

Unit Title: Improvising Within a Structure

Fundamental Pathway

INSTRUCTIONAL UNIT AUTHORS

Colorado Springs School District

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BASED ON A CURRICULUM

OVERVIEW SAMPLE AUTHORED BY

Greeley School District

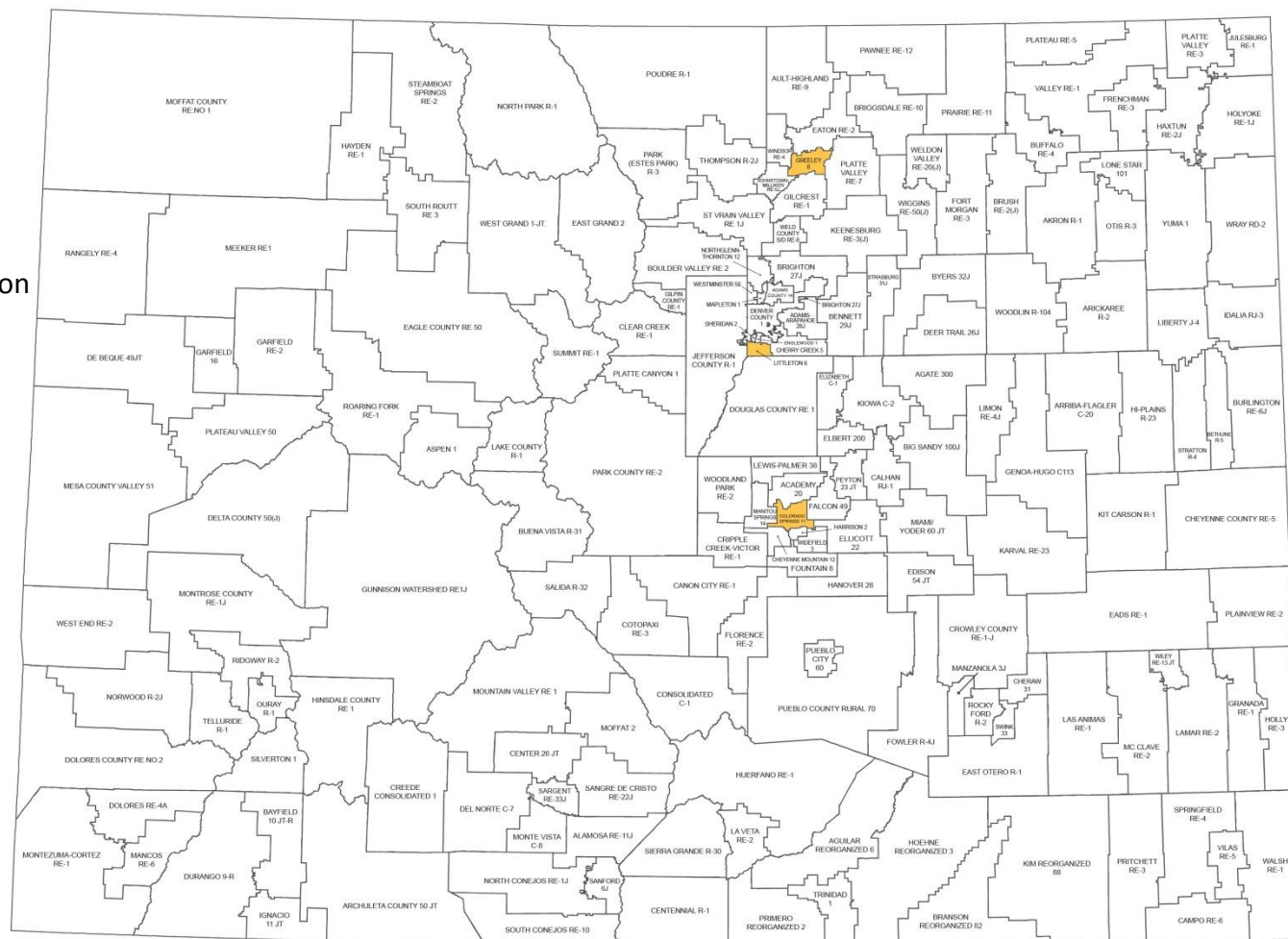
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Dance samples represent collaboration between Colorado k-12 educators and community partners in Dance. For more information about community partners in your region, refer to the [Arts Education Guidebook](http://www.cde.state.co.us/coarts/ArtGuidebook.asp)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

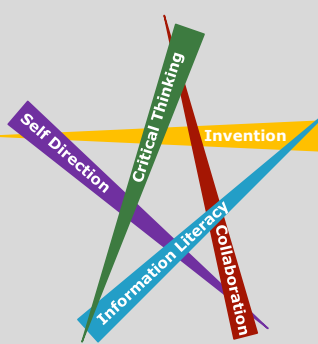
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

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Colorado Teacher-Authored Sample Instructional Unit

Content Area	Dance	Grade Level	High School Fundamental Pathway
Course Name/Course Code			
Standard	Fundamental Pathway Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Demonstrate dance movement skills with technical proficiency and kinesthetic body awareness	DA09-GR.8-S.1-GLE.1	
	2. Anatomical awareness heightens movement potential	DA09-GR.8-S.1-GLE.2	
	3. Perform with expression and artistry	DA09-GR.8-S.1-GLE.3	
	4. Understand the components of the performance process	DA09-GR.8-S.1-GLE.4	
2. Create, Compose, and Choreograph	1. Utilize choreography principles and practices when creating dance works	DA09-GR.8-S.2-GLE.1	
	2. Apply the creative process to dance-making	DA09-GR.8-S.2-GLE.2	
	3. Use meaning, intent, and stimuli to create and develop dance works	DA09-GR.8-S.2-GLE.3	
	4. Understand form in choreography	DA09-GR.8-S.2-GLE.4	
3. Historical and Cultural Context	1. Cultural and historical dance forms and traditions are influenced by the values of the society they represent	DA09-GR.8-S.3-GLE.1	
	2. Use knowledge of cultural and historical dance forms to translate into performance	DA09-GR.8-S.3-GLE.2	
4. Reflect, Connect, and Respond	1. Respond to, reflect upon, and analyze new dance works, reconstructions, and masterpieces	DA09-GR.8-S.4-GLE.1	
	2. Articulate connections in dance	DA09-GR.8-S.4-GLE.2	

Colorado 21st Century Skills



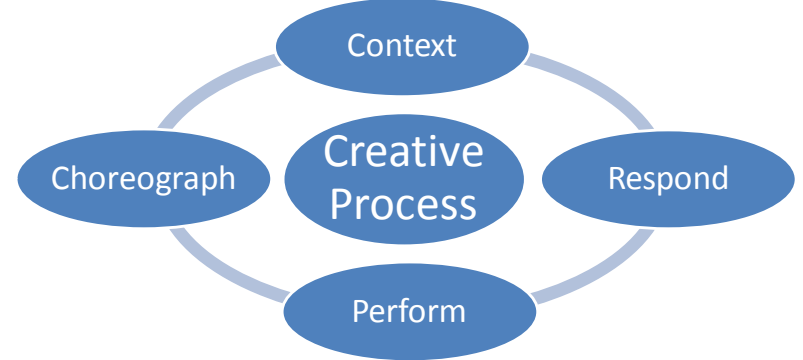
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



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

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Improvising Within a Structure	2 weeks	Towards the beginning of the term

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Improvising Within a Structure		Length of Unit	2 weeks
Focusing Lens(es)	Exploration of Structure	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.HSFP-S.1-GLE.1, DA09-GR.HSFP-S.1-GLE.3 DA09-GR.HSFP-S.2-GLE.1, DA09-GR.HSFP-S.2-GLE.2, DA09-GR.HSFP-S.2-GLE.3, DA09-GR.HSFP-S.2-GLE.4 DA09-GR.HSFP-S.3-GLE.1 DA09-GR.HSFP-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> How can the creative process help one to express an idea? (DA09-GR.HSFP-S.2-GLE.3-IQ.4) and (DA09-GR.HSFP-S.4-GLE.2-IQ.5) What are ways that dancers use connections to make informed choices? 			
Unit Strands	Perform improvised movements Create based on pre-determined rules Structured improvisation context Respond to structure and other dancers			
Concepts	Patterns, Space/Time/Energy, Investigate/Discovery, Law/Rules, Improvisation, Movement, Structure, Relationships			

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

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • Safe methods of improvisation (DA09-GR.HSFP-S.1-GLE.1) • The functioning of structured improvisation (DA09-GR.HSFP-S.2-GLE.1, 3, 4) and (DA09-GR.HSFP-S.3-GLE.1) • Examples of movement use of space, time, and energy as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) and (DA09-GR.HSFP-S.4-GLE.2) • Ways dancers use relationships as limiting factors in structured improvisation (DA09-GR.HSFP-S.1-GLE.3) and (DA09-GR.HSFP-S.2-GLE.2) 	<ul style="list-style-type: none"> • Develop an awareness of center and alignment while efficiently articulating a variety of dance styles (DA09-GR.HSFP-S.1-GLE.1-EO.c) • Demonstrate an understanding of the movement elements of space, time, and energy when performing in dance (DA09-GR.HSFP-S.1-GLE.3-EO.a) • Perform with others to express the intent of the choreography (DA09-GR.HSFP-S.1-GLE.3-EO.d) • Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process (DA09-GR.HSFP-S.2-GLE.1-EO.c) • Use creative process to make a dance (DA09-GR.HSFP-S.2-GLE.2-EO.a) • Create a dance based on selected intent or stimuli (DA09-GR.HSFP-S.2-GLE.3-EO.b) • Use structured improvisation as a movement form (DA09-GR.HSFP-S.2-GLE.4-EO.e) • Discuss the purposes and functions that dance provides around the world (DA09-GR.HSFP-S.3-GLE.1-EO.d) • Create a short dance based on a series of concepts from another academic content area (DA09-GR.HSFP-S.4-GLE.2-EO.b)

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

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores beginning improvisational dance technique. Across the unit students will learn basic elements of loco motor skills, incorporate the concepts of space, time, and energy; experiment with floor patterns, while collaborating in small groups to create a dance that links improvised movements to a choreographic structure. The unit culminates in students preparing a dance recital of basic choreographic patterns including reflection on the creative process used to develop the choreography.
Considerations:	As a unit that focuses upon improvisation within given a structure, the dance improvisation is not choreographed ahead of time but must be created in the moment. Dance improvisation is designed to develop a student’s creativity so new ways of thinking should be encouraged. Dance improvisation needs to be developed in a safe physical and emotional environment. Structure can be loosely assigned if it appears to hinder creative thinking, possible structural foci could include; levels, patterns, directions, and time signature.
Unit Generalizations	
Key Generalization:	Improvisational structures focus dancers to enable full expression of thoughts and ideas
Supporting Generalizations:	Specific use of space, time, and energy determines improvisational structure

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Improvisational structures focus dancers to enable full expression of thoughts and ideas.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As an improvisational and choreographic expert, you have been asked to visit a dance class for young learners to be a teacher for the day! For your guest teaching appearance, you have decided to prepare various fun and basic structured improvisational dance pieces for your young students so they can get a feel for what basic choreographic patterns look like when performed. Your dances will incorporate the collaborative, improvisational skills gained in this unit, as well as utilizing an appropriate rehearsal process with strong performance skills. After your performances, you will have a chance to reflect upon your personal thoughts and ideas while evaluating not only the creative process in which these dances were developed, but also analyzing how improvisation links to choreographic structure.
Product/Evidence: (Expected product from students)	<p>Students will gain a knowledge, understanding and application of:</p> <ul style="list-style-type: none"> • The seven basic loco motor movements (walk, run, hop, skip, jump, leap gallop) • Improvisational skills • Concept of Space, Time and Energy • Floor patterns • Choreographic form (ABA, Variation on a Theme) • Collaboration • Appropriate music choice • The rehearsal process • Performance skills

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Differentiation: (Multiple modes for student expression)	Utilizing the group structure, students can take on single or multiple roles and/or participate in various tasks: <ul style="list-style-type: none"> • Leading student partners or the small group • Writing choreography notes • Sketching diagrams of floor patterns • Selecting appropriate music choices • Organizing a rehearsal schedule • Writing self-reflections/evaluations
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Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Choreography: A Basic Approach Using Improvisation</i> – Sandra Cerny Minton <i>Dance, Mind and Body</i> - Sandra Minton <i>Action Theater: The Improvisation of Presence</i> – Ruth Zaporah <i>Dance GCSEasy Teacher and Student Workbooks</i> - A. H. Mallen <i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> -Justine Reeve	

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>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; background-color: #e0e0e0; vertical-align: top;">Teacher Resources:</td> <td> http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation) http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process.) http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers.) Video: http://www.youtube.com/watch?v=x9aULq2SShM <i>(CONTEMPORARY DANCE AND IMPROVISATION Volume I with Desmond Richardson)</i> http://www.youtube.com/watch?v=kbyBrCOPeBE (Dance Education. Improvisation Part 1) http://www.youtube.com/watch?v=yP1ULvUHzk0 (Dance Education. Improvisation Part 2) </td> </tr> <tr> <td style="background-color: #e0e0e0; vertical-align: top;">Student Resources:</td> <td>N/A</td> </tr> </table>	Teacher Resources:	http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation) http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process.) http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers.) Video: http://www.youtube.com/watch?v=x9aULq2SShM <i>(CONTEMPORARY DANCE AND IMPROVISATION Volume I with Desmond Richardson)</i> http://www.youtube.com/watch?v=kbyBrCOPeBE (Dance Education. Improvisation Part 1) http://www.youtube.com/watch?v=yP1ULvUHzk0 (Dance Education. Improvisation Part 2)	Student Resources:	N/A
Teacher Resources:	http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation) http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process.) http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers.) Video: http://www.youtube.com/watch?v=x9aULq2SShM <i>(CONTEMPORARY DANCE AND IMPROVISATION Volume I with Desmond Richardson)</i> http://www.youtube.com/watch?v=kbyBrCOPeBE (Dance Education. Improvisation Part 1) http://www.youtube.com/watch?v=yP1ULvUHzk0 (Dance Education. Improvisation Part 2)						
Student Resources:	N/A						

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	Skills:	<p>Introduce: Identify styles, genre, traditions, and era for the origins of improvisation.</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 understanding of improvisation 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>
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Prior Knowledge and Experiences

This unit is intended to be appropriate for a beginning level dance class focusing on exploration and creativity. Prior skills or experience in the following areas would be helpful but not mandatory for a student to successfully meet the expectations within this unit. Basic dance warm up strategies, flexibility, strength, coordination, musicality (sense of rhythm), memorization, and artistry.

Learning Experiences # 1 – 11 Instructional Timeframe: Teacher Determined

Learning Experience # 1

As an introduction, the teacher may show video samples of improvisational dance exercises so students can begin appreciating the concept and power of improvisation and its endless creative possibilities for dance.

Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas.
Teacher Resources:	<p><i>Dance Improvisation</i>-Joyce Morgenroth</p> <p><i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i>- Justine Reeve</p> <p><i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton</p> <p>http://flavorwire.com/74975/the-35-best-dance-sequences-in-film/ (Site with a listing of 35 Best Dance Sequences in Film)</p> <p>http://youtu.be/-D1KOITAGnI (Pertinent to watch to set up the tone of the unit. Middle school beginner class-good example with overtitles describing the concept of the improve moves)</p> <p>http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process)</p>
Student Resources:	<p>http://www.youtube.com/watch?v=kbyBrCOPeBE (Dance Education. Improvisation Part 1)</p> <p>http://www.youtube.com/watch?v=yP1ULvUHZKO (Dance Education. Improvisation Part 2)</p>
Assessment:	Students will demonstrate understanding through a visual thumbs-up or thumbs-down, or a discussion with the class. Teachers may ask guiding questions such as: How can dancers move and relate to each other? How can the creative process help one to express an idea?

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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"> • Safe methods of improvisation 	
Key Skills:	<ul style="list-style-type: none"> • Apply improvisation, experimentation. 	
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel improvisation, structure, limitation, space, time, energy, relationship, respond, react, follow, mirror, rules, organization	

Learning Experience # 2

The teacher may utilize improvisational warm up activities, such as mirroring in partners, so students can begin exploring different ways to move (and find comfort in moving).

Generalization Connection(s):	Specific use of space, time and /or energy determines improvisational structure	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://youtu.be/-D1KOITAGnI (Pertinent to watch to set up the tone of the unit. Middle school beginner class-good example with overtitles describing the concept of the improve moves) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process)	
Student Resources:	N/A	
Assessment:	Students will demonstrate understanding by accurately mirroring movements through improvisation.	
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 sequence dance “sentences” to show how to solve problems using visual support and confirm with a partner (e.g., think-aloud)
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"> • Safe methods of improvisation • Ways dancers use relationships as limiting factors in structured improvisation 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Interact with others to express the intent of the improvisation • Apply improvisation, experimentation, and use of various stimuli
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, relationship, respond, react, follow, mirror, rules, organization

Learning Experience # 3

The teacher may demonstrate the seven basic loco motor movements (e.g., walk, run, hop, skip, jump, leap, and gallop) so that students can begin to internalize these foundational movements for improvisation.

Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas Specific use of space, time and energy determines improvisational structure	
Teacher Resources:	<p><i>Dance Improvisation</i>-Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i>- Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://youtu.be/-D1KOITAGnI (Pertinent to watch to set up the tone of the unit. Middle school beginner class-good example with titles describing the concept of the improve moves) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://www.danceadvantage.net/improv-tips/ (Three improve exercises) http://www.wikihow.com/Learn-Improvisational-Dance (15 easy steps & tips to learn improvisational dance) https://files.nyu.edu/jcs474/public/danceimprov.html (Improv games) http://www.iadms.org/associations/2991/files/info/motor_learning.pdf http://home.utah.edu/~u0294886/site/resumepages/axial%20and%20locomotor%20movement%20test.htm (Teaching 7 locomotor skills)</p>	
Student Resources:	<p>http://home.utah.edu/~u0294886/site/resumepages/axial%20and%20locomotor%20movement%20test.htm (Teaching 7 loco-motor skills) http://www.wikihow.com/Learn-Improvisational-Dance (15 easy steps & tips to learn improvisational dance)</p>	
Assessment:	<p>Students will demonstrate the seven loco motor skills of walk, run, hop, skip, jump, leap, gallop and would be evaluated through an observation checklist. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observation checklist)</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 have the option to participate without a student audience

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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:	<ul style="list-style-type: none"> Examples of basic movement skills 	
Key Skills:	<ul style="list-style-type: none"> Develop an awareness of locomotor movements 	
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, relationship, respond, react, follow, mirror, rules, organization	

Learning Experience # 4

The teacher may provide visual examples of floor patterns, along with the concepts of space, time and energy so students can make connections between these concepts and the art of choreography.

Generalization Connection(s):	Specific use of space, time and energy determines improvisational structure	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://youtu.be/-D1KOITAGnI (Pertinent to watch to set up the tone of the unit. Middle school beginner class-good example with overtitles describing the concept of the improve moves) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development) http://www.wikihow.com/Learn-Improvisational-Dance (15 easy steps & tips to learn improvisational dance) http://lispat.info/floor-patterns-in-dance/ (Ideas for dance floor patterns) http://www.knowitall.org/artopia/pdf/Floorpaths.pdf (Floorpaths in Dance Guidebook)	
Student Resources:	N/A	
Assessment:	Students will create a diagram with a floor pattern identifying how their dance uses space, pattern, level and direction. http://www.pinterest.com/stevensoloway/dance-diagrams/ (Examples of dance diagrams)	
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 communicate with non-verbal communication through rhythmic movement patterns
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

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Critical Content:	<ul style="list-style-type: none"> • Examples of movement use of space, time, and energy as limiting factors in structured improvisation • Ways dancers use relationships as limiting factors in structured improvisation
Key Skills:	<ul style="list-style-type: none"> • Demonstrate an understanding of the movement elements of space, time, and energy in the exercise
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization

Learning Experience # 5		
The teacher may demonstrate a creative process for dance so that students can begin to understand the significance of exploring and experimenting with movement.		
Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas Specific use of space, time and energy determines improvisational structure	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> -Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://youtu.be/PdeYaS6wk9o (Example of freestyle couples dance)	
Student Resources:	N/A	
Assessment:	Students will begin reflective journals that document the creative process of exploring and experimenting with improvisational movement and how to adapt that movement into a choreographic form. 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 use non-verbal communication through rhythmic movement patterns
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"> • The functioning of structured improvisation • Examples of movement use of energy and emotions in structured improvisation 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> Demonstrate an understanding of the movement elements of space, time, and energy when practicing the learning skill
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization

Learning Experience # 6

The teacher may familiarize students with popular choreographic formats (e.g. ABA or Variation on a Theme) so the students can begin to conceptualize how dancers/choreographers adapt improvised movements into a structure.

Generalization Connection(s):	Specific use of space, time and /or energy determines improvisational structure	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny 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 (Explanation of different choreographic forms) http://people.bethel.edu/~shenkel/PhysicalActivities/Rhythms/Choreograph.html (Examples of how dance phrases can be organized into choreographic forms) http://youtu.be/2wyVwvSKb5A (Student improv on the street, teacher feeds the dancers with ideas of structured improvisation)	
Student Resources:	N/A	
Assessment:	Students will demonstrate basic dance sequences based upon popular choreographic formats (e.g. ABA or Variation on a Theme). http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide- Worksheets 1-4 are overall choreography planning sheets with guiding questions) http://www.isbe.state.il.us/ils/fine_arts/dance/stage_g/Da25A26BG.pdf (Sample rubrics and handouts on choreographic forms)	
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 the dance choreographic forms
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"> Examples of movement use of space, time, and energy as limiting factors in structured improvisation 	
Key Skills:	<ul style="list-style-type: none"> Improvise movement based on selected intent or stimuli 	
Critical Language:	Accomplish, adapt, assimilate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 7		
The teacher may share examples of successful collaborations so that students will learn how working together in small groups can refine and enhance creative choices that will further structure improvised dances.		
Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://youtu.be/-D1KOITAGnI (Middle school beginner class-descriptive example with overtiles describing the concept of the improve moves)	
Student Resources:	N/A	
Assessment:	Students will build small dance sequences as a small group. The teacher may monitor small student groups to determine appropriate time management and that all members are participating. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #5 is a planning sheet for adding additional elements to choreography.) https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observation checklists)	
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 choose to draw a sketch of the dance planning before executing the dance
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"> • Safe methods of improvisation • Ways dancers use relationships as limiting factors in structured improvisation 	
Key Skills:	<ul style="list-style-type: none"> • Improvise movement with others to express the intent of the choreography • Use structured improvisation as a movement form 	
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 8		
The teacher may model a process for embedding music in dance so that students can understand how the choice of music helps determine and enhance quality choreography.		
Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas	
Teacher Resources:	<p><i>Dance Improvisation</i>-Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i>- By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://sequencedancecds.rammells.com/intro.html (Site that is dedicated to facilitate the search for good sequence dance music) http://artsedge.kennedy-center.org/students/features/understanding-art/music-as-muse.aspx (Lesson plan on how choreographers choose music for dances) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://www.4dancers.org/2011/09/choosing-music-for-choreography/ (Tips on choosing music for choreography)</p>	
Student Resources:	http://dancefullout.com/2010/10/dance-music/ (How to choose the appropriate music for your dance)	
Assessment:	<p>Students will choose possible music accompaniments based upon a teacher developed checklist with criteria for appropriate music choices to guide student groups as they choose music for their improvised dances. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #10 is a Relationship Between Music and Dance sheet) https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observation checklist)</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 offer additional musical suggestions with a rationale of why the music would be appropriate for creating a dance
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may choose to build an improvisational sequence within a specific genre of (dance, ballet, hip-hop, modern etc.)
Critical Content:	<ul style="list-style-type: none"> • Examples of movement use of space, time, and energy as factors in structured improvisation 	
Key Skills:	<ul style="list-style-type: none"> • Apply improvisation, experimentation, use of various stimuli, and manipulation tools to integrate with the choreographic process • Use creative process to make a dance • Create a dance based on selected intent or stimuli 	
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 9		
The teacher may model a quality rehearsal process (introduce, rehearse, and perform) so that students can examine the ways in which preparation helps dance performances link improvisation and structure to create a fully realized dance performance.		
Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas Specific use of space, time and /or energy determines improvisational structure.	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide)	
Student Resources:	https://www.theatrefolk.com/spotlights/directing-the-high-school-play-part-two-the-rehearsal-process (The rehearsal process) http://www.musicals101.com/puton12.htm (Rehearsing a show)	
Assessment:	In small groups, the students will write a rehearsal schedule for how each group will effectively manage time applying the creative and rehearsal processes in developing improvised dances. http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #7 is a rehearsal sheet) https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observation checklist)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may draw a rehearsal chart and timeline Students may verbally articulate the rehearsal process
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create subcategories within the rehearsal process of introduce, rehearse, perform to articulate the process in more detail
Critical Content:	<ul style="list-style-type: none"> • Safe methods of improvisation • The functioning of structured improvisation 	
Key Skills:	<ul style="list-style-type: none"> • Use creative process to make a dance • Create a dance based on selected intent or stimuli • Use structured improvisation as a movement form • Rehearse a short dance based on a series of concepts 	
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 10		
The teacher may provide/establish rules for safe and appropriate backstage-performance etiquette and professionalism so that students can recognize the need for behavioral expectations when off/back stage.		
Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas Specific use of space, time and /or energy determines improvisational structure	
Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide) http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://www.idahoswingdance.org/Dance%20Class%20Etiquette.pdf (10 golden rules of etiquette in a dance class) http://en.wikipedia.org/wiki/Dance_etiquette (Wikipedia and dance etiquette) http://suite101.com/a/theater-etiquette-for-dance-performances-a125820 (Dance performance etiquette) http://www.dance-teacher.com/2013/10/help-students-overcome-stage-fright/ (How to overcome stage fright)	
Student Resources:	N/A	
Assessment:	Students will demonstrate appropriate performance and audience etiquette to be evaluated using a teacher-made (or student-made) rubric identifying key elements of performance skills and etiquette http://www.aylesford.kent.sch.uk/sites/files/Dance%20Composition%20handbook.pdf (Dance Composition Guide-Worksheet #9 is a physical and interpretive skills checklist) http://www.rcampus.com/rubricshelc.cfm?sid=9& (Variety of dance performance rubrics)	
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 non-verbally demonstrate appropriate dance etiquette
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation) http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process.) http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers.)	Students may compile a list of rules for etiquette backstage and onstage
Critical Content:	<ul style="list-style-type: none"> • Safe methods of structured improvisation 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> Perform with others to express the intent of the choreography
Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization

Learning Experience # 11

(Post-Performance Task) The teacher may revisit the creative process so that the student can reflect on how improvisation into structure helps to produce quality choreographic dance pieces.

Generalization Connection(s):	Improvisational structures focus dancers to enable full expression of thoughts and ideas Specific use of space, time and /or energy determines improvisational structure
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Teacher Resources:	<i>Dance Improvisation</i> -Joyce Morgenroth <i>Dance Improvisations: Warm-Ups, Games and Choreographic Tasks</i> - By Justine Reeve <i>Choreography: A Basic Approach Using Improvisation</i> – by Sandra Cerny Minton
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Student Resources:	N/A
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Assessment:	<p>Students will be able to articulate the creative process and its application for improvisation in structure for a successful dance performance. Teacher may evaluate understanding through analytical questions with a written reflection by students. An example of guided questions could be: How can the creative process help one to express an idea? What are ways that dancers use connections to make informed choices?</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>
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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"> Ways teachers relate to dancers in their use of relationships as limiting factors in structured improvisation
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Key Skills:	<ul style="list-style-type: none"> Perform with others to express the intent of the choreography
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Critical Language:	Accomplish, adapt, assimilate, anticipate, contribute, cooperate, create, discover, execute, experiment, generate, imagine, improvise, manipulate, move, observe, participate, problem solve, process, respond, stimulate, structure, travel, improvisation, structure, limitation, space, time energy, relationship, respond, react, follow, mirror, rules, organization
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