

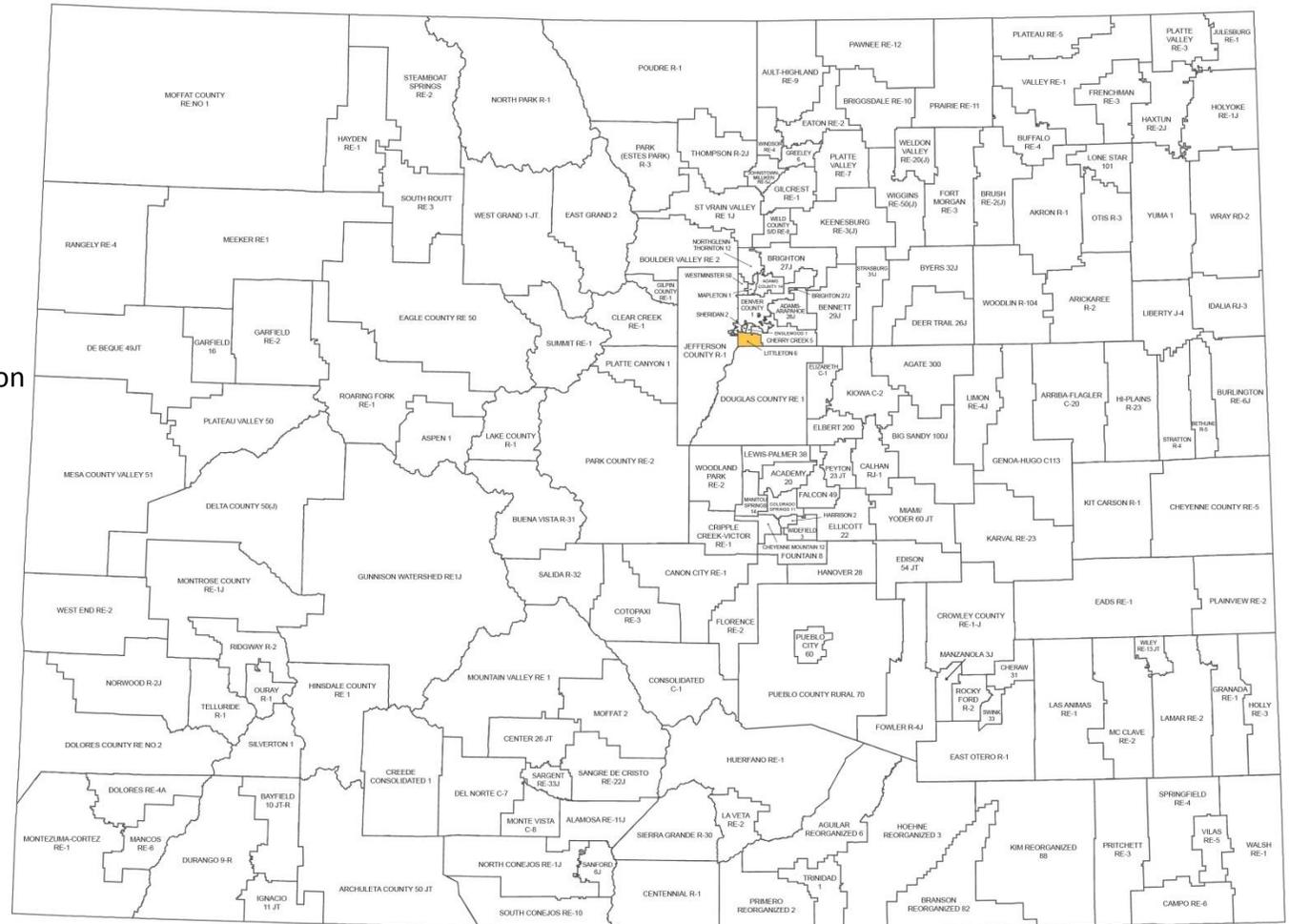
Unit Title: Poetry In Motion

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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

This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Dance	Grade Level	7 th 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 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
Poetry In Motion	Minimum 3 weeks/15 contact hours	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

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

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
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?

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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"> • The importance and sequence of warm-up and alignment (DA09-GR.7-S.1-GLE.1, 3, 4, 5) and (DA09-GR.7-S.2-GLE.1, 3) • The importance and unique qualities of foundational technique such as ballet, modern, and jazz (DA09-GR.7-S.1-GLE.3) and (DA09-GR.7-S.2-GLE.1) and (DA09-GR.7-S.3-GLE.1) and (DA09-GR.7-S.4-GLE.1) • Examples of how to create and analyze works that reflect personal and cultural meaning (DA09-GR.7-S.1-GLE.2, 3) and (DA09-GR.7-S.2-GLE.1, 3) and (DA09-GR.7-S.3-GLE.1, 2) and (DA09-GR.7-S.4-GLE.1) 	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups. (DA09-GR.7-S.1-GLE.1-EO.b) • Differentiate what style is being demonstrated by the use of a particular technique (DA09-GR.7-S.1-GLE.3-EO.d) • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent (DA09-GR.7-S.2-GLE.1-EO.e)

<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>“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>Academic Vocabulary:</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>Technical Vocabulary:</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>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this unit student partners will select a short poem with a structure such as Haiku, Limerick, or Sonnet. The students will research common choreographic forms such as ABA, Narrative or Variation on a Theme. Students will then compose a dance with movement that symbolizes the artistry, meaning and intent of the selected poem, using a common choreographic form to structure the dance. Students will reflect on cultural and traditional influences of compositions in dance and literature. Students will then perform duet dance pieces for peer audiences. This unit culminates in a final dance performance that symbolizes the meaning and intent of a student selected poem.
Considerations:	When choreographing a dance to the words of a poem some students may want to use the lyrics of a song as their poem. Please encourage the students to choose poetic literature and not lyrics to a song as their poem to ensure the students are creating their own version of the lyrical nature of the spoken word through movement.
Unit Generalizations	
Key Generalization:	Advanced technique informs artistry in composition
Supporting Generalizations:	Dance traditions translate the uniqueness of cultures
	Movement warm-ups determine the body's ability to perform intended dance technique

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Advanced technique informs artistry in composition
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You have been asked to perform a poem-inspired dance for the annual “Poetry Out Loud” competition. You will work together with a partner to choose a poem (e.g. Haiku, Limerick or Sonnet structure). You will then research the different common choreographic forms such as ABA, Narrative or Variation on a Theme. You will create your dance developing movement that symbolizes the meaning and intent of your poem, while choreographing with a common form. Once you have finished your duet pieces, you will perform them for the English classes in your school to get audience feedback.
Product/Evidence: (Expected product from students)	Student will re-create a common dance structure (e.g. ABA, Narrative or Variation on a Theme) and connect these structures to common poetic structures (Haiku, Limerick or Sonnets). Teacher can evaluate performance quality through a performance rubric. Students should also be involved in peer and self-feedback/assessment processes during and after the performance. http://gcuonline.georgian.edu/wootton/dancing_through_poetry_rubric.htm (Dancing through Poetry Rubric Example) http://www.curriculumsupport.education.nsw.gov.au/primary/pdhp/dance/dan009.htm (Strategies to Assess Dance site with example forms for assessment including peer and self-evaluation) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #9 is a Physical and Interpretive Skills checklist))
Differentiation: (Multiple modes for student expression)	Students may demonstrate understanding in a variety of ways: <ul style="list-style-type: none"> • Selecting poems in their native language • Incorporating simple props into their dances • Including music (preferably music that does not have lyrics) • Reading the poem through several times so that students can explore the key pivotal moments they wish to highlight and dance structures that best emulate the textual structure.

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p><i>Using Movement to Teach Academics: The Mind and Body as One Entity</i>-Sandra Minton</p> <p><i>Choreography</i>-Sandra Minton</p> <p><i>Great Sonnets</i>- Paul Negri</p> <p><i>The Haiku Handbook: How to Write, Share, and Teach Haiku</i>-William J. Higginson</p> <p><i>The Haiku Anthology (Third Edition)</i>- Cor van den Heuvel</p> <p><i>Limericks</i>- Valerie Bodden</p> <p><i>Dancing with Words: Poetry</i>-Lynda Tallis</p> <p><i>Dance Writings and Poetry</i>-Edwin Denby</p> <p><i>Dancing with Joy: 99 Poems</i>- Roger Housden</p>	<p><i>Tap Dancing on the Roof: Sijo (Poems)</i>-Linda Sue Park</p> <p><i>The Hopeful Trout and other Limericks</i>- John Ciardi</p> <p><i>Lots of Limericks</i>-Anthology</p> <p>(Teacher’s Note): Limerick books should be screened for content, The books listed here contain options for children; other books for purchase can contain unsuitable content for students.</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. When a student demonstrates skills in discreet form (such as a specific dance sequence) or in a full comprehensive form (such as the full dance piece) they perform as a way to determine understanding. Performing occurs throughout the unit.</p>	<p>Teacher Resources:</p> <p>http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation)</p> <p>http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process)</p> <p>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>
		<p>Student Resources:</p> <p>N/A</p>	

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	Skills:	<p>Introduce: Identify body shapes, emotions, rhythm, and travel patterns for short dance.</p> <p>Rehearse: Review, analyze, edit, adjust elements of the dance piece as needed</p> <p>Perform: Apply, execute, demonstrate skill attainment</p>	Assessment:	<p>Introduce: Pre-asses movement understanding through brainstorming and discussions</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.	Description:	Work/Think like a dancer/choreographer- Researching structure and form in dance and literature	Teacher Resources:	<p>https://www.teachingchannel.org/videos/literacy-through-creative-dance (Video examples of teaching literature through dance)</p> <p>http://www.dancingpoetry.com (Dance and poetry as a unified art form)</p> <p>http://www.poetrydances.com (Different poetic structures)</p> <p>http://www.youtube.com/watch?v=NXHicOFEG3o (students performing a dance to a poem)</p> <p>http://www.poemhunter.com/poems/haiku/ (Poem Hunter)</p> <p>http://voices.yahoo.com/haiku-poetry-collection-11360384.html (Haiku Poem Collection)</p> <p>http://www.familyfriendpoems.com/poems/funny/limerick/ (Family Friendly Limericks)</p> <p>http://www.shakespeares-sonnets.com (Sonnets)</p> <p>http://pedro.galvan.people.cpsc.edu/Studentleadership/poetry-analysis-worksheet-1.pdf (poetry analysis worksheet)</p>
			Student Resources:	Journal
	Skills:	Understand and apply basic elements of structure such as: Dance: ABA, Narrative or Variation on a Theme Poetry: as Haiku, Limerick, or Sonnet	Assessment:	<p>Across the unit students will participate in research and writing activities to apply their knowledge of conveying poetic ideas through dance such as:</p> <ul style="list-style-type: none"> • Journaling • Reflective writing • Writing program notes

Prior Knowledge and Experiences

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

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Learning Experiences # 1 – 12
Instructional Timeframe: Teacher Determined

Learning Experience # 1		
The teacher may lead a class discussion comparing poetic structure to choreographic form so that students can begin to understand the role and significance of structure and form in both artistic art forms.		
Generalization Connection(s):	Advanced technique informs artistry in composition	
Teacher Resources:	<i>Choreography</i> -Sandra Minton http://www.poetrydances.com (Different poetic structures) http://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive-31074.html (Interactive Haiku resource) http://www.readwritethink.org/classroom-resources/mobile-apps/haiku-poem-31073.html (Haiku App) http://www.readwritethink.org/classroom-resources/lesson-plans/discovering-traditional-sonnet-forms-830.html (Sonnet Research and Interactive Resource) http://betterlesson.com/lesson/27146/limerick (Limerick Lesson Plan and Exit Ticket Assessment Ideas) http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Webquest) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide)	
Student Resources:	N/A	
Assessment:	Students will demonstrate understanding of the various poetic and choreographic structures through class discussion and journaling around questions such as: What styles of dance could be used to symbolize a poetic intent? What is a name of a dance that originated as a reaction to a poem? How can the patterning within a dance sequence be applied to the patterns of each poetic structure? Which dance structures and poetic structures do you prefer and why? http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (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://quizlet.com/18584639/choreography-flash-cards/ (Choreography flashcards)	Students may use flashcards for choreographic forms Students may give verbal answers to guiding questions instead of journaling Students may demonstrate answers to guiding questions non-verbally through movement
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Web quest)	More advanced students may follow a dance web quest in presenting poems through dance

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Critical Content:	<ul style="list-style-type: none"> • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre

Learning Experience # 2	
The teacher may introduce three poetic structures (e.g. Haiku, Limerick or Sonnet) so that students may comprehend different examples of poems written in multiple frameworks.	
Generalization Connection(s):	Advanced technique informs artistry in composition
Teacher Resources:	<p><i>Choreography</i>, Sandra Minton http://www.poetrydances.com (Different poetic structures) http://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive-31074.html (Interactive Haiku resource) http://www.readwritethink.org/classroom-resources/mobile-apps/haiku-poem-31073.html (Haiku App) http://www.readwritethink.org/classroom-resources/lesson-plans/discovering-traditional-sonnet-forms-830.html (Sonnet Research and Interactive Resource) http://betterlesson.com/lesson/27146/limerick (Limerick Lesson Plan and Exit Ticket Assessment Ideas) http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Webquest)</p>
Student Resources:	Journal
Assessment:	Students will journal a list of poetic structures with a description next to each type. http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html (T-Chart creator)
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)
	<p>http://quizlet.com/19257928/poetry-flash-cards-flash-cards/ (Flashcards for poetry) http://www.fa-kuan.muc.de/DIVERSE.HTML (Poems in different languages)</p>
	Expression (Products and/or Performance)
	Students may use flashcards for poetry terms Students may use poems in primary language

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eporfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Web quest)	More advanced students may follow a dance web quest in presenting poems through dance
Critical Content:	<ul style="list-style-type: none"> • Examples of how to create and analyze works that reflect personal and cultural meaning • Structures in dance • Structures in poetry 	
Key Skills:	<ul style="list-style-type: none"> • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Compare and contrast form and structure 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Learning Experience # 3	
The teacher may introduce the concepts of three common choreographic forms (e.g., ABA, Narrative, or Variation on a Theme) so that students may compare poetic structure to basic forms of choreography.	
Generalization Connection(s):	Advanced technique informs artistry in composition
Teacher Resources:	<i>Choreography</i> , Sandra Minton http://www.poetrydances.com (Different poetic structures) http://www.readwritethink.org/classroom-resources/student-interactives/haiku-poem-interactive-31074.html (Interactive Haiku resource) http://www.readwritethink.org/classroom-resources/mobile-apps/haiku-poem-31073.html (Haiku App) http://www.readwritethink.org/classroom-resources/lesson-plans/discovering-traditional-sonnet-forms-830.html (Sonnet Research and Interactive Resource) http://betterlesson.com/lesson/27146/limerick (Limerick Lesson Plan and Exit Ticket Assessment Ideas) http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eportfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Webquest) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide)
Student Resources:	Journal

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Assessment:	Students will journal a list of choreographic forms with a description next to each type. Students will compare one poetic structure and one dance structure using a graphic organizer comparison chart. http://www.readwritethink.org/files/resources/lesson_images/lesson275/compcon_chart.pdf (Compare and Contrast graphic organizer)	
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://quizlet.com/19257928/poetry-flash-cards-flash-cards/ (Flashcards for poetry) http://www.fa-kuan.muc.de/DIVERSE.HTML (Poems in different languages) http://quizlet.com/18584639/choreography-flash-cards/ (Choreography flashcards)	Students may use flashcards for poetry terms and dance structures Students may use poems in primary language
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eporfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Web quest)	More advanced students may follow a dance web quest in presenting poems through dance
Critical Content:	<ul style="list-style-type: none"> • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning • Structures in dance • Structures in poetry 	
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Compare and contrast form and structure 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Learning Experience # 4	
The teacher may use dance works choreographed with a poetic intent so that students can begin to comprehend the ways in which poetry can inspire dance creations.	
Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body's ability to perform intended dance technique

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Teacher Resources:	http://www.dancingpoetry.com (Dance and poetry as a unified art form) http://www.youtube.com/watch?v=NXHicOFEG3o (Student dancers performing a dance to a poem) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide)	
Student Resources:	Journal	
Assessment:	Students will analyze the performance through discussion and journaling by describing the poetic symbolism and defining the choreographic form used in the performance. 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)
	http://quizlet.com/3823296/symbolism-in-poetry-flash-cards/ (Flashcard ideas for symbolism in poetry) http://www.studystack.com/flashcard-47556 (Study Stack interactive flash cards for poetry symbolism recall)	Students may use flashcards or visual aids to share ideas of symbolism in poetry
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eporfolio/QuestFolder/Elements_Quest.html (Dance and Poetry We bquest)	More advanced students may follow a dance we bquest in presenting poems through dance
Critical Content:	<ul style="list-style-type: none"> • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning • Use of symbolism in poetry 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Comparison of symbolism in poetry and dance 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 5		
The teacher may engage students in selecting poems with clear and patterned structures so that students can begin considering parallel structures in dance forms.		
Generalization Connection(s):	Advanced technique informs artistry in composition	
Teacher Resources:	http://www.poetrydances.com (Different poetic structures) http://www.poemhunter.com/poems/haiku/ (Poem Hunter) http://voices.yahoo.com/haiku-poetry-collection-11360384.html (Haiku Poem Collection) http://www.familyfriendpoems.com/poems/funny/limerick/ (Family Friendly Limericks) http://www.shakespeares-sonnets.com (Sonnets) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets for planning a dance)	
Student Resources:	Journal	
Assessment:	<p>The students will continue the journaling process adding titles and reflections of various poems they research. Journaling reflections should include notes on possible dance form options. Students will choose one or two favorite poems to read to the class. Teachers will evaluate students on their understanding of the structure of the poem and the descriptive level of the reading to determine students understanding of rhythm and flow within the poem.</p> <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> <p>http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets)</p> <p>http://www.poetryoutloud.org/uploads/fl/af34c39739/scoring%20rubric.pdf (Poetry Out Loud Scoring Rubric)</p> <p>http://www.poetryoutloud.org/uploads/fl/f453f381da/POL_TG%202013-2014%20Evaluation%20Sheet.pdf (Poetry Out Loud Evaluation sheet-could be used if poem presentations are adjudicated)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present poems in small groups Students may recite poems in primary language
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	More advanced dancers may do this exercise as a solo performance
Critical Content:	<ul style="list-style-type: none"> • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning 	
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent 	

Colorado Teacher-Authored Sample Instructional Unit

Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaîne, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre
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Learning Experience # 6		
The teacher may model poetry analysis so that student partners can understand the need for and benefits of systematically exploring a poet’s intent and message.		
Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures	
Teacher Resources:	http://pedro.galvan.people.cpsc.edu/Studentleadership/poetry-analysis-worksheet-1.pdf (Poetry analysis worksheet)	
Student Resources:	Journal	
Assessment:	Students will complete the poetry analysis worksheet and journal thoughts on why it is important to analyze a poem to prepare a dance sequence. http://pedro.galvan.people.cpsc.edu/Studentleadership/poetry-analysis-worksheet-1.pdf (Poetry analysis worksheet)	
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 create a classroom analysis instead of an individual response
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 Generator)	Students may compare author’s intent to composer’s intent using a Venn diagram
Critical Content:	<ul style="list-style-type: none"> • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning • Author’s intent • Use of literature as a dance stimulus item 	
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Compare and contrast poetic elements to choreography 	

Colorado Teacher-Authored Sample Instructional Unit

Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaîne, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre
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Learning Experience # 7

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

Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body’s ability to perform intended dance technique
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Teacher Resources:	<i>Using Movement to Teach Academics: The Mind and Body as One Entity</i> - Sandra Minton <i>Choreography</i> -Sandra Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp (Choreographer’s Toolbox) http://barlongaye.ism-online.org/2011/03/31/common-choreographic-forms/ (Common Choreographic Forms)
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Student Resources:	Journal
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Assessment:	Students will explore various choreographic forma through teacher directed dance. Students will write a journal entry that states the selection of the choreographic form, a description of the form and how it could be used for creating the poetry duet performance http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)
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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 work from a pre-selected list of poems and dance forms with teacher assistance
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://tli.jefferson.k12.ky.us/EDTD675Projects/Bannister/eporfolio/QuestFolder/Elements_Quest.html (Dance and Poetry Web quest)	More advanced students may follow a dance web quest in presenting poems through dance

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning • Choreographic form • Poetic form
Key Skills:	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Analyze poetic and dance form
Critical Language:	<p>Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre</p>

Learning Experience # 8	
<p>The teacher may discuss appropriate music choices so that students can begin to consider and apply criteria for selecting music suitable for a poetry dance.</p>	
Generalization Connection(s):	<p>Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body’s ability to perform intended dance technique</p>
Teacher Resources:	<p>Music without lyrics works best for this assignment. http://www.ludovicoeinaudi.com (Pianist Ludovico Einaudi) http://www.zoekeating.com (Cellist Zoe Keating) http://www.yo-yoma.com (Cellist Yo-Yo Ma) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets for planning a dance)</p>
Student Resources:	<p>Journal</p>
Assessment:	<p>Students will explore and share music choices with the class. Students will also write a journal entry describing their vision of how choreography will be structured from the intent of the poem and the integration of the music. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets 9 and 10 have guiding questions for incorporating music) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>

Colorado Teacher-Authored Sample Instructional Unit

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 musical choices and intent
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students with musical background might compose their own music for this performance Students may collaborate with music students to have music played live during the performance
Critical Content:	<ul style="list-style-type: none"> • Examples of how to create and analyze works that reflect personal and cultural meaning • Music examples 	
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent • Analyze structure of music and poetic structure • Create a rationale for musical choices 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Learning Experience # 9		
The teacher may apply a limited (2-3 minute) time frame for poetry dances so that students can begin to understand the relationship between choreographic structure and use of time.		
Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures	
Teacher Resources:	http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide)	
Assessment:	Students will explore various dance sequences. Students will write a journal entry detailing how the dance will be divided into movement sequences in different sections. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	

Colorado Teacher-Authored Sample Instructional Unit

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 follow teacher direction to structure different movement sections. The teacher may also assign more advanced dancers to collaborate with less experienced student groups.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may act as dance captains or peer choreographers
Critical Content:	<ul style="list-style-type: none"> • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning • Time management • Use of Space 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Learning Experience # 10	
The teacher may demonstrate/model a strong beginning, middle, and ending of a dance so that students can appreciate the need to connect particular dance sections to the “story” and trajectory of the poem.	
Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body’s ability to perform intended dance technique
Teacher Resources:	<i>Choreography</i> -Sandra Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://www.youtube.com/watch?v=rZGrufYSQPc (You Tube video on three easy dance movements) http://www.youtube.com/channel/UC8LaBH9v0bSEcEfckORAfeg (You Tube Channel with several choreography tutorials)
Student Resources:	Journal

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	The students will build dance sequences with a beginning, middle and end. Students will journal choreography notes along with a diagram of the floor patterns in their dance. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have reflection and planning sheets) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may verbally describe or non-verbally demonstrate dance notes
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may include more advanced dance sequence options
Critical Content:	<ul style="list-style-type: none"> • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	

Learning Experience #11	
The teacher may assist in developing an audience aesthetic feedback form so that students can consider the kinds of information/data they might collect in order to enhance an ensemble’s growth and progress.	
Generalization Connection(s):	Advanced technique informs artistry in composition Dance traditions translate the uniqueness of cultures Movement warm-ups determine the body’s ability to perform intended dance technique
Teacher Resources:	A camera and tripod to record performance
Student Resources:	N/A

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	<p>Students will create an audience survey regarding dance elements to communicate poetic intent. Students will use the audience survey information to analyze key audience perceptions and their ability to communicate poetic intent.</p> <p>For example: "Please circle the idea that best suits your reaction to each dance below." Students will create an aesthetic adjectives template.</p> <p><i>And/or:</i></p> <p>Students will create a Poll Everywhere "live" poll to be used during the performance to gather data on audience reactions through cell phones. http://www.polleverywhere.com/ (Create a poll/survey)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Copies of the selected poems.	Students may read the poems as the dancers are performing the dance
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create a performance program
Critical Content:	<ul style="list-style-type: none"> • The importance and sequence of warm-up and alignment • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning 	
Key Skills:	<ul style="list-style-type: none"> • Articulate the importance of gradually warming up the body by following a sequence of movements that progressively increases in difficulty and works specific muscle groups. • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent 	
Critical Language:	<p>Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre</p>	

Learning Experience #12	
(Post-Performance Task) The teacher may facilitate evaluation of audience survey and student performance so that students can analyze, synthesize and explain how the performance preparation process influenced their personal musical preference and perspective.	
Generalization Connection(s):	<p>Advanced technique informs artistry in composition</p> <p>Dance traditions translate the uniqueness of cultures</p>

Colorado Teacher-Authored Sample Instructional Unit

Teacher Resources:	http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheets beginning on page 14 have examples of reflection/planning)	
Student Resources:	N/A	
Assessment:	Students may respond to guiding questions such as: Can you give examples of how the choreography symbolized the intent of the poem? Can you describe the moods of two of the dances? Which piece had the most meaning to you? Why?	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	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	The teacher may have students view a recording of the performances and assign a written reflection and evaluation of the process and performance
Critical Content:	<ul style="list-style-type: none"> • The importance and unique qualities of foundational technique such as ballet, modern, and jazz • Examples of how to create and analyze works that reflect personal and cultural meaning 	
Key Skills:	<ul style="list-style-type: none"> • Differentiate what style is being demonstrated by the use of a particular technique • Observe personal work and the work of others, and articulate to what extent and in what ways the choreography has been communicated to express intent 	
Critical Language:	Choreographic form, analyze, framework, compare and contrast, Haiku, Limerick, Sonnet, ABA, narrative, variation on a theme, kinesiology, alignment, critique, regimen, ensemble, core, posture/carriage, equilibrium, symmetry/asymmetry, two dimensional and three dimensional space, mobility and stability, unison, era, morals, western/non-western, social mores center/off-center, partnering, lift, weight-sharing, fall And recovery, swing, neutral And suspended, transitional flow, contracted, Allegro, Allonge, assemble, balance, Battement, Bourre, Chaine, Coupe, Epaulment, Echappe, Grade Jete, Sauté, Sous Sous, Temps Leve, Tour, Tombe, Pas de Bourre	