

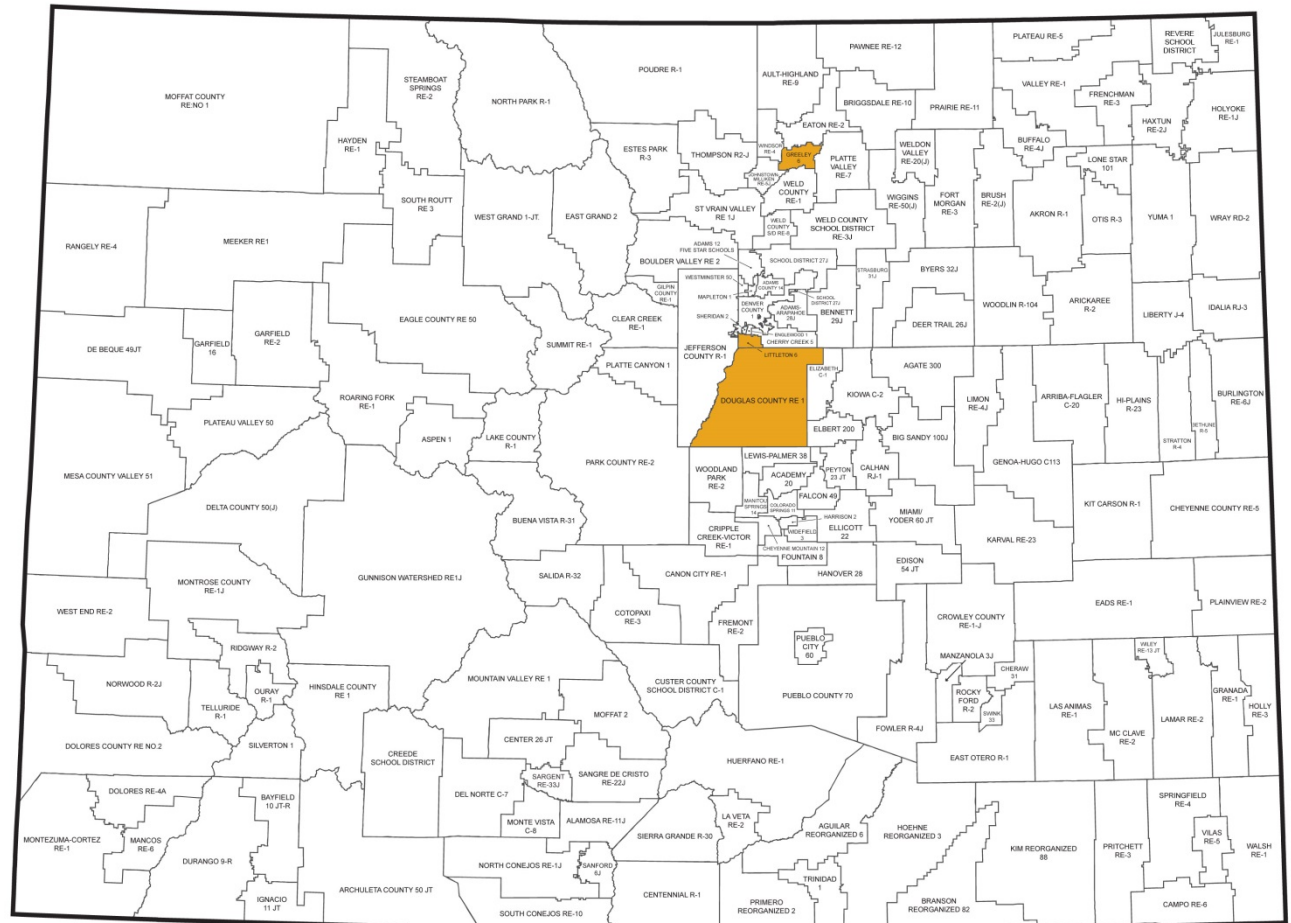
Unit Title: Creating Like a Well-Known Choreographer

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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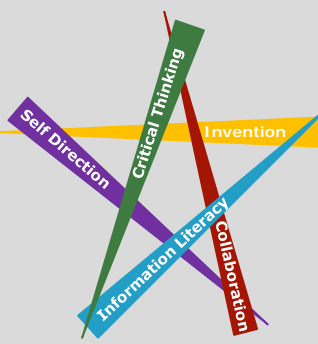
Dance samples represent collaboration between Colorado k-12 educators and community partners in Dance. For more information about community partners in your region, refer to the [Arts Education Guidebook](http://www.cde.state.co.us/coarts/ArtGuidebook.asp) (<http://www.cde.state.co.us/coarts/ArtGuidebook.asp>).

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

Colorado Teacher-Authored Sample Instructional Unit

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

Colorado 21st Century Skills



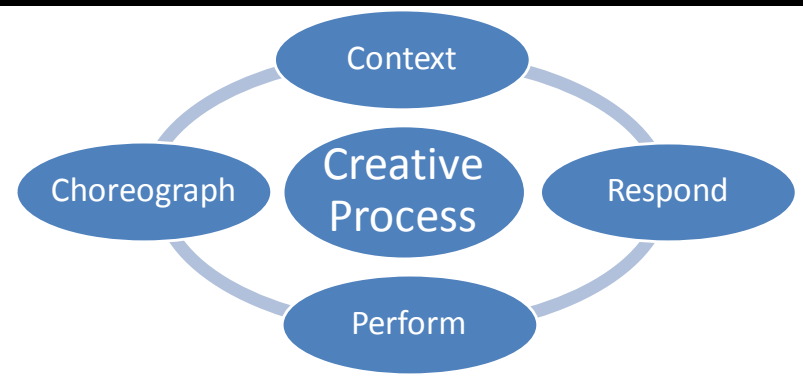
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Creating Like A Well-Known Choreographer	3 weeks	Towards the end of the term

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Creating Like A Well-Known Choreographer		Length of Unit	3 weeks
Focusing Lens(es)	Identify	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.HSEP-S.1-GLE. 1 DA09-GR.HSEP-S.2-GLE. 1, DA09-GR.HSEP-S.2-GLE. 2, DA09-GR.HSEP-S.2-GLE. 3 DA09-GR.HSEP-S.3-GLE. 2 DA09-GR.HSEP-S.4-GLE. 1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How has dance been affected by people or events in history? • How does context affect a dance work? • To what extent is a dance work dependent upon the viewer’s point of view? 			
Unit Strands	Perform dance created Create based on masterwork Masterwork context Respond based on analysis of masterwork			
Concepts	Composition, Patterns, Space/Time/Energy, Order/Form, Investigate/Discovery, Observation, Improvisation, Movement, Component, Analysis			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Components of choreographic craft determine form and structure of master work (DA09-GR.HSEP-S.1-GLE. 1) and (DA09-GR.HSEP-S.2-GLE. 2)	What determines the form and structure of a work?	How are form and structure reflected in the work of a well-known choreographer?
Observation and analysis reveals the use of choreographic craft, form and structure in master work (DA09-GR.HSEP-S.1-GLE. 1) and (DA09-GR.HSEP-S.2-GLE. 2) and (DA09-GR.HSEP-S.3-GLE. 2)	What are some important guidelines to use when analyzing choreographic craft, form and structure in a master work? Why did Willie Bryant and Leonard Reed include sections like the “Attack Annie” in their chorus?	What are some of differences in use of craft, form and structure in works of two well-known choreographers? Why is it important to differentiate between different components of choreographic craft, form and structure when creating movement?

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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"> • Examples of components of choreographic craft, form and structure in masterworks (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2) • Examples of observing and analyzing components of choreographic craft, form and structure in masterworks (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2) and (DA09-GR.HSEP-S.3-GLE.2) • Examples of components of choreographic craft, form and structure in masterwork that inform creating (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.3) and (DA09-GR.HSEP-S.3-GLE.2) • Examples of dance compositions based on components of choreographic craft, form and structure from master works (DA09-GR.HSEP-S.1-GLE.1) and (DA09-GR.HSEP-S.2-GLE.2) 	<ul style="list-style-type: none"> • Demonstrate an understanding of dance elements (DA09-GR.HSEP-S.1-GLE.1-EO.a) • Demonstrate with skill and accuracy an intermediate or advanced technical proficiency in the performance of multiple dance forms such as ballet, modern, jazz, tap, hip hop, or world dance traditions (DA09-GR.HSEP-S.1-GLE.1-EO.c) • Create dance studies using different choreographic forms such as AB, ABA, rondo, chance, or narrative (DA09-GR.HSEP-S.2-GLE.1-EO.a) • Compose dances inspired by or based on a particular movement of musical style (DA09-GR.HSEP-S.2-GLE.2-EO.d) • Use formal structures in professional dances to inspire a composition (DA09-GR.HSEP-S.2-GLE.3-EO.d) • Synthesize the technical differences between two or more master works created in different historic periods (DA09-GR.HSEP-S.3-GLE.2-EO.b) • Analyze and discuss the characteristics of noted dance performers through history and up to the present (DA09-GR.HSEP-S.3-GLE.2-EO.e) • Compare dances from multiple styles, world traditions, and forms (DA09-GR.HSEP-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>By understanding the components of choreographic craft, form and structure, a student learns to observe and analyze the same components in masterworks and use them to create movements and dances.</i></p>
<p>Academic Vocabulary:</p>	<p>Analyze, Assess, Clarify, Correlate, Create, Define, Demonstrate, Determine, Develop, Devise, Discover, Elaborate, Experiment, Form, Generate, Imagine, Improvise, Manipulate, Observe, Order, Organize, Originate, Problem Solve, Produce, Select, Structure, Unify</p>
<p>Technical Vocabulary:</p>	<p>Improvise, Compose, Structure, Form, Phrase, Movement Style, Relationship to Music, Musical Style, Craft Components, Unity, Continuity, Variety, Transition, Direction, Level, Size, Timing, Duration, Rhythm, Quality, Position, Pathway, Shape</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit exposes students to a variety of masterworks from across historic periods and disciplines. Students will learn to execute excerpts from two chosen works with technical proficiency, and create original work incorporating components from the two masterworks. Students will have to articulate choreographic components both in observation of the masterworks and evaluation of their own work. The ultimate goal of the unit is to have one student work selected to be performed on a masterworks bill by the Artistic Director (teacher).
Considerations:	This unit is a cumulative experience for students with significant technical and choreographic training. It replicates the process of creating solicited work in the professional industry.
Unit Generalizations	
Key Generalization:	Observation and analysis reveals the use of choreographic craft, form and structure in masterwork
Supporting Generalizations:	As a member of a dance company, your Artist Director has announced a triple bill of two masterworks and one new composition. You will learn an excerpt of both masterworks. You are then asked to create and present an original choreographed piece that combines elements of both masterworks in your performance. Your new piece will be adjudicated by the Artistic Director and will be considered for the performance program.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Observation and analysis reveals the use of choreographic craft, form and structure in masterwork.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As a member of a dance company, your Artist Director has announced a triple bill of two masterworks and one new composition. You will learn an excerpt of both masterworks. You are then asked to create and present an original choreographed piece that combines elements of both masterworks in your performance. Your new piece will be adjudicated by the Artistic Director and will be considered for the performance program.
Product/Evidence: (Expected product from students)	<p>Students will gain a knowledge, understanding and application of:</p> <ul style="list-style-type: none"> • The creative process • Improving technical skill • Incorporating artistic expression • Observation of choreographic form • Analysis of choreographic components <p style="text-align: center;">The production process (auditioning, casting, choice of repertoire, etc.)</p>
Differentiation: (Multiple modes for student expression)	<p>This unit could be experienced in multiple student settings including solo work, small ensembles, or full group work. The length of the rehearsed masterworks as well as new original work can be modified depending on the prior choreographic experiences of the student group.</p> <p>Observing videos of masterworks can be supplemented with live performance. The unit can be extended into a production version following the adjudication performance assessment.</p>

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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<p>Petipa Memoirs - http://www.amazon.com/Russian-Ballet-Master-Memoirs-Marius/dp/0903102005/ref=sr_1_1?ie=UTF8&qid=1436462556&sr=8-1&keywords=petipa+biography&pebp=1436462568199&perid=0VPNYC3SD009V FGRVRA3</p> <p>Balanchine Biography - http://www.amazon.com/Balanchine-Biography-Epilogue-Bernard-Taper/dp/0520206398/ref=sr_1_1?ie=UTF8&qid=1436462511&sr=8-1&keywords=balanchine+biography</p> <p>Martha Graham Autobiography – http://www.barnesandnoble.com/w/blood-memory-neile-graham/1004916514?ean=9780671782177</p> <p>Twyla Tharp Autobiography - http://www.amazon.com/Creative-Habit-Learn-Use-Life/dp/0743235274/ref=sr_1_1?ie=UTF8&qid=1436462590&sr=8-1&keywords=twyla+tharp+creative+habit&pebp=1436462593948&perid=0FXB7 VNG41PAP4TSR6S9</p>	N/A

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>Classical Ballet: Swan Lake, Four Little Swans variation - https://www.youtube.com/watch?v=gApOfm4qd0</p> <p>NeoClassical Ballet: Balanchine Serenade – https://www.youtube.com/watch?v=6JNEW0kXP PU</p> <p>Early Modern Dance: Martha Graham <i>Night Journey</i> -- https://www.youtube.com/watch?v=UaClplcoz80</p> <p>Contemporary Dance: Twyla Tharp <i>In the Upper Room</i> – https://www.youtube.com/watch?v=OIO41g5cm y 8</p> <p>Notation of Swan Lake, Four Little Swans variation - http://tammysballet.blogspot.com/2009/08/chor egraphy-for-four-little-swans.html</p> <p><i>Dance Composition Basic</i> by Pamela Anderson Sofras</p>

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				<p>TedTalk http://www.ted.com/talks/wayne_mcgregor_a_choreographer_s_creative_process_in_real_time?language=en#t-138180</p>
			<p>Student Resources:</p>	<p>NeoClassical Ballet: Balanchine Serenade – http://www.nytimes.com/1995/05/29/arts/dance-review-balanchine-s-serenade-continues-revealing-new-layers-to-examine.html</p> <p>Early Modern Dance: Martha Graham <i>Night Journey</i> -- http://www.nytimes.com/2007/09/13/arts/dance/13mart.html?_r=0</p> <p>Contemporary Dance: Twyla Tharp <i>In the Upper Room</i> – http://www.nytimes.com/2015/04/05/arts/dance/twyla-tharps-50-years-of-forward-movement.html</p>
<p>Skills:</p>		<p>Introduce: Identify styles, genre, traditions, and era for the origins of improvisation. Rehearse: Review, analyze, edit, adjust elements of the dance piece as needed Perform: Apply, execute, demonstrate skill attainment</p>	<p>Assessment:</p>	<p>Introduce: Pre-asses understanding of improvisation through brainstorming and discussions 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. 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>

<p>Prior Knowledge and Experiences</p>
<p>This unit is a cumulative experience for students with significant technical and choreographic training.</p>

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Learning Experiences # 1 – 9
Instructional Timeframe: Teacher Determined

Learning Experience # 1		
The teacher may present multiple videos of dance masterworks in varying genres so that students can understand why dances stand the test of time, and become part of classic or contemporary repertoire.		
Generalization Connection(s):	Observation and analysis reveals the use of choreographic craft, form and structure in master work	
Teacher Resources:	Classical Ballet: Swan Lake, Four Little Swans variation - https://www.youtube.com/watch?v=-gApOfm4qd0 NeoClassical Ballet: Balanchine Serenade – https://www.youtube.com/watch?v=6JNEW0kXPPU Early Modern Dance: Martha Graham <i>Night Journey</i> -- https://www.youtube.com/watch?v=UaClplcoz80 Contemporary Dance: Twyla Tharp <i>In the Upper Room</i> – https://www.youtube.com/watch?v=OIO41q5cmy8	
Student Resources:	N/A	
Assessment:	Students show engagement by communicating initial reactions to the works (like, dislike) and articulating their general merit in terms of technicality and quality.	
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
Critical Content:	<ul style="list-style-type: none"> • Components of choreographic craft, form and structure in masterworks 	
Key Skills:	<ul style="list-style-type: none"> • Understanding of dance elements 	
Critical Language:	Masterwork, observe, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, analyze, compare, form, variety, structure, phrase, movement style, relationship to music, craft components	

Learning Experience # 2		
The teacher may facilitate a group discussion comparing and contrasting the various works so that students can identify similarities and differences, then choose two pieces that complement each other.		
Generalization Connection(s):	Observation and analysis reveals the use of choreographic craft, form and structure in master work	
Teacher Resources:	N/A	
Student Resources:	NeoClassical Ballet: Balanchine Serenade – http://www.nytimes.com/1995/05/29/arts/dance-review-balanchine-s-	

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	serenade-continues-revealing-new-layers-to-examine.html Early Modern Dance: Martha Graham <i>Night Journey</i> -- http://www.nytimes.com/2007/09/13/arts/dance/13mart.html?_r=0 Contemporary Dance: Twyla Tharp <i>In the Upper Room</i> – http://www.nytimes.com/2015/04/05/arts/dance/twyla-tharps-50-years-of-forward-movement.html	
Assessment:	Students journal and discuss multiple similarities and differences in choreographic craft from various masterworks. Students determine which two pieces complement each other. The teacher may review journal entries for accuracy and understanding.	
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	Writing out the compare and contrast, instead of contributing to the group verbally. A voting system could be implemented to determine the two lead pieces.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Finding additional masterwork videos to share with the class and involved in analysis.	Charting out the compare and contrast, instead of verbally determining.
Critical Content:	<ul style="list-style-type: none"> Observing and analyzing components of choreographic craft, form and structure in masterworks 	
Key Skills:	<ul style="list-style-type: none"> Analyze and discuss the characteristics of noted dance performers through history and up to the present Compare dances from multiple styles, world traditions, and forms 	
Critical Language:	Analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	

Learning Experience # 3	
The teacher may demonstrate the choreography of excerpts chosen from two masterworks so that students can execute learned movements with technical skill and accuracy.	
Generalization Connection(s):	Components of choreographic craft determine form and structure of master work
Teacher Resources:	Notation of Swan Lake, Four Little Swans variation - http://tammysballet.blogspot.com/2009/08/choreography-for-four-little-swans.html
Student Resources:	Appropriate dancewear and shoes for movement
Assessment:	The teacher observes students engaged in rehearsal over multiple class periods. Rehearsals result in students refining movement

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	<p>excerpts with improved technical proficiency. The teacher may include Exit Slips at the end of each rehearsal so students can document overall improvement during multiple class periods.</p> <p>https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf</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)
	If any chosen masterwork is performed en pointe, the teacher may choose to rehearse it in soft shoe.	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	Dance compositions based on components of choreographic craft, form and structure from masterworks	
Key Skills:	Demonstrate with skill and accuracy an intermediate or advanced technical proficiency in the performance of multiple dance forms such as ballet, modern, jazz, tap, hip-hop, or world dance traditions.	
Critical Language:	Technical language from specific movement excerpts, form, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	

Learning Experience # 4	
The teacher may refine movement from the excerpts so that students can improve upon technical skill and begin to incorporate personal artistry.	
Generalization Connection(s):	Components of choreographic craft determine form and structure of master work
Teacher Resources:	Notation of Swan Lake, Four Little Swans variation - http://tammysballet.blogspot.com/2009/08/choreography-for-four-little-swans.html
Student Resources:	Notation of Swan Lake, Four Little Swans variation - http://tammysballet.blogspot.com/2009/08/choreography-for-four-little-swans.html
Assessment:	The teacher observes students engaged in rehearsal over multiple class periods. Rehearsals result in students refining movement excerpts with improved technical proficiency. The teacher may include Exit Slips at the end of each rehearsal so students can document overall improvement during multiple class periods. <p>https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf</p>

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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)
	Students can continue to reference the video. Students may develop their own notation system.	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may rotate leading rehearsal, either within the process of setting movement from video/notation or in additional rehearsals.	N/A
Critical Content:	Dance compositions based on components of choreographic craft, form and structure from masterworks	
Key Skills:	Demonstrate with skill and accuracy an intermediate or advanced technical proficiency in the performance of multiple dance forms such as ballet, modern, jazz, tap, hip-hop, or world dance traditions.	
Critical Language:	Technical language from specific movement excerpts, form, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	

Learning Experience # 5		
The teacher may inventory choreographic components from each excerpt so that students can select which choreographic elements to include in their original work.		
Generalization Connection(s):	Observation and analysis reveals the use of choreographic craft, form and structure in master work	
Teacher Resources:	N/A	
Student Resources:	Notebooks for assembling all paperwork	
Assessment:	In small groups, students contribute items to a list of choreographic elements then make artistic choices for their original choreographic work. The listed elements would include dance concepts such as direction, level, size, timing, rhythm, energy, pathway, shape, phrase, etc. The students could begin to assemble all paperwork (exit slips, journal entries, lists of choreographic elements, choreography notes, etc.) into a notebook or portfolio. The teacher would periodically assess portfolios for completed paperwork.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	Components of choreographic craft, form and structure in masterworks that inform creating	
Key Skills:	<ul style="list-style-type: none"> Analyze and discuss the characteristics of noted dance performers through history and up to the present Synthesize the technical differences between two or more masterworks created in different historical periods 	
Critical Language:	Technical language from specific movement excerpts, analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	

Learning Experience # 6		
The teacher, over the course of several class periods, may direct the students to engage in the choreographic process (create, compose) so that students can develop an original work informed by the two chosen masterworks.		
Generalization Connection(s):	Components of choreographic craft determine form and structure of master work	
Teacher Resources:	<i>Dance Composition Basic</i> by Pamela Anderson Sofras TedTalk http://www.ted.com/talks/wayne_mcgregor_a_choreographer_s_creative_process_in_real_time?language=en#t-138180	
Student Resources:	<i>Dance Composition Basic</i> by Pamela Anderson Sofras	
Assessment:	Students will have created one minute of original work incorporating two or more choreographic components from each of the two chosen masterworks. The teacher may view unrefined performances from each group. http://www.rcampus.com/rubricshowc.cfm?code=KX348A7&sp=true& and http://www.hpsd.org/Page/272 rubrics for choreographing in a group and presenting original dance.	
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
Critical Content:	Components of choreographic craft, form and structure in masterwork that inform creating	
Key Skills:	<ul style="list-style-type: none"> Create dance studies using different choreographic forms, such as AB, ABA, rondo, chance, or narrative Compose dances inspired by or based on a particular movement of musical style Use formal structure in professional dances to inspire a composition 	

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Critical Language:	Technical language from specific movement excerpts, analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components
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Learning Experience # 7

The teacher may facilitate an adjudication process so that students can perform original works.

Generalization Connection(s):	<ul style="list-style-type: none"> Observation and analysis reveals the use of choreographic craft, form and structure in master work <p>Components of choreographic craft determine form and structure of master work</p>
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Teacher Resources:	Examples of performance adjudication rubrics - http://www.desmoinesperformingarts.org/documents/cms/docs/IHSMTA/2014-2015_IHSMTA/Adjudication_Standards_Rubrics_-_Iowa_HSMTA_-_as_10.31.13.pdf
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Student Resources:	N/A
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Assessment:	Students will be graded on incorporation of choreographic form, authenticity, and technical proficiency. A rubric may be utilized such as http://www.coloradopl.org/files/uploads/files/DA8_AbstractingYourInspiration_PA.pdf
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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	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Critical Content:	<ul style="list-style-type: none"> Components of choreographic craft, form and structure in masterwork that inform creating Dance compositions based on components of choreographic craft, form and structure from masterworks
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Key Skills:	<ul style="list-style-type: none"> Create dance studies using different choreographic forms, such as AB, ABA, rondo, chance, or narrative Compose dances inspired by or based on a particular movement of musical style Use formal structure in professional dances to inspire a composition
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Critical Language:	Technical language from specific movement excerpts, analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components
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Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 8		
The teacher may solicit a discussion with guiding questions so that students can articulate on the creative process of dance making.		
Generalization Connection(s):	<ul style="list-style-type: none"> • Observation and analysis reveals the use of choreographic craft, form and structure in master work • Components of choreographic craft determine form and structure of master work 	
Teacher Resources:	Examples of adjudication rubrics - http://www.desmoinesperformingarts.org/documents/cms/docs/IHSMATA/2014-2015_IHSMATA/Adjudication_Standards_Rubrics_-_Iowa_HSMATA_-_as_10.31.13.pdf	
Student Resources:	N/A	
Assessment:	<p>Students will be graded on incorporation of choreographic components, authenticity, and technical proficiency. A rubric may be utilized. The teacher may ask questions such as:</p> <ul style="list-style-type: none"> • Which two (or more) choreographic elements did you incorporate from work A? • Which two (or more) choreographic elements did you incorporate from work B? • Did anything else inspire your work? • What was challenging for you during this process? • Additional questions specific to the performed work. <p>A sample rubric: http://www.coloradoplc.org/files/uploads/files/DA8_AbtractingYourInspiration_PA.pdf</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 could produce a verbal or written explanation of choreographic choices - detailing the components incorporated from each masterwork.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Components of choreographic craft, form and structure in masterwork that inform creating • Dance compositions based on components of choreographic craft, form and structure from masterworks 	
Key Skills:	<ul style="list-style-type: none"> • Create dance studies using different choreographic forms, such as AB, ABA, rondo, chance, or narrative • Compose dances inspired by or based on a particular movement of musical style • Use formal structure in professional dances to inspire a composition 	
Critical Language:	Technical language from specific movement excerpts, analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 9		
The teacher may act as an Artistic Director and critique student work so that students can reflect on the creative process and experience growth in choreographic skill.		
Generalization Connection(s):	<ul style="list-style-type: none"> • Observation and analysis reveals the use of choreographic craft, form and structure in master work • Components of choreographic craft determine form and structure of master work 	
Teacher Resources:	<i>Dance Composition Basic</i> by Pamela Anderson Sofras	
Student Resources:	N/A	
Assessment:	<p>One student choreographed work will be chosen for the performance program by the “Artistic Director” (teacher). Students might ask questions regarding the Director’s specific critique. Each student could articulate any changes that they would make based on received feedback. The teacher may ask leading questions to facilitate analysis, such as:</p> <ul style="list-style-type: none"> • What would happen to the phrase if one choreographic element were to change? • How could you focus in on one element with the other three supporting? • Could your music change? <p>Additional questions specific to the performed work.</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students could continue the process of honing their work based on feedback.	A second round of performances of student work may occur after continued incorporation of feedback.
Critical Content:	<ul style="list-style-type: none"> • Components of choreographic craft, form and structure in masterwork that inform creating • Observing and analyzing components of choreographic craft, form and structure in masterworks 	
Key Skills:	<ul style="list-style-type: none"> • Create dance studies using different choreographic forms, such as AB, ABA, rondo, chance, or narrative • Analyze and discuss the characteristics of noted dance performers through history and up to the present • Synthesize the technical differences between two or more masterworks created in different historical periods 	
Critical Language:	Technical language from specific movement excerpts, analyze, compare, form, variety, transition, direction, level, size, timing, rhythm, quality, pathway, shape, structure, phrase, movement style, relationship to music, craft components	