Dance Dictionary</i>- Mark Knowles <i>TAP! The Greatest Tap Dance Stars and Their Stories</i>- Rusty Frank</p>	<p><i>Tap In: The Dance Series (Book #3) Paperback</i> - Airin Emery</p>

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	<p>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></p> <p>Introduce- Refers to the pre-experiences needed before introducing dance repertoire. As learning progresses, students will be introduced to various additional dance steps/techniques.</p> <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.</p>	Teacher Resources:	<p><i>Show Time: Music, Dance, and Drama Activities for Kids</i>- Lisa Bany-Winters http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation) http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process) http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers)</p>
		Student Resources:	<p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>	

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	<p>Skills:</p>	<p>Introduce: Identify a variety of emotions through facial, body movements, and vocal inflections that act as a expressive qualities for movement choices</p> <p>Rehearse: Review, analyze, edit, adjust elements of the dance piece as needed</p> <p>Perform: Apply, execute, demonstrate skill attainment</p>	<p>Assessment:</p>	<p>Students will participate in the performance preparation process throughout this unit. Teachers will use observations to assess in the following ways:</p> <p>Introduce: Pre-asses understanding of choreography through brainstorming and discussions of basic choreographic forms and structure</p> <p>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.</p> <p>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.</p>
2.	<p>Description</p>	<p>Work/Think like a dancer/choreographer-Dance Elements of Tap Dancing</p>	<p>Teacher Resources:</p>	<p>http://www.ket.org/artstoolkit/dance/lessonplan/ (Lesson plan ideas for teaching about Tap dance-scroll to middle and high school options- requires registration to view)</p> <p>http://www.ket.org/artstoolkit/dance/lessonplan/166.htm (Lesson plan and assessment examples for “Understanding Tap”)</p> <p>http://www.danceadvantage.net/time-step/ (Tools for Tap Improvisation)</p> <p>http://www.youtube.com/watch?v=rXHHLtG_iGQ (Savion Glover)</p> <p>http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)</p> <p>http://www.dancemagazine.com/issues/May-2011/Taps-Leading-Lady (Leading Lady of Tap)</p> <p>http://www.tapdance.org/Legends (Famous Tap Legends)</p> <p>http://dance.lovetoknow.com/Famous_Tap_Dancers (Famous Tap Dancers)</p> <p>http://www.youtube.com/watch?v=UjEA1HnBmQA (Gregory Hines and Sammy Davis Jr.)</p> <p>http://www.youtube.com/watch?v=OsK8dWjDi_E (The Challenge Scene from the movie Tap)</p>
	<p>Skills</p>	<p>Understand and apply basic elements such as space/time/energy, Tap Dance Key Words, Patterns and dance sequences</p>	<p>Assessment</p>	<p>Students will demonstrate simple dance sequences. Across the unit students will participate in research and writing activities to apply their knowledge of tap dance through:</p> <ul style="list-style-type: none"> • .Journaling • Reflective writing • Writing program notes

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Prior Knowledge and Experiences

It is assumed that students have some basic tap vocabulary from previous years including the following single sound manipulations (touch, stamp, stomp, step, slam, brush, spank, dig, scuff, knock, heel drop, toe drop, brush, spank). It is also assumed that the students have some basic musical understanding from previous years including the following (finding the down beat, being able to identify 4/4 time signature, and identifying 1 bar of music)

Learning Experiences # 1 – 13

Instructional Timeframe: Teacher Determined

Learning Experience # 1

As an introduction, the teacher may use a variety of video clips of famous tap dance artists so that students can begin to identify unique/individual stylistic attributes.

Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://www.tapdance.org/Legends (Famous Tap Legends) http://dance.lovetoknow.com/Famous_Tap_Dancers (Famous Tap Dancers) http://www.youtube.com/watch?v=UiEA1HnBmQA (Gregory Hines and Sammy Davis Jr.) http://www.youtube.com/watch?v=OsK8dWjDi_E (The Challenge Scene from the movie Tap) http://www.youtube.com/watch?v=rXHHLtG_iGQ (Savion Glover)	
Student Resources:	N/A	
Assessment:	Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that lists the famous tap dance artists and their unique stylistic attributes. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)	
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
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

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Critical Content:	<ul style="list-style-type: none"> • The definition of improvisation • Appropriate interpretation of artistic voice
Key Skills:	<ul style="list-style-type: none"> • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms
Critical Language:	Improvisation in dance, structure, form, development, sequence, pattern

Learning Experience # 2

The teacher may bring in primary and secondary sources (e.g., diaries, journals, biographies, etc) related to one tap dance artist so that students can begin to comprehend external and internal factors that may have affected the artist’s improvisational choices.

Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	http://www.tapdance.org/Legends (Famous Tap Legends) http://dance.lovetoknow.com/Famous_Tap_Dancers (Famous Tap Dancers) http://www.youtube.com/watch?v=UiEA1HnBmQA (Gregory Hines and Sammy Davis Jr.) http://www.youtube.com/watch?v=OsK8dWjDi_E (The Challenge Scene from the movie Tap) http://www.youtube.com/watch?v=rXHHLtG_iGQ (Savion Glover) http://www.youtube.com/channel/UCXI8adjs7lhXDXbaACJkTIQ (Popular YouTube videos on improvisation in dance) <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> -Anita Feldman	
Student Resources:	N/A	
Assessment:	The student will discuss and journal about their dance artist. The teacher may lead a discussion with guiding questions such as: When and where did the artist live? Who did the artist train with? http://www.ket.org/artstoolkit/dance/lessonplan/302.htm (Lesson Plan ideas for tap dance study) 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)
	Students may require additional explanation or repetition of the dance artist key information	Students may dictate the writing necessary for the journal entry (to a peer or the teacher)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/lesson_images/lesson275/compcon_chart.pdf (Compare and contrast graphic organizer)	Students may document a compare and contrast graphic organizer between two different dance artists

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Critical Content:	<ul style="list-style-type: none"> • The definition of improvisation • Appropriate interpretation of artistic voice
Key Skills:	<ul style="list-style-type: none"> • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms
Critical Language:	Background, influence, era, ground-breaking, cultural influences, comparison, external and internal factors

Learning Experience # 3

The teacher may engage students in researching one area of a tap dance artist’s life so that students can identify specific external or internal factors that may have played a role in the artist’s creative choices.

Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	http://www.tapdance.org/Legends (Famous Tap Legends) http://dance.lovetoknow.com/Famous_Tap_Dancers (Famous Tap Dancers) http://www.youtube.com/watch?v=UjEA1HnBmQA (Gregory Hines and Sammy Davis Jr.) http://www.youtube.com/watch?v=OsK8dWjDi_E (The Challenge Scene from the movie Tap) http://www.youtube.com/watch?v=rXHHLtG_iGQ (Savion Glover) <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman	
Student Resources:	N/A	
Assessment:	Students will convey an understanding of the dance artist’s influences through discussion and journaling key ideas around the following questions: How did this time period affect the music the artist listened to and used in their work? How did the artist’s background affect the movements and rhythms they chose to use? Can you see the artist’s specific style being influenced by the time period and geographic location?	
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)
	http://www.readwritethink.org/professional-development/strategy-guides/supporting-comprehension-strategies-english-30106.html (Strategies for supporting comprehension with ESL students) http://www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitDramaDance.pdf (Reading and writing strategies for cross curricular connections in drama and dance)	Students may use a partially filled out dance artist key fact graphic organizer

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/classroom-resources/lesson-plans/designing-effective-poster-presentations-1076.html (Guide for designing a poster presentation) http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)	Students may write an article or develop a poster presentation about a chosen dance artist
Critical Content:	<ul style="list-style-type: none"> • The definition of improvisation • Appropriate interpretation of artistic voice 	
Key Skills:	<ul style="list-style-type: none"> • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	improvisation, background, influence, era, ground-breaking, cultural influences, comparison, external and internal factors	

Learning Experience # 4

The teacher may ask students to share their research so that students can begin considering/determining the effects of time period and geographic location on the artist’s improvisational work and creative choices.

Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer
Teacher Resources:	<i>Tapworks: A Tap Dictionary and Reference Manual</i> - Beverly Fletcher <i>American Tap Dancing</i> - Zelia Raye http://www.tapdance.org/Legends (Famous Tap Legends) http://dance.lovetoknow.com/Famous_Tap_Dancers (Famous Tap Dancers) http://www.youtube.com/watch?v=UiEA1HnBmQA (Gregory Hines and Sammy Davis Jr.) http://www.youtube.com/watch?v=OsK8dWjDi_E (The Challenge Scene from the movie Tap) http://www.youtube.com/watch?v=rXHHLtG_iGQ (Savion Glover) <i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman
Student Resources:	Dancer’s Journal
Assessment:	Students will continue their journal as the teacher leads a discussion that pinpoints the most important factors that the students identified about the artist and influenced the artist’s improvisational work.

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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)
	http://www.readwritethink.org/professional-development/strategy-guides/supporting-comprehension-strategies-english-30106.html (Strategies for supporting comprehension with ESL students) http://www.edu.gov.on.ca/eng/studentsuccess/thinkliteracy/files/ThinkLitDramaDance.pdf (Reading and writing strategies for cross curricular connections in drama and dance)	Students may dictate the writing necessary for the journal entry (to a peer or the teacher)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/classroom-resources/lesson-plans/designing-effective-poster-presentations-1076.html (Guide for designing a poster presentation) http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)	Students may write an article or develop a poster presentation about a chosen dance artist
Critical Content:	<ul style="list-style-type: none"> • The definition of improvisation • Appropriate interpretation of artistic voice 	
Key Skills:	<ul style="list-style-type: none"> • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	Improvisation, background, influence, era, ground-breaking, cultural influences, comparison, external and internal factors	

Learning Experience # 5	
The teacher may demonstrate a short phrase (no more than 8 bars/1 chorus) from a tap dance artist so that students can begin to understand the importance of internalizing the steps of a dance.	
Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> -Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)
Student Resources:	N/A
Assessment:	Students will demonstrate articulation and timing of the dance sequence while teachers use an observation checklist to determine skill level. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-page 59 has a creative movement example)

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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 simplify the original phrase into an easy to learn variation if it is too difficult for a beginning student Students may create improvised beats using hands, arms, vocal patterns and possibly simple percussion instruments
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.pinterest.com/stevensoloway/dance-diagrams/ (Examples of dance diagrams)	Students may use props such as brooms, trash can lids, buckets may be added to further add to the types of improvised rhythmic sounds Students may offer a dance diagram of the dance sequence
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer’s improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration. • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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	

Learning Experience # 6		
The teacher may demonstrate a dance phrase that is an abstraction (or variation) of an original phrase so that students recognize a concrete process for abstracting already developed material (e.g., turning a 4 count riff into a paradittle or 3 touches and a step or a shuffle and a flap.)		
Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)	
Student Resources:	N/A	

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	Students will be able to discuss and demonstrate manipulation substitutions that work in creating a variation on the original phrase. Students will add ideas for abstracting movement into their dancer's journal. 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 audio/video record their journal entry variations Students may also perform these variations in front of the class and create journal entries describing the phrase and its variations
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work together to manipulate further their phrase variations focusing on how tempo and pattern can contribute to abstracting movement
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer's improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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	

Learning Experience # 7	
The teacher may share a variety of collaborative processes so that students can consider the ways in which working with peers can facilitate the abstraction/transformation of an original tap dance sequence.	
Generalization Connection(s):	Individual expression informs effective improvisation. Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)

Colorado Teacher-Authored Sample Instructional Unit

Student Resources:	N/A	
Assessment:	Students will demonstrate ability to create a variation on a phrase through individual participation and ability to work through a collaborative process within a dance ensemble. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-page 59 has a creative movement example)	
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 verbally describe their plan for variation until they can physically show the variation through more practice Students may create improvised beats using hands, arms, vocal patterns and possibly simple percussion instruments
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may incorporate props such as brooms, trash can lids, buckets may be added to further add to the types of improvised rhythmic sounds
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer’s improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration. • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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	

Learning Experience # 8	
The teacher may have students share collaboratively-produced variations so that students can begin to recognize how collaborative efforts can transform original tap dance phrases in diverse/unique ways.	
Generalization Connection(s):	Individual expression informs effective improvisation. Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer

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Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)	
Student Resources:	N/A	
Assessment:	The students will create a compare and contrast diagram to be included to their dancer's journal that shows the similarities and differences between the phrase variations from each group work. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Compare and contrast thinking map)	
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 students may be provided with a partially completed graphic organizer (for example, headings and a couple of examples filled in)	Students may draw or use images to illustrate to complete their graphic organizer Students may work with a partner or in small groups to complete the graphic organizer
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/venn_diagrams/ (Online Venn diagram creator)	Students may complete a Venn diagram with more than two overlapping circles to further examine the similarities and differences among several dance variations
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer's improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms Use 	
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 9		
The teacher may model solo abstraction so that students can identify processes/methods for determining individual artistic choices when creating a personal variation.		
Generalization Connection(s):	Individual expression informs effective improvisation. Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	Inside Tap: Technique and Improvisation for Today's Tap Dancer, Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)	
Student Resources:	N/A	
Assessment:	Students will demonstrate their solo abstraction movements and will add a description of their variation to their journal. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-page 59 has a creative movement example) 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 draw or use images to illustrate to complete their journal entry
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/venn_diagrams/ (Online Venn diagram creator)	Students may complete an additional graphic organizer that compares/contrasts solo variations
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer's improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms Use sound or voice to create environment 	
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 10		
The teacher may use student reflections on the group collaboration and individual dance creation/preparation experiences so that students can begin to discern how internal and external factors can influence personal artistic choices.		
Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)	
Student Resources:	N/A	
Assessment:	Students will share reflections during class discussion and in their journals about influences on personal artistic choices around the following guiding questions: Which manipulations do you really enjoy doing? Do you like to travel or stay in place when performing your movement? Do you like to dance slow or fast? Do you like to make loud or soft sounds with your feet? Does the music that was chosen engage you? 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 draw or use images to illustrate to complete their journal entry
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/venn_diagrams/ (Online Venn diagram creator)	Students may compare and contrast their artistic influences to a tap dance artist's influences (see Learning Experience s #3 and #4)
Critical Content:	<ul style="list-style-type: none"> • The definition of improvisation • Appropriate interpretation of artistic voice 	
Key Skills:	<ul style="list-style-type: none"> • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	
Critical Language:	Improvisation, background, influence, era, ground-breaking, cultural influences, comparison, external and internal factors	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience #11		
The teacher may re-engage collaborative groups, so that students begin to understand the power of bringing together individual and peer work in creating new and/or impromptu variations of original dance phrases.		
Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)	
Student Resources:	N/A	
Assessment:	Students will demonstrate ability to create a variation on a phrase through the ability to work through a collaborative process within a dance ensemble. Students will journal how their individual variation effected the group ensemble abstraction decision making process. https://www.ocps.net/cs/ease/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-page 59 has a creative movement example) 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 who have physical disabilities may create improvised beats using hands, arms, vocal patterns and possibly simple percussion instruments
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may incorporate props such as brooms, trash can lids, buckets may be added to further add to the types of improvised rhythmic sounds
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer's improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts) 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms 	

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Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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
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Learning Experience #12

The teacher may review an original dance phrase and ask student groups to share collaborative and individual solo variations so that the students can further identify and consider the diversity of created abstractions.

Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer
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Teacher Resources:	<i>Inside Tap: Technique and Improvisation for Today's Tap Dancer</i> - Anita Feldman http://tapdanceclass.wordpress.com/2008/12/03/learn-to-improve-tapdance-improvisation/ (Improve Your Improvisation)
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Student Resources:	Dancer's Journal
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Assessment:	Students will demonstrate ability to refine the ensemble variations through a collaborative process within a dance ensemble. Students will journal any changes that were made to the dance abstractions. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-page 59 has a creative movement example) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)
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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 draw or use images to illustrate to complete their journal entry

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may complete an additional graphic organizer that compares/contrasts solo variations

Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer's improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff) • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts)
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Key Skills:	<ul style="list-style-type: none"> • Demonstrate self-awareness through dance sequences and dance works • Select movements that serve the intent through improvisation, experimentation, and exploration • Reflect upon creative process and products in dance • Describe dance forms that developed along with musical forms
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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

Learning Experience #13		
(Post-Performance Task)The teacher may engage the students in an analytical discussion so that students can begin to comprehend both the similarities and differences between dancing someone else’s work to dancing one’s own work.		
Generalization Connection(s):	Individual expression informs effective improvisation Improvisation leads to rhythmic composition and development of style Refinement of dances rely on explicit choices based on the intent of the dancer	
Teacher Resources:	N/A	
Student Resources:	N/A	
Assessment:	Students will respond in class discussion and in their journals to the following guiding questions: How is performing someone else’s movement different from performing one’s own? Is it more interesting and satisfying to manipulate your own phrase or someone else’s? Why? How does learning about another culture inform your perception of your own? How did dancers document and keep a record of dances before video? 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 draw or use images to illustrate to complete their journal entry
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.readwritethink.org/files/resources/interactives/venn_diagrams/ (Online Venn diagram creator)	Students may compare and contrast building their own variations to dancing another person dance work
Critical Content:	<ul style="list-style-type: none"> • Basic processes that lead to safe improvisation • The definition of improvisation • Appropriate responses to other dancer’s improvisations • Appropriate interpretation of artistic voice • Ways that original rhythmic patterns can be manipulated to create variations (example: 2 different ways of doing a 5 count riff). • Ways that original rhythmic patterns can be manipulated to create progressions (example: riffs-4, 5, and 6 counts). 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none">• Demonstrate self-awareness through dance sequences and dance works• Select movements that serve the intent through improvisation, experimentation, and exploration• Reflect upon creative process and products in dance• Describe dance forms that developed along with musical forms
Critical Language:	Composition, rhythm, expressions, improvisation, style, self-advocacy, artistic voice, 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