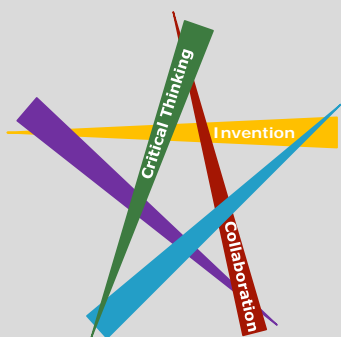


**Curriculum Development Course at a Glance
Planning For 8th Grade Dance**

Content Area	Dance	Grade Level	8 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Movement, Technique, and Performance	1. Various foundational dance styles (ballet, modern, jazz, tap)	DA09-GR.8-S.1-GLE.1	
	2. Articulate correlations among anatomy, kinesiology, and dance movement	DA09-GR.8-S.1-GLE.2	
	3. Develop a proper nutrition regimen for dance	DA09-GR.8-S.1-GLE.3	
2. Create, Compose, and Choreograph	1. Correlation between choreographic intent and choreographic product	DA09-GR.8-S.2-GLE.1	
	2. Create abstract movement using imagery	DA09-GR.8-S.2-GLE.1	
3. Historical and Cultural Context	1. Historical dance figures represent the era and society in which they lived and worked	DA09-GR.8-S.3-GLE.1	
	2. Observe and participate in a variety of dance forms from around the world	DA09-GR.8-S.3-GLE.2	
4. Reflect, Connect, and Respond	1. Communicate choreography through written, oral, and practical applications	DA09-GR.8-S.4-GLE.1	
	2. Formal dance critiques demonstrate an understanding of dance-making	DA09-GR.8-S.4-GLE.2	

Colorado 21st Century Skills



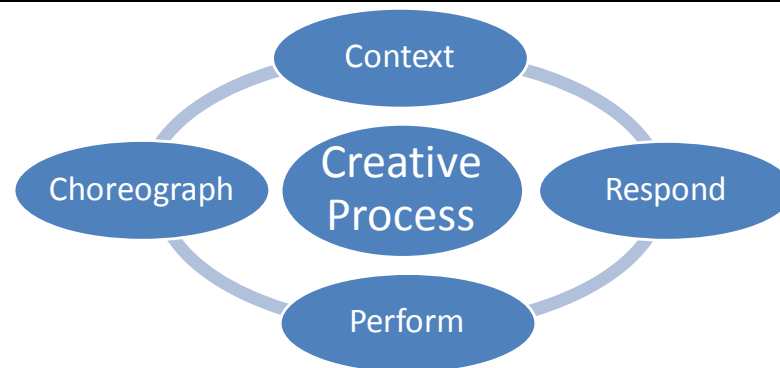
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Move with the Masters	Quarter/Semester/Yearly	Instructor Choice
Rockin' The Boat	6 weeks/9 contact hours	Instructor Choice
Abstracting Your Inspiration	2-3 weeks	Instructor Choice

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Unit Title	Move with the Masters		Length of Unit	Quarter/Semester/Yearly
Focusing Lens(es)	Complexity Intention	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.8-S.1-GLE.1, DA09-GR.8-S.1-GLE.2, DA09-GR.8-S.1-GLE.3 DA09-GR.8-S.2-GLE.1, DA09-GR.8-S.2-GLE.2 DA09-GR.8-S.3-GLE.1, DA09-GR.8-S.3-GLE.2 DA09-GR.8-S.4-GLE.1, DA09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • Are dancers athletes, artists, or both? Why? (DA09-GR.8-S.1-GLE.3-IQ.1) and (DA09-GR.8-S.2-GLE.2-IQ.1) and (DA09-GR.8-S.3-GLE.1-IQ.2) and (DA09-GR.8-S.4-GLE.2-IQ.3) • When is a dance considered “abstract?” • What contributions have historical dance figures had on the development of dance and dance styles? • How does one evaluate the qualities of a performer? 			
Unit Strands	Performance Technique Create Abstractions Cultural and Historical Context Respond with understanding			
Concepts	Technique, Composition, Abstract, Law/Rules, Evaluation, Style, Diversity, Proficiency, Opportunity			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Rich, unique compositions rely upon advanced, diverse technique (DA09-GR.8-S.1-GLE.1, 2) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1, 2)	What are elements of Classical, Modern and Contemporary dance and how it has been influenced by the dance masters?	How has your dance-making changed based on your understanding of different dance styles?
Proficiency in the foundational laws and rules of technique allows dancers to perform abstract movements with stylistic qualities (DA09-GR.8-S.1-GLE.1, 2) and (DA09-GR.8-S.2-GLE.1, 2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1, 2)	How does technique proficiency allow dancers to perform in a variety of styles?	What opportunities do dancers with good technique have?
Constructive feedback and critique enables refinement of dance technique and performance (DA09-GR.8-S.4-GLE.1, 2)	What are examples of constructive feedback and critique?	Why is feedback an important element to improving dance technique and performance and how is the feedback processed?

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • How to maintain a body for dancing (DA09-GR.8-S.1-GLE.2, 3) • How to compose innovative work with intent (DA09-GR.8-S.2-GLE.1, 2) • The origins and importance of dance as a language (DA09-GR.8-S.3-GLE.1, 2) • How to give feedback constructive feedback on both process and product (DA09-GR.8-S.4-GLE.1, 2) 	<ul style="list-style-type: none"> • Perform prescribed choreographic work from at least two different styles of dance (DA09-GR.8-S.1-GLE.1-EO.b) • Create abstract phrasing based on a single idea or form (DA09-GR.8-S.2-GLE.1-EO.c) • Articulate the importance of dance through history and its ability to communicate across cultures (DA09-GR.8-S.3-GLE.1-EO.a) • Use appropriate dance vocabulary to critique a body of work (DA09-GR.8-S.4-GLE.2-EO.a)

<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>“Studying modern dance in addition to my ballet training challenges my body and helps me with my expression and finding meaning in my dancing.”</i></p>
<p>Academic Vocabulary:</p>	<p>Adaptation, Wellness, Anatomy, Initiation, Calorie, Imagery, Patron, Impresario, Synthesis</p>
<p>Technical Vocabulary:</p>	<p>Corps De Ballet, Balletomane, Romantic Period, Classical Ballet, Neoclassicism, Modern Dance, Contemporary Ballet, Elan, En Dedans, En Dehors, En Croix, Cabriole, Efface, Ecarte, Ballone, Coupe, En Face, En L’air, Grand Jete, Cross Lateral, Core/Distal</p>

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Unit Title	Rockin' The Boat		Length of Unit	6 weeks/9 contact hours
Focusing Lens(es)	Tension/Conflict	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.8-S.1-GLE.1 DA09-GR.8-S.2-GLE.1, DA09-GR.8-S.2-GLE.2 DA09-GR.8-S.3-GLE.1, DA09-GR.8-S.3-GLE.2 DA09-GR.8-S.4-GLE.1, DA09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How does adaptation of various dance styles demonstrate knowledge? (DA09-GR.8-S.1-GLE.1-IQ.1) and (DA09-GR.8-S.2-GLE.1-IQ.2) and (DA09-GR.8-S.3-GLE.2-IQ.2) and (DA09-GR.8-S.4-GLE.1-IQ.1) • How do you explain the intent of your dance in relation to the movements you have chosen? • Are American dance styles considered world culture in other countries? Why, why not? • What could be considered a “universal” language? 			
Unit Strands	Performance (basic time-step progression) Create (time-step) Context (cultural purpose of time-step) Respond (to cultural effects of dance development)			
Concepts	Order/Form, Emotions, Cultural, Movement , Innovations, Relationship, Perspective, Environment			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Cultural behaviors define dance forms, such as tap or jazz. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.1) and (DA09-GR.8-S.3-GLE.2) and (DA09-GR.8-S.4-GLE.1)	How did certain tap and jazz steps evolve out of a particular cultural environment?	How would you adapt jazz and/or tap steps from a historical perspective to a contemporary dance?
Emotions can spark movement expression and innovation. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.2) and (DA09-GR.8-S.4-GLE.1)	Which steps in tap and jazz technique evoke specific emotions and why?	How are periods of conflict and tension in our history reflected in jazz and tap dance?

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • The definition of prejudice, intolerance and cadence. (DA09-GR.8-S.3-GLE.1, 2) • The technique of keeping time. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1) and (DA09-GR.8-S.4-GLE.1) • Appropriate responses to information about historical events. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1) • Progressions of simple time-steps, such as single and double time-steps. • (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.1) and (DA09-GR.8-S.3-GLE.2) and (DA09-GR.8-S.4-GLE.2) • Ways that culture influenced the development of tap dance. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1, 2) 	<ul style="list-style-type: none"> • Demonstrate adaptation of movement to various dance styles (DA09-GR.8-S.1-GLE.1-EO.a) • Understand dance as a way to create and communicate meaning (DA09-GR.8-S.2-GLE.1-EO.c) • Analyze dance works in their cultural and historical context (DA09-GR.8-S.3-GLE.2-EO.d) • Articulate the importance of dance through history and its ability to communicate across cultures (DA09-GR.8-S.4-GLE.1-EO.a)

<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>Cultural influences aid in the development of dance styles such as the use of dance by slaves as a way to persevere through the grueling work on plantations .</i></p>
<p>Academic Vocabulary:</p>	<p>Order/Form, Emotions, Cultural, Movement, Innovations, Plantation, Slavery, Slave Owners, Prejudice</p>
<p>Technical Vocabulary:</p>	<p>Step, Stamp, Stomp, Dig, Drag, Draw, Slide, Knock, Slam, Flap, Shuffle, Spank, Brush, Crawl, Toe-Drops, Heel-Drops, Ball-Change, Riff, Para-Dittles (Paddle-N-Roll), Thirds (Triplets), Touch, Cramp Rolls, Flash-Steps, Wings, Pick-Ups (Pull-Backs), Shiggity Bops, Swaps, Straight Time, Swung Time, Syncopation, Bar Of Music, Time-Signature, Keeping Time, Groove, Simple Time-Step.</p>

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Unit Title	Abstracting Your Inspiration		Length of Unit	2-3 weeks
Focusing Lens(es)	Transformation	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.8-S.1-GLE.1 DA09-GR.8-S.2-GLE.1, DA09-GR.8-S.2-GLE.2 DA09-GR.8-S.3-GLE.1, DA09-GR.8-S.3-GLE.2 DA09-GR.8-S.4-GLE.1, DA09-GR.8-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How do you explain the intent of your dance in relation to the movements you have chosen? (DA09-GR.8-S.2-GLE.1-IQ.2) • When is a dance considered “abstract?” (DA09-GR.8-S.2-GLE.2-IQ.1) • Why are some abstract depictions considered odd or difficult for an audience to understand? (DA09-GR.8-S.2-GLE.2-IQ.3) • What is the value of critiques? (DA09-GR.8-S.4-GLE.2-IQ.1) 			
Unit Strands	Perform an abstract dance Create an abstraction In context of inspiration Respond with intent			
Concepts	Composition, Space/Time/Energy, Improvisation, Abstract			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Improvisation produces movement ideas. (DA09-GR.8-S.1-GLE.1)	How can you begin and keep the improvisation process going?	Why does the improvisation process differ when working with different inspirations or prompts?
Improvisation provides a tool for abstraction based on intent. (DA09-GR.8-S.2-GLE.2)	What does it mean to capture the essence of an inspiration through abstraction? How does this determine the resulting dance form?	What is the relationship between the inspiration for dance making and the process of abstraction?
Intent determines use of movement elements and choreographic principles. (DA09-GR.8-S.2-GLE.2)	How can you vary movement using the elements and choreographic principles?	What is the connection between inspiration and use of the movement elements and choreographic principles?

**Curriculum Development Overview
Unit Planning for 8th Grade Dance**

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Safely improvise individually and in groups through an understanding of personal space. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) • Recognize the relationship between inspiration and dance form. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) • Vary movements through use of the elements and choreographic principles. (DA09-GR.8-S.1-GLE.1) and (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.4-GLE.2) • Use abstraction to transform an inspiration into movement. (DA09-GR.8-S.2-GLE.2) and (DA09-GR.8-S.3-GLE.1, 2) and (DA09-GR.8-S.4-GLE.1, 2) 	<ul style="list-style-type: none"> • Understand the relevance of form in the creative process (DA09-GR.8-S.2-GLE.1-EO.a) • Use choreographic principles, processes, and structures to create dance works based on intent (DA09-GR.8-S.2-GLE.1-EO.b) • Understand dance as a way create and communicate meaning (DA09-GR.8-S.2-GLE.1-EO.c) • Articulate and explain intention consistently by using critical and creative thinking skills (DA09-GR.8-S.2-GLE.1-EO.d) • Manipulate the time, space, or energy of a given phrase based on a theme or intent (DA09-GR.8-S.2-GLE.1-EO.e) • Create abstract phrasing based on a single idea or form (DA09-GR.8-S.2-GLE.2-EO.b) • Explore imagery that is concrete and specific in concept but abstract in movement (DA09-GR.8-S.2-GLE.2-EO.c) • Differentiate between dance as artistic expression and dance as entertainment (DA09-GR.8-S.3-GLE.2-EO.c) • Use appropriate dance vocabulary to critique a body of work (DA09-GR.8-S.4-GLE.2-EO.a) • Discuss the intent of dance works (DA09-GR.8-S.4-GLE.2-EO.c)

<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 safely improvising a student will learn to create movements through the process of abstraction, while being able to vary and apply choreographic principles to those movements, and form them into dances.</i></p>
<p>Academic Vocabulary:</p>	<p>Abstract, Analyze, Arrange, Assemble, Assess, Compose, Create, Discover, Empathize, Evaluate, Imagine, Improve, Inspire, Observe, Perform, Problem Solve, Refine, Remember, Reorganize, Shape, Transform</p>
<p>Technical Vocabulary:</p>	<p>Direction, Level, Size, Level, Timing, Duration, Rhythm, Shape, Position, Quality, Abstracting, Form, Unity, Continuity, Variety, Sequence, Unison, Opposition, Improvisation, Movement Transformation</p>