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| **Content Area** | Dance | **Grade Level** | 2nd Grade |
| **Course Name/Course Code** |  |
| **Standard** | **Grade Level Expectations (GLE)** | **GLE Code** |
| 1. Movement, Technique, and Performance
 | 1. Perform simple dance studies
 | DA09-GR.2-S.1-GLE.1 |
| 1. Explore moods and feelings in performance
 | DA09-GR.2-S.1-GLE.2 |
| 1. Create, Compose, and Choreograph
 | 1. Create a dance work alone and with others, and incorporate a movement motif
 | DA09-GR.2-S.2-GLE.1 |
| 1. Create expressive movement to music and other stimuli
 | DA09-GR.2-S.2-GLE.2 |
| 1. Historical and Cultural Context
 | 1. Social dances rely on unique costumes and music to express intent
 | DA09-GR.2-S.3-GLE.1 |
| 1. Dance is part of every society and community
 | DA09-GR.2-S.3-GLE.2 |
| 1. Reflect, Connect, and Respond
 | 1. Compare and contrast different dance styles and world dance forms
 | DA09-GR.2-S.4-GLE.1 |
| 1. Describe the feeling that is communicated through various dances
 | DA09-GR.2-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 Painting | 2 weeks/ 4-6 contact hours | Instructor Choice |
| The Way West – The Oregon Trail: Theme and Variation Folk Dance | 2-3 weeks/10 contact hours | Instructor Choice |

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| **Unit Title** | Dancing a Painting | **Length of Unit** | 2 weeks/ 4-6 contact hours |
| **Focusing Lens(es)** | Transformation | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.2-S.1-GLE.1, DA09-GR.2-S.1-GLE.2DA09-GR.2-S.2-GLE.1, DA09-GR.2-S.2-GLE.2DA09-GR.2-S.3-GLE.1, DA09-GR.2-S.3-GLE.2DA09-GR.2-S.4-GLE.1, DA09-GR.2-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * How do changes in use of space and body shape help you to understand a dance? (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.4-GLE.2)
* How can a painting inform a dance?
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| **Unit Strands** | Perform spatial location, shape and feelingsCreate shapes, locations and moodsGroup contextRespond and compare |
| **Concepts** | Shape, Space/Time/Energy, Investigate/Discovery, Expression, Exploration, Visual Images |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Creating a dance work relies upon transforming shape based upon visual images (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1) | Can you shape your body like several shapes in a painting? | How would you change your body shape in response to different shapes in the painting? What is the relationship between the painting and the form of your dance? |
| Movement exploration produces specific movements and body shapes (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.12) | What kinds of shapes can you make with your body? | Why do you change your body shape in this lesson? How do the basic elements of dance (space/time/energy) communicate feelings and thoughts? |
| Spatial location of objects within a painting informs position of body shapes (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1) | What shapes can be made at different levels? | How does the location of shapes in a painting influence the placement of your body shapes? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Examples of body shapes and movement qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.12)
* Examples of body shapes in response to shapes in a painting qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.4-GLE.1)
* Examples of positions of body shapes in response to the location of shapes in a painting qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)
* Examples of movement qualities in response to color qualities (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)
* Colors in paintings inform decisions about mood just as movement informs changes in mood (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.2) and (DA09-GR.2-S.4-GLE.2)
 | * Perform a one-part movement phrase (DA09-GR.2-S.1-GLE.1-EO.a)
* Perform a simple dance using elements of dance (space, time, and energy) (DA09-GR.2-S.1-GLE.1-EO.c)
* Improvise a movement phrase alone and with partner, and select a movement starting point (DA09-GR.2-S.2-GLE.1-EO.a)
* Select movement for the phrase that has meaning and relevance to the idea or stimuli (DA09-GR.2-S.2-GLE.1-EO.b)
* Choose stimuli such as auditory, visual, ideational, tactile, or kinesthetic for dance (DA09-GR.2-S.2-GLE.2-EO.a)
* Discuss the origins of the dance studied (DA09-GR.2-S.3-GLE.1-EO.b)
* Describe a performer’s use of space (DA09-GR.2-S.4-GLE.1-EO.a)
* Observe and describe feelings, steps, and movements in a dance (DA09-GR.2-S.4-GLE.2-EO.b)
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| **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: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Through observing a painting and exploring movement, a dancer creates a dance phrase by arranging body shapes and movement qualities to share what ideas the painting inspires.* |
| **Academic Vocabulary:** | Explore, Phrase, Cooperate, Share, Observe, Arrange, Assemble, Communicate, Compose, Construct, Compare, Imagine, Interpret, Judge, Navigate, Order, Organize, Participate, Perform, Plan, Remember, Structure, Transform, Travel |
| **Technical Vocabulary:** | Shape, Quality, Position, Curved, Straight, Balanced, Unbalanced, Levels, Mood, Movement Phrase, Transitions, Dance Form |

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| **Unit Title** | The Way West – The Oregon Trail: Theme and Variation Folk Dance | **Length of Unit** | 2-3 weeks/10 contact hours |
| **Focusing Lens(es)** | Origins | **Standards and Grade Level Expectations Addressed in this Unit** | DA09-GR.2-S.1-GLE.1, DA09-GR.2-S.1-GLE.2DA09-GR.2-S.2-GLE.1, DA09-GR.2-S.2-GLE.2DA09-GR.2-S.3-GLE.1, DA09-GR.2-S.3-GLE.2DA09-GR.2-S.4-GLE.1, DA09-GR.2-S.4-GLE.2 |
| **Inquiry Questions (Engaging- Debatable):**  | * Why would dancers today study folk dance? (DA09-GR.2-S.3-GLE.1, 2)
* How did cultures preserve their traditions through dance when moving to new lands?
* How does dance reflect a culture?
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| **Unit Strands** | Performance practiceCreate using original body actionsContext cultural informationRespond with intent to communicate |
| **Concepts** | Space/Time/Energy, Improvisation, Expressions, Traditions, Culture |

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| **Generalizations****My students will Understand that…** | **Guiding Questions** **Factual Conceptual** |
| Traditions can provide the origin for movements that are unique to particular cultures (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1) | What movements identify the \_\_\_\_\_\_\_ culture (insert culture to study)? | Why do the body actions vary in folk dancesfrom different cultures? |
| Repetitive patterns serve as a basis for the form and structure of a folk dance (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.3-GLE.1) and (DA09-GR.2-S.4-GLE.1) | When does the movement phrase become a dance?  What movements make a motif (repetitive pattern) that give meaning to an idea? What are the sound patterns in a folk dance? | Is it necessary to have a pattern in a movement phrase? |
| Cultural dances make a direct statement about traditional values (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1, 2) | What are similarities and differences between a folk dance from the past and a dance that is popular today? | Why do different cultures have unique dance styles? |

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| **Critical Content:** **My students will Know…** | **Key Skills:****My students will be able to (Do)…** |
| * Movement motifs form body actions in space and time (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
* Examples of ways observation assists to refine a movement phrase (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
* What folk dances represent their perspective countries and why (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1, 2)
* Recognize the difference between folk dances and character dances (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.2) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
* Folk dances create original movement phrases (DA09-GR.2-S.1-GLE.1, 2) and (DA09-GR.2-S.2-GLE.1) and (DA09-GR.2-S.3-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
* Strategies to memorize a dance work (DA09-GR.2-S.1-GLE.2) and (DA09-GR.2-S.2-GLE.1, 2) and (DA09-GR.2-S.4-GLE.1)
 | * Perform simple dance studies. (DA09-GR.2-S.1-GLE.1)
* Select movement for the phrase that has meaning and relevance to the idea or stimuli. (DA09-GR.2-S.2-GLE.2-EO.b)
* Improvise a movement phrase alone and with a partner, and select a movement starting point from a specific folk dance (DA09-GR.2-S.2-GLE.1-EO.a)
* Discuss the origins of the dance studied. (DA09-GR.2-S.3-GLE.1-EO.a)
* Compare and contrast different dance styles and world dance forms. (DA09-GR.2-S.4-GLE.1)
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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):**  | *Studying different folk dances from different cultures assists dancers in understanding community values and traditions.*  |
| **Academic Vocabulary:** | View, Identify, Describe, Learn, Remember, Improvise, Create, Select, Refine, Motif, Phrase, Composition, Practice, Perform, Assess, Evaluate, Cultural Expression |
| **Technical Vocabulary:** | Time, Weight, Space, Flow, Accent, Transfer Of Weight, Balance, Stillness, Gesture, Action, Strength, Agility, Stamina, Flexibility, Speed, Tempo, Dance Form And Structure, Style |