



MIDDLE SCHOOL COURSE OUTLINE

Department	Visual and Performing Arts				
Course Title	Advanced Dance	Course Code		3340	
Abbreviation		Grade Level		7-8	
Course Length	1 year	Required	No	Elective	X

COURSE DESCRIPTION

This course is designed to give students the opportunity to continue learning the skills of dance while improving their technique, poise, self-confidence and creative ability. Students will choreograph and dance in class and school presentations. Through their own dance compositions and expressions, students explore the creative process, translating ideas, thoughts, and feelings into original pieces of choreography. They also study dance forms from many cultures and time periods in cultural and historical context. By performing and viewing the performances of dancers and dance companies, students develop the skills needed for making aesthetic judgments and engaging in thoughtful discussions of their reasoning in the classroom.

GOALS: (Student needs the course is intended to meet)

Student needs to:

1.0 ARTISTIC PERCEPTION

Process, Analyze, and Respond to Sensory Information Through the Language and Skills Unique to Dance

2.0 CREATIVE EXPRESSION

Create, Perform, and Participate in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

4.0 AESTHETIC VALUING

Respond to, Analyze, and Make Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connect and Apply What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

CONTENT STANDARDS

Visual and Performing Arts: 8th Grade Dance Content Standards

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise

1.1 Demonstrate increased ability and skill to apply the elements of space, time, and force/energy in producing a wide range of dance sequences.

1.2 Demonstrate capacity for centering/shifting body weight and tension/release in performing movement for artistic intent.

1.3 Demonstrate greater technical control in generating bigger and stronger movements through space in rehearsal and performance.

Comprehension and Analysis of Dance Elements

1.4 Analyze gestures and movements viewed in live or recorded professional dance performances and apply that knowledge to dance activities.

Development of Dance Vocabulary

1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Creation/Invention of Dance Movements

2.1 Create, memorize, and perform dance studies, demonstrating technical expertise and artistic expression.

2.2 Expand and refine a personal repertoire of dance movement vocabulary.

Application of Choreographic Principles and Processes to Creating Dance

2.3 Apply basic music elements to the making and performance of dances (e.g., rhythm, meter, accents).

2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., drawings, graphs, words).

Communication of Meaning in Dance

2.5 Demonstrate performance skill in the ability to project energy and express ideas through dance.

2.6 Demonstrate the use of personal images as motivation for individual and group dance

performances.

Development of Partner and Group Skills

2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Development of Dance

3.1 Compare and contrast specific kinds of dances (e.g., work, courtship, ritual, entertainment) that have been performed.

History and Function of Dance

3.2 Explain the variety of roles dance plays among different socioeconomic groups in selected countries (e.g., royalty and peasants).

Diversity of Dance

3.3 Describe the roles of males and females in dance in the United States during various time periods.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

4.1 Identify preferences for choreography and discuss those preferences, using the elements of dance.

Meaning and Impact of Dance

4.2 Explain the advantages and disadvantages of various technologies in the presentation of dance (e.g., video, film, computer, DVD, recorded music).

4.3 Describe and analyze how differences in costumes, lighting, props, and venues can enhance or detract from the meaning of a dance.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Connections and Applications Across Disciplines

5.1 Identify and compare how learning habits acquired from dance can be applied to the study of other school subjects (e.g., memorizing, research, practicing).

5.2 Describe how dancing builds positive mental, physical, and health-related practices (e.g., discipline, stress management, anatomic awareness).

Development of Life Skills and Career Competencies

5.3 Research and explain how dancers leave their performing careers to enter into alternative careers.

DISTRICT PERFORMANCE STANDARDS

District Dance Performance Standard Criteria

Assessment/ Assignments	Not Proficient 1	Partial Proficient 2	Proficient 3	Advanced Proficient 4
Movement Study Movement Project Movement Performance	Student demonstrates minimal or no required elements and/or skills of the study/project/performance	Student demonstrates some of the required elements and/or skills of the study/project/performance	Student demonstrates most of the required elements and/or skills of the study/project/performance	Student clearly and consistently demonstrates all required elements and/or skills of the study/ project/performance
Cognitive Concepts	Student demonstrates little or no evidence of concept knowledge	Student demonstrates some evidence of concept knowledge	Student demonstrates evidence of concept knowledge	Student clearly and consistently demonstrates concept knowledge

OUTLINE OF CONTENT AND TIME ALLOTMENT

(Note: Due to school schedules and student interest, time allotment is variable.)

Orientation to Intermediate Dance

1 week

- Philosophy
- Class Curriculum, Expectations, Grading Policy
- Classroom Rules and Procedures
- Locks and Locker Room Procedure
- Dressing Policy

Modern Dance

7- 9 weeks

Content Standard(s)	Skills and Concepts	Suggested Resources
<p><i>Development of Motor Skills and Technical Expertise</i></p> <p>1.1 Demonstrate increased ability and skill to apply the elements of space, time, and force/energy in producing a wide range of dance sequences.</p> <p>1.2 Demonstrate capacity for centering/shifting body weight and tension/release in performing movement for artistic intent.</p>	<ol style="list-style-type: none"> 1. Axial movements will be introduced to improve alignment, increase flexibility and balance. May include plies, lunges, leg swings, side stretches and relevés. 2. Locomotor movements will be done to develop coordination and spatial awareness. May include walks, skips, prances, leaps, and triplets. 3. Creative activity is used to develop experimentation, exploration and application of dance principles. These are used in both improvisation and choreography assignments. They may include: 	<ul style="list-style-type: none"> • Cheney, Gay. <u>Basic Concepts in Modern Dance: A Creative Approach</u> (Third edition). Pennington, N.J.: Princeton Book Company, 1989. • Joyce, Mary, and Patty Haley. <u>First Steps in Teaching Creative Dance to Children</u> (Third edition). Burr Ridge, Ill.: McGraw-Hill Higher Education, 1993. • Lockhart, Aileen, <u>Modern Dance</u>, WM. C. Brown

Content Standard(s)	Skills and Concepts	Suggested Resources
<p>1.3 Demonstrate greater technical control in generating bigger and stronger movements through space in rehearsal and performance. <i>Comprehension and Analysis of Dance Elements</i></p> <p>1.4 Analyze gestures and movements viewed in live or recorded professional dance performances and apply that knowledge to dance activities. <i>Development of Dance Vocabulary</i></p> <p>1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary. <i>Creation/Invention of Dance Movements</i></p> <p>2.1 Create, memorize, and perform dance studies, demonstrating technical expertise and artistic expression.</p> <p>2.2 Expand and refine a personal repertoire of dance movement vocabulary. <i>Application of Choreographic Principles and Processes to Creating Dance</i></p> <p>2.3 Apply basic music elements to the making and performance of dances (e.g., rhythm, meter, accents).</p> <p>2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., drawings, graphs, words). <i>Communication of Meaning in Dance</i></p> <p>2.5 Demonstrate performance skill in the ability to project energy and express ideas through dance.</p> <p>2.6 Demonstrate the use</p>	<p>a. Time studies (phrasing, tempo changes, rhythm patterns)</p> <p>b. Spatial design studies (change of direction and level, symmetrical and asymmetrical)</p> <p>c. Energy studies-quality of movement (pendular, sustained, suspended, vibratory, percussive and collapsing)</p> <p>For suggested choreography assignment, see Evaluation</p>	<p>Co.1973</p> <ul style="list-style-type: none"> Mazo, Joseph. Prime Movers: <u>The Makers of Modern Dance in America</u> (2nd edition). Hightstown, N.J.: Princeton Book Company Publishers, 1999. <p>VOCABULARY</p> <p><u>Axial</u>: Non-locomotor movement occurring above a stationary base; movement of the body around its own base.</p> <p><u>Centered</u>: the correct balancing of the body, an imaginary line running through the body from the crown of the head downward between the two legs which is intersected by an imaginary line crossing the body from one hip to the other and horizontal to the floor.</p> <p><u>Contraction</u>: the muscular tension that produces a foreshortening of body parts; a principle of the Graham technique.</p> <p><u>Focus</u>: concentration on a fixed or moving point in space; indication of a fixed or moving point in space by direction of movement or of space</p> <p><u>Locomotor</u>: movement through space involving a change of location; a moving base involving a progressive relocation of the body in space.</p> <p><u>Placement</u>: a balanced alignment of the body, hips level, legs turned out from the hip joints, rib cage lifted, shoulders relaxed downward, spine extended.</p> <p><u>Triplet</u>: a three-step pattern with the accent usually on the first step.</p>

Content Standard(s)	Skills and Concepts	Suggested Resources
<p>of personal images as motivation for individual and group dance performances. <i>Development of Partner and Group Skills</i> 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.</p>		

Ballet

7- 9 weeks

Content Standard(s)	Skills and Concepts	Suggested Resources
<p><i>Development of Motor Skills and Technical Expertise</i> 1.1 Demonstrate focus, physical control, coordination, and accurate reproduction in performing locomotor and axial movement. 1.2 Incorporate a variety of force/energy qualities into executing a full range of movements. <i>Comprehension and Analysis of Dance Elements</i> 1.3 Identify and use force/energy variations when executing gesture and locomotor and axial movements. 1.4 Use the principles of contrast, unity, and variety in phrasing in dance studies and dances. <i>Development of Dance Vocabulary</i> 1.5 Describe and analyze movements observed and performed, using appropriate dance vocabulary. <i>Description, Analysis, and Criticism of Dance</i></p>	<ol style="list-style-type: none"> 1. Ballet barre is done at a beginning level of proficiency. Includes grand plie, battement tendu, rond de jambe, double frappe and grand battement/developpe. 2. Center floor adagio combinations designed to enhance balance and line. May include promanade, soutenu and arabesque penchee. 3. Center floor allegro combinations designed to develop elevation and articulation of the feet. May include assemble and glissade-jete. 4. Movement patterns designed to develop coordination and directional awareness. May include grand tour jete, pique, and pirouette. 	<ul style="list-style-type: none"> • Grant, Gail, <u>Technical Manual and Dictionary of Classical Ballet</u>, Dover Publications, Inc. New York, 1982 • Johnson, Bernadine, <u>A Night at the Ballet</u>, Alfred Publishing Co. • Friedman, Lise. <u>First Lessons in Ballet</u>. New York: Workman Publishing Company, 1999. • Ganeri, Anita. <u>The Young Person's Guide to the Ballet</u>, with Music on CD from the Nutcracker, Swan Lake, and Sleeping Beauty. London: Harcourt Brace and Company, 1998. • Thomas, Annabel. <u>Ballet and Dance</u>. Tulsa, Okla.: EDC Publishing, 1992. <p style="text-align: center;">VOCABULARY</p> <p><u>Adagio</u>: slow and graceful movements <u>Arabesque</u>: Position of the body in profile, supported on one leg</p>

Content Standard(s)	Skills and Concepts	Suggested Resources
<p>4.1 Apply knowledge of the elements of dance and the craft of choreography to critiquing (spatial design, variety, contrast, clear structure).</p> <p>4.2 Propose ways to revise choreography according to established assessment criteria.</p> <p><i>Meaning and Impact of Dance</i></p> <p>4.3 Discuss the experience of performing personal work for others.</p> <p>4.4 Distinguish the differences between viewing live and recorded dance performances.</p>		<p>with the other leg extended behind at right angles to it.</p> <p><u>Balance</u>: rocking step</p> <p><u>Barre</u>: a horizontal wooden bar fastened to the walls of the ballet classroom. Every ballet class begins with exercises at the barre.</p> <p><u>Demi</u>: half</p> <p><u>Develope</u>: movement in which the working leg is drawn up to the knee of the supporting leg and slowly extended to an open position in the air.</p> <p><u>Grand jete</u>: Large leap.</p> <p><u>Pirouette</u>: Whirl or spin. A complete turn of the body on one foot.</p> <p><u>Plie</u>: A bending of the knees.</p> <p><u>Revenance</u>: elaborate curtsey</p>

Jazz

7- 9 weeks

Content Standard(s)	Skills and Concepts	Suggested Resources
<p><i>Description, Analysis, and Criticism of Dance</i></p> <p>4.1 Identify preferences for choreography and discuss those preferences, using the elements of dance.</p> <p><i>Meaning and Impact of Dance</i></p> <p>4.2 Explain the advantages and disadvantages of various technologies in the presentation of dance (e.g., video, film, computer, DVD, recorded music).</p> <p>4.3 Describe and analyze how differences in costumes, lighting, props, and venues can enhance or detract from the</p>	<ol style="list-style-type: none"> 1. Technique will be introduced daily to develop a jazz style and body conditioning. Includes jazz walks, isolations and turns. 2. Movement patterns will be designed to develop coordination and directional awareness. May include a six-step pirouette pattern and leaps. 	<ul style="list-style-type: none"> • Geordano, Gus. <u>Jazz Dance Class, Beginning Through Advanced</u>. ISBN: 0871271826 Princeton Book Company, September 1992 • Stearns, Marshall, and Jean Stearns. <u>Jazz Dance: The Story of American Vernacular Dance</u>. New York: DaCapo Press, 1994.

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World Dance

7- 9 weeks

Content Standard(s)	Skills and Concepts	Suggested Resources
<p><i>Development of Dance</i> 3.1 Compare and contrast features of dances already performed from different countries.</p> <p><i>History and Function of Dance</i> 3.2 Explain the importance and function of dance in students lives.</p> <p><i>Diversity of Dance</i> 3.3 Explain the various ways people have experienced dance in their daily lives (e.g., Roman entertainments, Asian religious ceremonies, baby naming in Ghana, Latin American celebrations).</p> <p><i>Connections and Applications Across Disciplines</i> 5.1 Describe how other arts disciplines are integrated into dance performances (e.g., music, lighting, set design). 5.2 Describe the responsibilities a dancer has in maintaining health-related habits (e.g., balanced nutrition, regular exercise, adequate sleep).</p> <p><i>Development of Life Skills and Career Competencies</i> 5.3 Identify careers in dance and dance-related fields (e.g., teacher,</p>	<ol style="list-style-type: none"> 1. Cultural and historical significance of dances from around the world will be introduced through demonstration, lecture, video and guest dancers. 2. Basic steps of world dances will be taught. May include two-step, schottische, polka, and promenade. 3. Dances from Asia, Africa, Europe, North America and South America will be taught. May include Pata Pata, Road to the Isles, Troika, Virginia Reel, Caballito Blanco and Tarantella. 	<ul style="list-style-type: none"> • Burke, William, <u>A Celebration of Diversity</u>, Tanza Productions, 2002 • Harris, Jane, <u>Dance a While: Handbook for Folk, Square, Contra, and Social Dance</u>, Allyn & Bacon, 2000. <p>Available for check out from the LBUSD Professional Library, Code #793.3 HAR</p> <ul style="list-style-type: none"> • Jonas, Gerald. <u>Dancing: The Power of Dance Around the World</u>. New York: Abrams, 1992. • Weikart, Phyllis. <u>Teaching Folk Dance: Successful Steps</u>. Ypsilanti, Mich.: High/Scope Press, 1999. <p style="text-align: center;">VIDEO</p> <p><u>Multicultural Folk Dance Treasure Chest, Volume I and Volume II</u>, 1998. (VC) 7010 and (VC) 7011, Available for check out from the LBUSD Office of Multimedia Services</p> <p style="text-align: center;">VOCABULARY</p> <p><u>Bleking</u>: Hop right, extending left foot forward, heel touching floor, hop left, extending right foot</p>

Content Standard(s)	Skills and Concepts	Suggested Resources
<p>therapist, videographer, dance critic, choreographer, notator).</p>		<p>forward, heel touching floor.</p> <p><u>Dance form</u>: there are four main forms of recreational dance.</p> <ol style="list-style-type: none"> 1. <u>Individual</u>: The oldest form of recreational dance. Dancers can be randomly spread over the dance area or in a loose circle. Each dancer is independent of the others on the floor. 2. <u>Circle or line</u>: Dancers are linked together in some fashion; held hands, shoulders or each other's sashes. 3. <u>Formation or set</u>: Dances done in contra lines(parallel lines facing partners), squares or prescribed number of couples in circles. 4. <u>Couple</u>: The latest form of recreational dance. This term refers to a closed position couple, which rotates as a single unit as it revolves around the floor. <p><u>Folk dance</u>: The old term for traditional, recreational dance. Also called ethnic dance, world dance and multicultural dance.</p> <p><u>Line of direction</u>: Refers to the counterclockwise direction of movement of dancers around the circle.</p>

Closure

1 week

APPLICATION OF THE CONTENT

Related Career Titles –Students who have an interest in beginning dance may be interested in the following careers.

- Teaching/Education Careers: public schools and private studios
- Journalism Careers: dance reviewer or writer for Dance Magazine
- Medical Careers: dance therapist
- Business: owns a dance studio, run a dance company
- Law: entertainment law
- Entertainment: perform on stage, traveling company, television or video
- Recreation and Leisure: work for a recreation department or cruise line

METHODS

A variety of instructional strategies will be used to accommodate all learning styles and to reinforce reading, writing and physical activity skills while learning physical education content.

Methods include: Demonstrations – by teacher, student(s), or experts on video; Lecture; Modeling; Guided practice and Group discussion.

Student centered learning to include: peer coaching; reciprocal teaching; checklists; video (peer and self-analysis); guided discovery; stations and circuits; and task cards.

Lesson Design & Delivery: Teachers will incorporate these components of lesson design. The order of components is flexible, depending on the teacher's vision for the individual lesson.

Essential Elements of Effective Instruction Model for Lesson Design Using Task Analysis	Anticipatory Set Objective Standard Reference Purpose Input Modeling Check for Understanding Guided Practice Closure Independent Practice
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Some components may occur once in a lesson, but others will recur many times. Checking for understanding occurs continually; input, modeling, guided practice and closure may occur several times. There may even be more than one anticipatory set when more than one content piece is introduced.

Active Participation: Teachers will incorporate the principles of active participation and specific strategies to ensure consistent, simultaneous involvement of the minds of all learners in the classroom. Teachers should include both covert and overt active participation strategies, incorporating cooperative learning structures and brain research. Some of the possible active participation strategies include:

COVERT	OVERT (Oral)	OVERT (Written)	OVERT (Body Movement)
• Think of	• Pair/Share	• Restate in Journals	• Body movement signals
• Recall	• Idea Wave	• Response Boards or on Clipboards	• Model with or without manipulatives
• Imagine	• Choral Response	• Graphic Organizers	• Stand up/ Kneel
• Observe	• Give One, Get One	• Ticket Out of Class	• Point to Examples
• Consider	• Cooperative Discussion Groups		

Baldrige Quality Tools

Flow Chart
Team Building Activities
Student Survey
Plus/Delta
Issue Bin

Literacy and Differentiation Strategies

Learning styles and learning challenges of your students may be addressed by implementing combinations of the following:

Reading Strategies In Dance

- Learning Logs
- Pre-teaching
- Vocabulary
- Pre-reading
- Anticipation Guides
- Reciprocal Teaching

SDAIE Strategies for English Learners

- Tapping/Building Prior Knowledge (Graphic Organizers)
- Grouping Strategies
- Multiple Intelligences
- Adapt the written material
- Interactive Learning (Manipulatives, Visuals)
- Acquisition Levels
- Language Sensitivity
- Lower the Affective Filter (Including Processing Time)
- Home/School Connection (Including Cultural Aspects)

Strategies for Special Needs Students

- Interactive Learning (manipulatives, visuals))
- Adapt Reading Material
- Modify Equipment
- Homogeneous Grouping
- Small Group Instruction
- Direct Instruction
- Graphic Organizers
- Partner
- Build Prior Knowledge
- Differentiate Instruction
- Use of Instructional Accommodations:
(*i.e., Change of response, Scheduling, presentation, and Setting*)
- Modify/adapt the Curriculum:
(*i.e., Change quantity, timing, Level of support, input, difficulty output, participation, have alternate goals*)

Primary Language Support

- Preview/review Grouping

Differentiation for Advanced Learners

- Curriculum Compacting
- Tiered Assignments
- Flexible Grouping
- Acceleration
- Depth and Complexity
- Independent Study

MATERIALS USED IN TEACHING THE COURSE

Equipment

Room with sprung floor, ballet barres, mirrors, sound system, TV, video, DVD player, CD's and DVD's

General Reference Books

Robertson, Allen, The Dance Handbook, G. K. Hall & Co., Boston, 1990

General Music Sources

Wagon Wheel Records (714) 846-8169

Billy Burke, P.O, Box 5441, North Hollywood, CA 91616-5441

Tower Records

Live accompanist

Video Sources

Long beach Public Library, Main Branch

Insight Media, (800) 233-9910

Resources from the Visual and Performing Arts Framework

Alter, Judith B. *Stretch and Strengthen: A Safe, Comprehensive Exercise Program to Balance Your Muscle Strength*. Boston: Houghton Mifflin Company, 1992.

Blom, Lynne Anne; L. Tarin Chaplin; and Alma M. Hawkins. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982.

Ellfeldt, Lois. *A Primer for Choreographers*. Prospect Heights, Ill.: Waveland Press, Inc., 1988.

Grau, Andree. *Dance*. Eyewitness Books Series. New York: Dorling Kindersley Publishing, Inc., 2000.

Hanna, Judith Lynne. *Partnering Dance and Education: Intelligent Moves for Changing Times*. Champaign, Ill.: Human Kinetics Publishers, 1999.

Humphrey, Doris. *The Art of Making Dances*. Pennington, N.J.: Princeton Book Company, 1991.

Lee, Mary Ann; Ann Cannon; and Joni Urry Wilson. *Move! Learn! Dance! A K-6 Teaching Resource Guide*. Salt Lake City, Utah: Children's Dance Theatre, 1996.

McGreevy-Nichols, Susan, and Helene Scheff. *Building Dances: A Guide to Putting Movements Together*. Champaign, Ill.: Human Kinetics Publishers, 1995.

Minton, Sandra. *Choreography: A Basic Approach Using Improvisation* (Second edition). Champaign, Ill.: Human Kinetics Publishers, 1997.

Mitchell, Jack. *Alvin Ailey American Dance Theater: Jack Mitchell Photographs*. Kansas City, Mo.: Andrews McMeel Publishing, 1993.

Schrader, Constance A. *A Sense of Dance: Exploring Your Movement Potential*. Champaign, Ill.: Human Kinetics Publishers, 1997.

Strandberg, Julie, and Carolyn Adams. *Dancing Through the Curriculum: A Guide to Dance Videotapes Created and Designed to Enrich the School Curriculum*. Providence, R.I.: Jay Ess Press, 1997.

Weikart, Phyllis. *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement* (Fifth edition). Ypsilanti, Mich.: High/Scope Press, 2003.

Weikart, Phyllis, and Elizabeth Carlton. *Guides to Rhythmically Moving*. Ypsilanti, Mich.: High/Scope Press, 1997.

EVALUATION

Choreography/Composition Assignments

- Give students props (balls, jump ropes, hula hoops, large boxes, chairs or sturdy tables). Have them create a movement phrase by moving over, under, around and through these props.
- Have students each write a poem. Pick four of the poems to use in groups of 4 or five as starting points for movement studies.
- Have students pick out three pictures from a Dance Magazine. The pictures will be the beginning, middle and end poses of their dance compositions.

Student achievement in this course will be measured using multiple assessment tools including but not limited to:

- Performance-based assessments which assess dance cognitive concepts and skills
- Journals—Students' lecture, observations and reflections.
- Portfolios—video of student performances
- Checklists--criteria
- Rubrics of performance assessments during activity
- Quizzes and tests
- Projects (rubric assessed)
- Video

GRADING POLICY

A common grading policy ensures consistency between schools and classrooms across the district.

Suggested Percent of Grade

Movement Skills and Movement Knowledge (Skills and Knowledge Assessments)	25% - 30%
In class dance performances	25% - 30%
Active Participation in Class Activities	20% - 25%
Choreography assignments	10% - 20%
Homework	5% - 10%
Projects/Portfolio	5% - 10%

Suggested Grading Scale

- A** 90% - 100%
- B** 80% - 89%
- C** 70% - 79%
- D** 60% - 69%
- F** Below 60%

Submitted by: Gwen Gibson/Joan Van Blom

School: Health/PE Office

Revised Date: New 06/05

APPENDIX – Sample Assessments from the California Arts Assessment Network

Online at: http://ci.sbcss.k12.ca.us/ci/pdf_files/2_Dance4-51.pdf



CAAN MULTIPLE MEASURES PROJECT
LESSON COVER PAGE

Discipline: Dance

Grade Level: 7

Component Strand: 7.5.0 Connections, Relations, Applications

Standard: 7.5.1 Identify and use different sources to generate ideas for dance compositions (e.g., poetry, photographs, political/social issues.)

District: Elk Grove Unified

Learning Goal: Student participates in activity designed to create a dance using names of individuals in the group. Emphasis is on rhythm, locomotor skill, synchronization, knowledge of choreography, and performance.

Assessment Criteria: Group performs at least one 8 count of locomotor movement before each name movement. Group movements are precisely synchronized. Choreography is executed without error. Timing is precisely executed. Dancer performs choreography with confidence as part of ensemble.

Assessment Tool: Student and teacher complete "Name Choreography" rubric based on criteria.

Formative

Summative

Names

Name Choreography Check Sheet

- _____ 1. Each group member teaches all group members his/her name movement in counts. Be sure that your group reproduces your name movement using the same leg, arm, or moving in the same direction that you do.

- _____ 2. Now practice your name movements together as a group with counts so that each member of your group performs the movements at the exact same time or in a synchronized manner.

- _____ 3. Each group member must now choose a locomotor skill to be performed before his/her name movement. It must be a locomotor skill that the entire group can perform. Your group will perform at least one 8 count of each chosen locomotor skill together before each performed name movement.

- _____ 4. Now put it all together! Your group will begin by performing the first persons chosen locomotor skill for at least one 8 count and then that person's name movement. Then, your group will continue with the next student's chosen locomotor skill and then that student's name movement and so on, until each student's chosen locomotor movement and name movement have been performed. Your group will end choreography with the final name movement.

- _____ 5. Okay. So, you all know the locomotor skills and the name movements, now your group needs to practice until your are all perfectly synchronized! What should everyone in the group be doing to be sure the group moves together? _____

Practice and have fun!

Grading -Total of 20 points possible:

Group:	Locomotor – 4	Synchronization -- 4	
Individual:	Knowledge – 4	Rhythm – 4	Performance - 4

Name Choreography Rubric

GROUP GRADING

Locomotor

- 4 Group performs at least one 8 count of locomotor movement before each name movement
- 3 Group performs at least one 8 count of locomotor movement before all but one name movement
- 2 Group performs at least one 8 count of locomotor movement before all but two name movements
- 1 Group performs at least one 8 count of locomotor movement before all but three name movements

Synchronization

- 4 Group movements are precisely synchronized
- 3 Group movements are somewhat synchronized
- 2 Group movements show little synchronization
- 1 Group shows no sense of synchronization

INDIVIDUAL GRADING

Knowledge

- 4 Choreography is executed without error
- 3 Choreography is executed with minimal error
- 2 Choreography is executed with frequent error
- 1 Choreography cannot be executed

Rhythm

- 4 Timing is precisely executed
- 3 Timing is present
- 2 Timing is frequently off
- 1 Dancer does not display sense of timing

Performance

- 4 Dancer performs choreography with confidence
- 3 Dancer performs choreography with moderate display of confidence
- 2 Dancer performs choreography with little display of confidence
- 1 Dancer performs choreography without display of confidence

Rubric – Designing Choreography Using a Source Of Inspiration
FROM: Creative and Performing Media Arts, SDUSD

	Exemplary	Accomplished	Developing	Beginning	N/A D
	4	3	2	1	
Selection and Use of Inspirational Source	<ul style="list-style-type: none"> A source is selected Student can justify/defend their choice verbally and in writing (dance mapping) based upon personal preference and/or emotional connections Development and communication of the idea shows careful planning and is clearly expressed through creative and inventive movement 	<ul style="list-style-type: none"> A source is selected Student can verbally justify/defend their choice based upon personal preference and/or emotional connection Development and communication of the idea shows above average planning, creativity, and inventiveness 	<ul style="list-style-type: none"> A source is selected Student does not clearly justify/defend his/her choice Development and communication of the idea shows average planning, creativity, and inventiveness 	<ul style="list-style-type: none"> A source is selected Student is unable to justify/defend their choice Development and communication of the idea shows minimal planning, creativity, and inventiveness 	<ul style="list-style-type: none"> Student does not select a source and chooses not to participate
Length of Piece	<ul style="list-style-type: none"> Dance study is 50 seconds and above in length 	<ul style="list-style-type: none"> Dance study is 40-49 seconds in length 	<ul style="list-style-type: none"> Dance study is 35-40 seconds in length 	<ul style="list-style-type: none"> Dance study is under 30 seconds or less in length 	<ul style="list-style-type: none"> Student does not attempt
Use of Dance Elements	<ul style="list-style-type: none"> Study demonstrates a wide range of axial and locomotor movements using the 3 elements of dance 	<ul style="list-style-type: none"> Study demonstrates an above average range of axial and locomotor movements using the 3 elements of dance 	<ul style="list-style-type: none"> Study demonstrate an average range of axial and locomotor movements using 2 out of the 3 elements of dance 	<ul style="list-style-type: none"> Study demonstrates a minimal range of axial and locomotor movements using 2 out of the 3 elements of dance 	<ul style="list-style-type: none"> Student does not attempt
Emotional Impact and Communication of the Idea	<ul style="list-style-type: none"> Strong body/facial expression is demonstrated to create mood or feeling Intent is strong and audience can easily interpret the mood and thematic idea of the study 	<ul style="list-style-type: none"> Inconsistent body/facial expression is demonstrated to create mood or feeling Intent is above average and audience can interpret the mood and thematic idea of the study 	<ul style="list-style-type: none"> Body/facial expression is below average and inconsistent to create mood or feeling Intent is average and audience has some difficulty identifying and interpreting the mood and thematic idea of the study 	<ul style="list-style-type: none"> Body/facial expression is minimal and inconsistent to create mood or feeling Intent is minimal and audience has difficulty identifying and interpreting the mood and thematic idea of the study 	<ul style="list-style-type: none"> Student does not attempt