

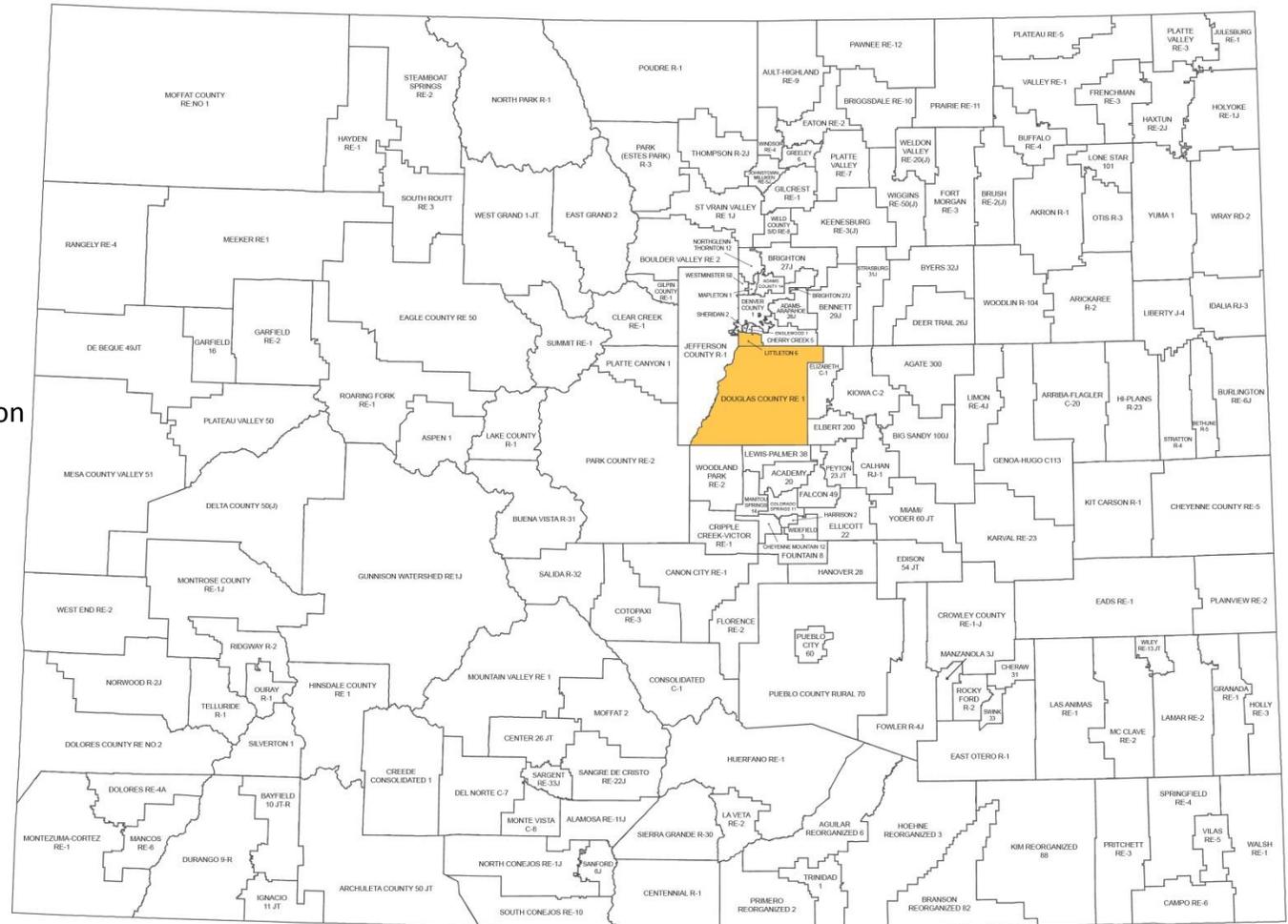
Unit Title: Dancing a Map

INSTRUCTIONAL UNIT AUTHORS

Colorado Ballet
Anne O'Connor
Douglas County School District
Judi Hofmeister
Littleton School District
Sandra Minton
St. Mary's Academy
Linda Marsh
Colorado Dance Education Organization
Judi Hofmeister

BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

Colorado Ballet
Anne O'Connor
Douglas County School District
Judi Hofmeister
Littleton School District
Sandra Minton
St. Mary's Academy
Linda Marsh



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>).

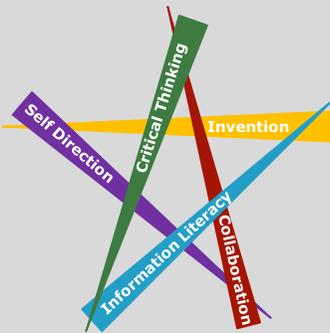
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their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

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Dance	Grade Level	4 th Grade
Course Name/Course Code			

Standard	Grade Level Expectations (GLE)	GLE Code
1. Movement, Technique, and Performance	1. Perform basic dance movements	DA09-GR.4-S.1-GLE.1
	2. Perform a movement phrase, or dance with a variety of intent	DA09-GR.4-S.1-GLE.2
2. Create, Compose, and Choreograph	1. Create group studies	DA09-GR.4-S.2-GLE.1
	2. Create a dance incorporating compositional elements	DA09-GR.4-S.2-GLE.2
3. Historical and Cultural Context	1. Dances from different cultures have similarities and differences	DA09-GR.4-S.3-GLE.1
	2. Observe dances from different historical periods	DA09-GR.4-S.3-GLE.2
4. Reflect, Connect, and Respond	1. Analyze and evaluate dance works	DA09-GR.4-S.4-GLE.1
	2. Use basic dance vocabulary to analyze dance work	DA09-GR.4-S.4-GLE.2

Colorado 21st Century Skills



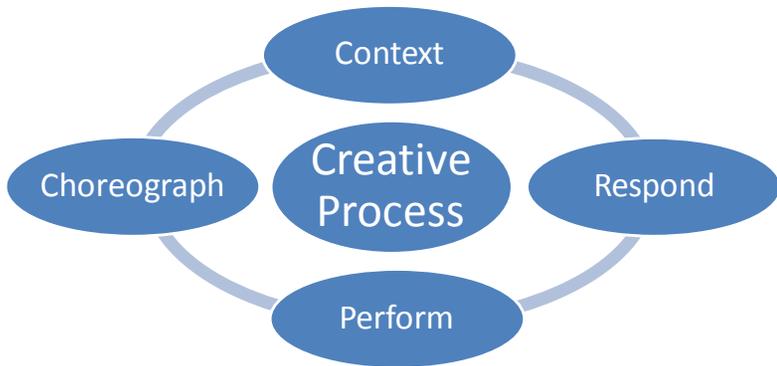
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

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
Dancing a Map	2 weeks	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Dancing a Map		Length of Unit	2 weeks
Focusing Lens(es)	Relationships Patterns	Standards and Grade Level Expectations Addressed in this Unit	DA09-GR.4-S.1-GLE.1 DA09-GR.4-S.2-GLE.1, DA09-GR.4-S.2-GLE.2 DA09-GR.4-S.3-GLE.1 DA09-GR.4-S.4-GLE.1	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • How is it different dancing alone, in a pair and in groups? (DA09-GR.4-S.1-GLE.1-IQ.2) and (DA09-GR.4-S.2-GLE.1,2-IQ.2) and (DA09-GR.4-S.2-GLE.2-IQ.2) • How does composing a dance help you to create and solve problems? • What do you do to structure a dance? • How is mapping a dance similar or different to geographic mapping? 			
Unit Strands	Perform in spatial locations Create group shapes and transitions Context Cultural Maps Respond to group shape relationships			
Concepts	Exploration, Space/Time/Energy, Order/Form, Shapes, Symbols, Inspiration			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Mapping a dance using symbols and landmarks determines creation of group shapes and positions (DA09-GR.4-S.1-GLE.1) and (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1)	What kinds of group shapes can you make with your bodies? What does it mean to position or arrange your group shapes in space? Where on the map is your group shape located?	Why would group shapes in your dance change? Why would the group shapes in your dance be performed in different locations in space?
Transitional movements, i.e. traveling from one point to another, can create variety. (DA09-GR.4-S.1-GLE.1) and (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1)	What types of movements could be transitions between group shapes?	How could you vary the movement transitions between group shapes in your dance?
A map can often result in multiple dance interpretations. (DA09-GR.4-S.2-GLE.1, 2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1)	What does it mean to create different dances from the same map or idea?	How can you compare differences in dances based on the same map or on maps from different parts of the world?

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"> • A safe definition of creative group shapes (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1) • The relationships between inspiration, intent, and created movements (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1) • Examples of mapping a dance (DA09-GR.4-S.1-GLE.1) and (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1) • The relationships of body positions in a dance space, such as upright and off-center. (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.4-GLE.1) • A variety of movements inspired by multiple stimuli, such as nature and inanimate objects. (DA09-GR.4-S.1-GLE.1) and (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.4-GLE.1) • Contrasts and comparisons of dances created by different groups, such as in modern dance forms, or African cultures. (DA09-GR.4-S.2-GLE.1, 2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1) 	<ul style="list-style-type: none"> • Perform simple dance phrases of varying lengths. (DA09-GR.4-S.1-GLE.1-EO.a) • Perform alone, in pairs, and with group formations. (DA09-GR.4-S.1-GLE.1-EO.b) • Share work in progress for feedback to improve. (DA09-GR.4-S.2-GLE.1-EO.c) • Use both stillness and motion as expressive tools. (DA09-GR.4-S.2-GLE.2-EO.a) • Edit and refine a dance to clarify the intent. (DA09-GR.4-S.2-GLE.2-EO.d) • Perform for an audience (DA09-GR.4-S.2-GLE.2-EO.e) • Demonstrate distinguishing characteristics such as basic postures, footwork, and gestures from different dance forms. (DA09-GR.4-S.3-GLE.1-EO.e) • Compare and contrast dances with similar themes. (DA09-GR.4-S.3-GLE.1-EO.f) • Identify elements of dance (space, time, and energy) in a work. (DA09-GR.4-S.4-GLE.1-EO.b) • Compare and contrast dance mapping to geographic mapping (DA09-GR.4-S.1-GLE.1) and (DA09-GR.4-S.2-GLE.2) and (DA09-GR.4-S.3-GLE.1) and (DA09-GR.4-S.4-GLE.1)

<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>My group created a dance map by using symbols that identified dance phrases and group formations.</i></p>
<p>Academic Vocabulary:</p>	<p>Improvise, Create, Shape, Vary, Cooperate, Observe, Transform, Share, Choose, Order, Analyze, Phrase, Evaluate, Recognize</p>
<p>Technical Vocabulary:</p>	<p>Space, Time, Energy, Shape, Phrasing, Pathway, Balance, Levels, Direction, Size, Position, Rhythm, Shape Landmark</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	This unit explores creating a dance based upon a map’s landmarks and symbols. Students will be introduced to a simple map with landmarks and symbols. Across the unit students will rely upon unique patterns and movement relationships through the creation of group shapes, a variety of dance positions and transitional movements. The unit culminates in a performance assessment asking students to perform a dance sequence with body shapes and transitional movement to represent a map. Once the dances are performed, students will reflect and evaluate the similarities and differences between each group’s interpretations.
Considerations	Teachers should consider how the students get from one group shape to the next shape on the map. What are the transitional movements between the group shapes that represent the landmarks on the map? Encourage students to use transitional movements other than walking.
Unit Generalizations:	
Key Generalization:	Mapping a dance using symbols and landmarks determines creation of group shapes and positions
Supporting Generalizations:	Transitional movements, i.e. traveling from one point to another, can create variety
	A map can often result in multiple dance interpretations

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Mapping a dance using symbols and landmarks determines creation of group shapes and positions
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	Your class has been asked to perform for students attending the Colorado Geography Bee. The organizers of this event know that you have been studying how to convey ideas through dance and have asked you to represent the key elements of maps through dance. You will work together in ensemble groups of 3-4 to create the shapes of landmarks and symbols on a map by using your bodies to make the shapes. You will also include transitional movements and travel steps between each shape so that your group will have created a short dance piece. After you have created your dances, you will perform them for your classmates as your “test” audience.
Product/Evidence: (Expected product from students)	Students will create and perform short dances in groups of 3-4 using the landmarks and symbols on a map to develop shapes and images that convey the landmarks and symbols. These dance phrases will include body shape creation and transitional movements. Performance criteria will include: <ul style="list-style-type: none"> • Creative Dance Sequence • Group Work • Dance Terminology/Positions/Steps and Directions • Choreographed Sequences/Overall Performance • Participation and Safety/Behavior http://www.ufrsd.net/UserFiles/Servers/Server_1171501/File/Choice/dance_rubric.pdf (Dance rubric example)
Differentiation: (Multiple modes for student expression)	Students may create a short dance sequence in the following ways: <ul style="list-style-type: none"> • Use a map in a native language • Use a map with additional landmarks and require that transitional movements be more complex or unusual

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
<p><i>Using Movement to Teach Academics: The Mind and Body as One Entity</i>- Sandra Minton</p> <p><i>Choreography</i>- Sandra Minton</p> <p><i>Moving the Earth: Teaching Earth Science Through Movement for Grades 3-5</i>- H. Landalf (Young Actor’s Series)</p> <p><i>Building Dances: A Guide to Putting Movement Together</i>- Susan McGreevy-Nichols</p>	<p><i>Sometimes I Dance Mountains</i>- Byrd Baylor</p> <p><i>The Other Way to Listen</i>- Byrd Baylor (AD410L Lexile level)</p> <p><i>Everybody Needs a Rock</i>- Byrd Baylor (AD880L Lexile level)</p> <p><i>When Clay Sings</i>- Byrd Baylor (AD880L Lexile level)</p> <p><i>All I See</i>- Cynthia Rylant (790L Lexile level)</p> <p><i>The Human Alphabet</i>- Pilobolus and John Kane</p> <p><i>Twisted Yoga</i>- Pilobolus Dance Theatre</p>

Ongoing Discipline-Specific Learning Experiences

1.	Description:	<p>Performance Preparation Process</p> <p><i>Within a performance focused unit, the basic process of introduce, rehearse and perform are ongoing throughout the unit. The various learning experiences underscore this process.</i></p> <p>Introduce- Refers to the pre-experiences needed before introducing dance repertoire. As learning progresses, students will be introduced to various additional dance steps/techniques.</p> <p>Rehearse- Refers to the steps that occur after introducing repertoire. Review, practice, revisiting areas that need additional focus will be a recurring process.</p> <p>Perform- Refers to the execution and/or application of work within in the introduction and rehearsal process. This can include the final capstone performance task or other performances demonstrating skill attainment.</p>	Teacher Resources:	<p>http://www.decodanz.co.uk/resources/Freebies/Prep-for-Performance---Sho-Botham---decodanz.pdf (Guidebook on Performance Preparation)</p> <p>http://drjimtaylor.com/2.0/dance/ (Comprehensive overview for dancers on the performance preparation process)</p> <p>http://penonpointe.wordpress.com/2011/09/22/its-rehearsal-time-preparing-your-young-dancer/ (General overview for teachers on the rehearsal process for young dancers)</p>
	Skills:	<p>Introduce: Identify body shapes, emotions, rhythm, and travel patterns for short dance.</p> <p>Rehearse: Review, analyze, edit, adjust elements of the dance piece as needed</p> <p>Perform: Apply, execute, demonstrate skill attainment</p>	Student Resources:	N/A
			Assessment:	<p>Students will participate in the performance preparation process throughout this unit. Teachers will use observations to assess in the following ways:</p> <p>Introduce: Pre-asses movement understanding through brainstorming and discussions</p> <p>Rehearse: Rehearsal is formatted to meet student’s range of abilities. Formative assessment and adjustment of dance steps, timing, gestures, etc. are found throughout the rehearsal process.</p> <p>Performance: Formative assessment such as observation and correction for discreet skill attainment. Summative assessment such as rubrics, adjudication sheets, reflective inventories can be used in formal/final performance.</p>

Colorado Teacher-Authored Sample Instructional Unit

2.	Description:	Think work like a researcher-Examine map elements	Teacher Resources:	http://www.superteacherworksheets.com/maps/neighborhood-map.pdf (Super Teacher Worksheets) http://www.bing.com/images/search?q=DANCING+MAP+DIAGRAM+&qpv t=DANCING+MAP+DIAGRAM+&FORM=IGRE (Dance maps and diagrams) http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages) http://www.maps101.com/index.php (Maps for students) 2013-10-17 SBE Artwork (CO Map artist rendering)
	Skills:	Researching and analyzing various map elements Comparing types of maps	Student Resources:	N/A
			Assessment:	Across the unit students will participate in research and writing activities to create a dance around elements of a map. <ul style="list-style-type: none"> • Journal • Reflective writing • Program notes • Narration

Prior Knowledge and Experiences

These ongoing experiences build upon a presumed (student) working knowledge of basic dance movements and body positions. Students should feel comfortable expressing ideas through movement and encouraged to move into abstract interpretation in addition to literal interpretation when developing dance movements for map symbols and landmarks (e.g., instead of placing the arms in a triangle shape for a mountain range, consider a traveling movement or group shape to identify the more specific attributes of a mountain range).

Learning Experiences # 1 – 10 Instructional Timeframe: Teacher Determined

Learning Experience # 1

The teacher may brainstorm key elements of maps (e.g. landmarks and symbols) so the students can begin to understand how information is conveyed in maps.

Generalization Connection(s):

Mapping a dance using symbols and landmarks determines creation of group shapes and positions
A map can often result in multiple dance interpretations

Teacher Resources:

<http://www.superteacherworksheets.com/maps/neighborhood-map.pdf> (Super Teacher Worksheets)
<http://www.bing.com/images/search?q=DANCING+MAP+DIAGRAM+&qpv t=DANCING+MAP+DIAGRAM+&FORM=IGRE> (Dance maps and diagrams)

Colorado Teacher-Authored Sample Instructional Unit

	http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages) http://www.maps101.com/index.php (Maps for students) 2013-10-17 SBE Artwork (CO Map artist rendering)	
Student Resources:	N/A	
Assessment:	<p>Students will demonstrate their understanding of reading and interpreting the elements within a map through discussion and brief verbal/group quiz about each map element.</p> <p>http://www.kidzworld.com/article/1322-map-terms-a-to-c (List of Basic Map Terms) http://mapzone.ordnancesurvey.co.uk/mapzone/PagesHomeworkHelp/maptivity/mapsymbols/ (Online map symbols quiz)</p> <p><i>And/Or:</i></p> <p>Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that gives examples about the elements/symbols used in maps.</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) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)</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)
	http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages)	Students may use maps in different languages Students may use a simplified version of a map
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 mapping a dance • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings. 	
Key Skills:	<ul style="list-style-type: none"> • Compare and contrast dance mapping to geographic mapping 	
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark	

Learning Experience # 2	
The teacher may model group ensemble exploration so that students can understand the importance of rules when working as a collaborative group.	
Generalization Connection(s):	Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations

Colorado Teacher-Authored Sample Instructional Unit

Teacher Resources:	<p>http://www.slideshare.net/njbotor/classroom-layout-and-collaborative-learning-10637555 (Collaborative Strategies Slide Show)</p> <p>http://insidetheclassroomoutsidethebox.wordpress.com/2012/03/04/teaching-communication-collaboration-in-elementary-school/ (Collaboration in elementary classrooms)</p> <p>Teacher should build Ensemble Norms or Rules with student input such as:</p> <ul style="list-style-type: none"> • Member of the ensemble always attempt exercises to the fullest of his/her capability • Member of the ensemble always listens attentively and follows instructions • Member of the ensemble works diligently with others • Member of the ensemble consistently stays on task and is always prepared to present choreography • Member of the ensemble values their group’s needs and speaks in an encouraging tone <p>http://www.pinterest.com/esarica/clip-chart-behavior-management/ (Pinterest examples of classroom management charts)</p>	
Student Resources:	N/A	
Assessment:	<p>In small groups of 3-4, students will collaborate while following teacher directions such as listening to suggestions from group members and taking turns talking, so that students can begin the collaboration process. The teacher may have each group demonstrate appropriate rules of working as an ensemble.</p> <p>https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational checklists-Page 72 addresses cooperative learning)</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)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The relationships between inspiration, intent, and created movements • The relationships of body positions in a dance space, such as upright and off-center. • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings. 	
Key Skills:	<ul style="list-style-type: none"> • Use both stillness and motion as expressive tools • Edit and refine a dance to clarify the intent • Demonstrate distinguishing characteristics such as basic postures, footwork, and gestures from different dance forms 	
Critical Language:	<p>Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark</p>	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 3		
The teacher may guide students in an exploration of perspective and direction so that students can identify the importance of map orientation in relation to direction (east, west, north and south).		
Generalization Connection(s):	Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations	
Teacher Resources:	<p><i>Using Movement to Teach Academics: The Mind and Body as One Entity</i>- Sandra Minton http://www.superteacherworksheets.com/maps/neighborhood-map.pdf (Super Teacher Worksheets) http://www.bing.com/images/search?q=DANCING+MAP+DIAGRAM+&qpv=DANCING+MAP+DIAGRAM+&FORM=IGRE (Dance maps and diagrams) http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages) http://www.maps101.com/index.php (Maps for students) 2013-10-17 SBE Artwork (CO Map artist rendering) http://dl.dropboxusercontent.com/u/39905620/Dance%20Lesson%20Plans/Cardinal%20Directions%20%281st%20-%202nd%29.pdf (Modifiable primary dance lesson plan on cardinal directions) http://dl.dropboxusercontent.com/u/39905620/Dance%20Lesson%20Plans/Land%20Formations%20and%20Energy%20%284th%29.pdf (Modifiable intermediate lesson plan on dancing and landforms) http://dl.dropboxusercontent.com/u/39905620/Dance%20Lessons%20%28Erika%27s%29/2nd%20Social%20Studies-%20Mapping.pdf (Modifiable 2nd grade dance lesson plan integrating mapping and dance)</p>	
Student Resources:	N/A	
Assessment:	<p>Students will choose where each landmark will be placed and problem solve where the four cardinal directions (east, west, north and south) will be within a given space. The teacher may ask guiding questions such as: What does it mean to position or arrange your group shapes in space? Where in the room are the directions East, West, North and South located?</p> <p><i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that gives information about the cardinal directions on maps to placement in a performance space. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)</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)
	http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages)	Maps in different languages can be used for students who speak other languages
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.maps101.com/index.php (Maps for students)	Students may use a map with more landmarks and require that transitional movements be more complex or unusual

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • A safe definition of creative group shapes • Examples of mapping a dance • The relationships between inspiration, intent, and created movements
Key Skills:	<ul style="list-style-type: none"> • Share work in progress for feedback to improve. • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark

Learning Experience # 4		
The teacher may brainstorm different landmarks and symbols (e.g., monuments, roads, compass rose) so that students can begin to creatively explore how dance movements might provide physical/visual metaphors for map representations.		
Generalization Connection(s):	Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations	
Teacher Resources:	<i>Using Movement to Teach Academics: The Mind and Body as One Entity</i> -Sandra Minton <i>Choreography</i> - Sandra Minton	
Student Resources:	N/A	
Assessment:	Students will determine the symbols and landmarks to be used in their map and provide a rationale for these decisions. The teacher may ask each group to present to the class which landmarks were chosen to use in their dance and why. <i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies the symbols and landmarks to be used in their dance and why. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.mapsofworld.com/world-map-in-world-languages.html (World maps in different languages)	Maps in different languages can be used for students who speak other languages
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.maps101.com/index.php (Maps for students)	Students may use a map with more landmarks and require that transitional movements be more complex or unusual

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • A safe definition of creative group shapes • The relationships between inspiration, intent, and created movements • The relationships of body positions in a dance space, such as upright and off-center • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings
Key Skills:	<ul style="list-style-type: none"> • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping • Use both stillness and motion as expressive tools • Edit and refine a dance to clarify the intent • Demonstrate distinguishing characteristics such as basic postures, footwork, and gestures from different dance forms
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark

Learning Experience # 5

The teacher may model body shapes and movement as metaphors for landmarks/symbols so the students can begin to experiment with forming shapes with their bodies.

Generalization Connection(s):	Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations
Teacher Resources:	<p><i>Choreography</i>- Sandra Minton <i>Sometimes I Dance Mountains</i>- Byrd Baylor http://www.artsalive.ca/en/dan/make/index.asp (Dance site for the creation/production dance development process) http://dl.dropboxusercontent.com/u/39905620/Dance%20Lesson%20Plans/Shapes%20%283rd%20-%206th%29.pdf (Dance lesson plan on abstracting movement and shapes)</p>
Student Resources:	N/A
Assessment:	<p>Students will demonstrate their understanding of building landmarks with body shapes and movements through responding the teachers prompts such as: What kinds of group shapes can you make with your bodies? What does it mean to position or arrange your group shapes in space? Where on the map are your first two shapes located?</p> <p><i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies their process in creating the body shapes within their dance sequence. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)</p>

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may be assigned as group leaders
Critical Content:	<ul style="list-style-type: none"> • A safe definition of creative group shapes • The relationships between inspiration, intent, and created movements • The relationships of body positions in a dance space, such as upright and off-center. • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings 	
Key Skills:	<ul style="list-style-type: none"> • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping • Use both stillness and motion as expressive tools • Edit and refine a dance to clarify the intent • Demonstrate distinguishing characteristics such as basic postures, footwork, and gestures from different dance forms 	
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark	

Learning Experience # 6		
The teacher may guide/model movement and travel steps (other than walking) from shape to shape so the students can begin to see transitions as central to the creation of a cohesive dance structure.		
Generalization Connection(s):	Transitional movements, i.e. traveling from one point to another, can create variety Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations	
Teacher Resources:	http://www.youtube.com/watch?v=RKVF-h38z2U (Loco motor Presentation) 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 traveling/transitional dance steps (other than walking) and provide the reasoning for their choreographic choices. The teacher may ask guiding questions such as: What types of movements could be transitions between group shapes? And, How could you vary the movement transitions between group shapes in your dance? Why did you choose that traveling motion, what informed your decision?	

Colorado Teacher-Authored Sample Instructional Unit

	<p><i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies their process in creating transitional/traveling movements within their dance sequence. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>N/A</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>http://www.knowitall.org/artopia/pdf/Floorpaths.pdf (Floor paths in Dance Guidebook) http://lispat.info/floor-patterns-in-dance/ (Ideas for dance floor patterns)</p>	<p>Students may diagram floor patterns and write simple choreography notes</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Examples of mapping a dance • The relationships between inspiration, intent, and created movements 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping • Use both stillness and motion as expressive tools 	
<p>Critical Language:</p>	<p>Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark</p>	

<p>Learning Experience # 7</p>	
<p>The teacher may illustrate a beginning, middle and ending of a dance so that students can deepen their sense of the importance and necessity of choreographic blocking/structure.</p>	
<p>Generalization Connection(s):</p>	<p>Transitional movements, i.e. traveling from one point to another, can create variety Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations</p>
<p>Teacher Resources:</p>	<p><i>Choreography-</i> Sandra Minton http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp (Making Dance)</p>
<p>Student Resources:</p>	<p>N/A</p>

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	<p>Students will demonstrate their complete dance sequence and articulate the decision making elements used to make final adjustments. The teacher may have each group show the class how they chose to begin and end their dance. The teacher may also ask guiding questions such as: What do you do to structure a dance? What challenges did you encounter while creating the dance sequence? How did you overcome the challenges?</p> <p><i>And/Or:</i></p> <p>Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies their process in creating structure (beginning, middle, end) within their dance sequence.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p> <p>http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets)</p> <p>http://exitticket.org/ (Online exit ticket form)</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)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • The relationships between inspiration, intent, and created movements • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings. 	
Key Skills:	<ul style="list-style-type: none"> • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping • Use both stillness and motion as expressive tools • Edit and refine a dance to clarify the intent 	
Critical Language:	<p>Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark</p>	

Learning Experience # 8	
<p>The teacher may explain/demonstrate additional dance elements (e.g., music) so that students can examine ways to enhance dance sequences through the purposeful layering of elements.</p>	
Generalization Connection(s):	A map can often result in multiple dance interpretations
Teacher Resources:	<p>http://danceclassmusic.com/index.html (Music for Dance Class)</p> <p>http://danceteacherconnect.com/summer-playlist-2013-for-dancers/ (Dance Teacher Connect)</p> <p>http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp (Making Dance)</p>
Student Resources:	N/A

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	Students will use the creative dance problem solving process of explore, create, reflect, modify to determine what additional dance elements will be incorporated into their final dance. The teacher may use observational data collection regarding how each group creatively problem solves while putting in additional dance elements. https://www.ocps.net/cs/ese/support/curriculum/Documents/A%20Checklist%20for%20Everything%20Book.pdf (Collection of observational 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	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"> • The relationships between inspiration, intent, and created movements • Contrasts and comparisons of dances created by different groups, such as in modern dance forms, or African cultures • Examples of mapping a dance 	
Key Skills:	<ul style="list-style-type: none"> • Perform simple dance phrases of varying lengths • Perform alone, in pairs, and with group formations • Share work in progress for feedback to improve 	
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark	

Learning Experience # 9	
The teacher may explore and discuss audience expectations so the students can begin to articulate and appreciate the need for specific etiquette during dance performances.	
Generalization Connection(s):	Transitional movements, i.e. traveling from one point to another, can create variety Mapping a dance using symbols and landmarks determines creation of group shapes and positions A map can often result in multiple dance interpretations
Teacher Resources:	http://blog.wsd.net/ntracy/files/2012/09/How-to-be-a-Good-Audience-Member-list.pdf (How to be a good audience member) http://code.on.ca/resource/audience-etiquette (Audience etiquette lesson)
Student Resources:	N/A

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	Students will demonstrate audience etiquette through a teacher led scenario/rehearsal. <i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies their understanding of audience etiquette. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Examples of mapping a dance • The relationships between inspiration, intent, and created movements • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings 	
Key Skills:	<ul style="list-style-type: none"> • Perform simple dance phrases of varying lengths • Perform alone, in pairs, and with group formations • Share work in progress for feedback to improve. 	
Critical Language:	Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark	

Learning Experience # 10	
(Post-Performance Task) The teacher may model performance reflection so that students can understand the significance of an informed evaluation/critique and its relationship to the creative process.	
Generalization Connection(s):	A map can often result in multiple dance interpretations
Teacher Resources:	http://www.dl.ket.org/humanities/resources/art/critproc.htm (Critiquing Process for Works of Art)
Student Resources:	N/A
Assessment:	Students will demonstrate an understanding of how each dance’s group interpretation and the creative process used to develop shapes and the movements that symbolize landmarks and symbols on a map .The teacher may ask guiding questions such as: How is mapping a dance similar or different to geographic mapping? How can you compare differences in dances based on the

Colorado Teacher-Authored Sample Instructional Unit

	<p>same map or on maps from different parts of the world? What did you notice that intrigued you about the dance? <i>And/Or:</i> Students will write a summary in their reflective journals and/or an exit slip for an end of class activity that identifies their understanding of performance critique. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.readwritethink.org/files/resources/printouts/Exit%20Slips.pdf (Scaffolded exit tickets) http://exitticket.org/ (Online exit ticket form)</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>Students may offer critiques verbally or through demonstration or pictures</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>N/A</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • The relationships between inspiration, intent, and created movements • The relationships of body positions in a dance space, such as upright and off-center • A variety of movements inspired by multiple stimuli, such as natural landmarks and inanimate objects such as buildings 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Share work in progress for feedback to improve • Compare and contrast dances with similar themes • Identify elements of dance (space, time, and energy) in a work • Compare and contrast dance mapping to geographic mapping 	
<p>Critical Language:</p>	<p>Improvise, create, shape, vary, cooperate, observe, transform, share, choose, order, analyze, phrase, evaluate, recognize, space, time, energy, pathway, balance, levels, direction, size, position, rhythm, landmark</p>	