

# **Dance Curriculum Map CANYONS SCHOOL DISTRICT**

## **Curriculum Mapping Purpose**

Canyons School District's curriculum maps are teacher created, standards-based maps driven by the Utah Core Standards and implement using materials adopted by the Canyons Board of Education. Student achievement is increased when both teachers and students know where they are going, why they are going there, and what is required of them to get there.

## **Curriculum Maps are a Tool for:**

- **ALIGNMENT:** Provides support and coordination between concepts, skills, standards, curriculum, and assessments,
- **COMMUNICATION:** Articulates expectations and learning goals for students,
- **PLANNING:** Focuses instructional decisions and targets critical information for instructional tasks,
- **COLLABORATION:** Promotes professionalism and fosters dialogue between colleagues about best practices pertaining to sequencing, unit emphasis and length, integration, and review strategies.

These maps were collaboratively developed and refined by teachers with guidance by the Instructional Supports Department. It is with much appreciation that we recognize the many educators that collaborated in the effort to provide these maps for use in Canyons School District. Specific individuals that have assisted in the writing and editing of this document include:

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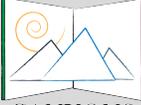
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# Canyons School District Academic Framework to Support Effective Instruction

## Multi-Tiered System of Supports (MTSS) for Academics and Behavior

RTI Multi-Tiered System of Support	(1) Providing high quality core instruction (and intervention) matched to students' needs	(2) using data over time (i.e. rate of learning, level of performance, fidelity of implementation)	(3) to make important educational decisions.
 <b>CANYONS</b> School District <b>Student Achievement Principles</b>	<ul style="list-style-type: none"> <li>All CSD students and educators are part of ONE proactive educational system.</li> <li>Evidence-based instruction and interventions are aligned with rigorous content standards.</li> </ul>	<ul style="list-style-type: none"> <li>Data are used to guide instructional decisions, and allocate resources.</li> <li>CSD educators use assessments that are reliable, valid, and connected to standards</li> </ul>	<ul style="list-style-type: none"> <li>CSD educators problem solve collaboratively to meet student needs.</li> </ul>
	<ul style="list-style-type: none"> <li>Culture centers around building positive relationships, setting high expectations, and committing to every student's success.</li> <li>Ongoing, targeted, quality professional development and coaching supports effective instruction for ALL students.</li> <li>Leadership at all levels is vital.</li> </ul>		

## Core Expectations for ALL Teachers in the Classrooms and Common Areas

Standards for Instruction	Evidence-based Instructional Priorities	Time Allocation for Instruction	Teacher Learning Data	Student Performance Data	Collaborative Problem Solving for Improvement
Standards clarify what we want students to learn and do.	Planning, instruction, and assessment techniques to increase student engagement and achievement.	School culture ensures that instructional time is maximized to increase student growth.	Teacher learning and professional growth fostered through public practice and ongoing feedback.	Student academic and behavioral performance is assessed using a variety of reliable and valid methods.	Use data to problem solve and make decisions
Curriculum maps with common pacing guides	Classroom Positive Behavioral Interventions and Supports (PBIS)	Master schedule takes into consideration the learning needs of the student population.	Annual setting of goals and documentation of progress (e.g. CSIP, LANDTrust, CTESS)	Assessment practices:	Problem solving process: identify, analyze, plan, and evaluate
Instructional content aligned with the Utah Core Standards	Explicit Instruction (I, We, Y'all, You)	Scheduling is ensured for:	Supporting teacher growth	<ul style="list-style-type: none"> <li>Inform instruction</li> <li>Provide feedback about learning to students, parents, and teachers</li> <li>Build student efficacy</li> <li>Monitor student achievement and behavioral growth</li> <li>Celebrate teaching and learning successes</li> </ul>	Early warning system for identification of risk (academic, behavior, and attendance)
Scientifically research-based programs	Instructional Hierarchy: Acquisition, Automaticity, Application (AAA)	<ul style="list-style-type: none"> <li>Intervention and skill-based instruction</li> <li>Special Education services</li> <li>English Language Development (ELD)</li> </ul>	Formalized protocols and checklists to monitor and support implementation	<ul style="list-style-type: none"> <li>Monitor student achievement and behavioral growth</li> <li>Celebrate teaching and learning successes</li> </ul>	Timely and consistent review of relevant data by teams (e.g. BLT, IPLC, CST):
Standards-based grades and report cards	Systematic Vocabulary Development	Classroom instructional time is prioritized for instruction of standards	Public practice applications:	Assessment Types:	<ul style="list-style-type: none"> <li>Evaluate effectiveness of academic and behavior instruction for all groups of students using valid and reliable data (student and teacher data)</li> <li>Determine needs for academic and behavior intervention</li> </ul>
Cognitive Rigor (Depth of Knowledge – DOK)	Maximizing Opportunities to Respond (OTR)	Individual and team planning time is used to intentionally increase the application of evidence-based instructional priorities and standards for instruction	<ul style="list-style-type: none"> <li>Coaching cycles with peer coaches, teacher specialists, achievement coach, and/or new teacher coach</li> <li>Instructional Professional Learning Communities (IPLCs)</li> <li>Learning walkthroughs and targeted observations</li> <li>Lesson Study</li> <li>Video Analysis</li> </ul>	<ul style="list-style-type: none"> <li>Classroom Assessing</li> <li>Teams and Schoolwide Assessment</li> <li>Districtwide Standards-based Benchmarks</li> <li>Comprehensive Assessments</li> <li>Screening Assessments (DIBELS, SRI, SMI)</li> <li>Specialized Assessments (WIDA, IDEA, eligibility assessment, Phonics surveys)</li> </ul>	
International Society for Technology in Education Standards (ISTE)	Feedback Cycle				
School-wide Positive Behavioral Interventions and Supports (PBIS)	Scaffolded Instruction & Grouping (SIG) Structures				
World-class Instructional Design and Assessment (WIDA)					
Federal and state requirements (IEP, 504, ELs)					

Public Practice and Coaching Supports

# INSTRUCTIONAL PRIORITIES

## Techniques to Increase Student Achievement and Engagement

### Classroom Positive Interventions & Supports (PBIS)

Effect Size: .52

### Explicit Instruction (I do, We do, Y'all Do, You do)

Effect Size: .57

### Instructional Hierarchy (Acquisition, Automaticity, Application)

Effect Size: .57

### Systematic Vocabulary Development

Effect Size: .67

### Maximizing Opportunities to Respond (OTR)

Effect Size: .60

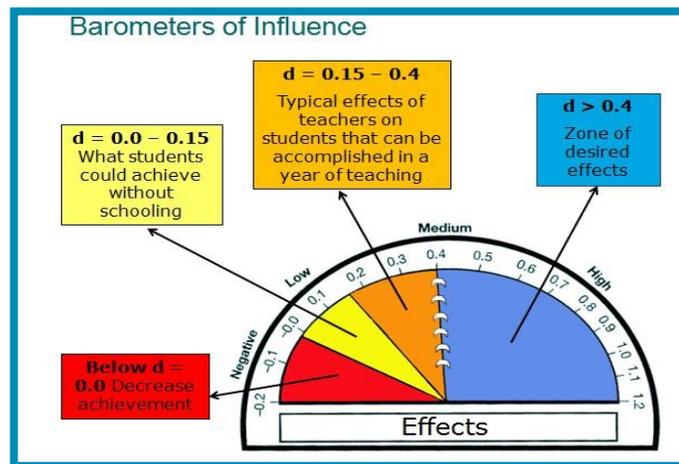
### Feedback Cycle

Effect Size: .75

### Scaffolded Instruction & Grouping

Effect Size: .49

Our time with students is limited and valuable. Every minute we spend with them should be spent using the practices that are most likely to be successful. This requires us to shift our perspective from looking at instructional practices that work to looking at what instructional practices work BEST.



### Works Best?

Meta-analysis offer the strongest evidence base for determining what works best. "A Meta-analysis is a summary, or synthesis of relevant research findings. It looks at all of the individual studies done on a particular topic and summarizes them." (Marzano, 2000). A meta-analysis is simply, a study of studies. Meta-analysis explain the results across studies examined using effect size (ES). Average effects for instruction is 0.20 to 0.40 growth per year (Hattie, 2009). Thus the hinge point for determining what works best is 0.40. Instructional practices above the 0.40 have a high likelihood of increasing learning than those practices below the hinge-point (Hattie, 2009).



# INSTRUCTIONAL PRIORITIES

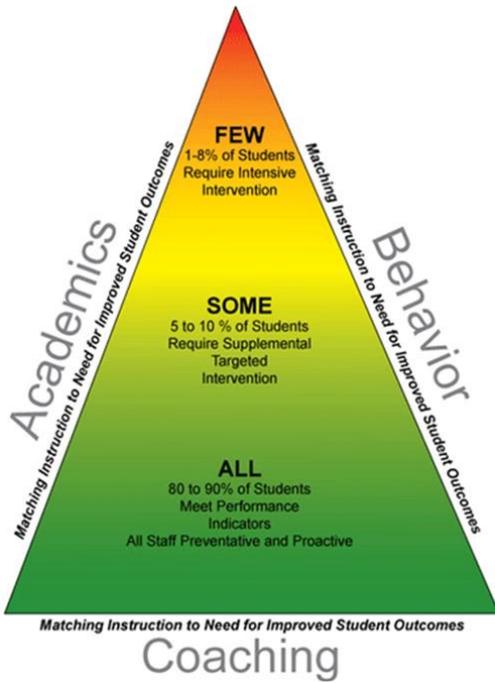
## Techniques to increase Student Achievement and Engagement

### Overview

Priority	Critical Actions for Educators
<b>Classroom Positive Behavioral Interventions and Supports (PBIS)</b>	<ul style="list-style-type: none"> <li>*Clearly identify behavior expectations and explicitly teach them to your students.</li> <li>*Implement reinforcement system for appropriate behavior and routinely evaluate the system for effectiveness.</li> <li>*Recognize students for positive behavior.</li> <li>*Systematically correct problem behaviors.</li> </ul>
<b>Explicit Instruction (I do, We do, Y'all do, You do)</b>	<ul style="list-style-type: none"> <li>*Give clear, straightforward, and unequivocal directions.</li> <li>*Explain, demonstrate and model. Introduce skills in a specific and logical order. Support this sequence of instruction in your lesson plans.</li> <li>*Break skills down into manageable steps. Review frequently.</li> <li>*Demonstrate the skills for students and give opportunity to practice skills independently.</li> </ul>
<b>Instructional Hierarchy: Acquisition, Automaticity, then Application (AAA)</b>	<ul style="list-style-type: none"> <li>*Explicitly teach a skill to students by explaining, demonstrating, and modeling.</li> <li>*Build the skill through practice and use, to gain automaticity.</li> <li>*Provide students with multiple opportunities to apply the skill.</li> </ul>
<b>Systematic Vocabulary Development</b>	<ul style="list-style-type: none"> <li>*Explicitly teach critical vocabulary before students are expected to use it in context.</li> <li>*Teach students to say, define, and use critical vocabulary in discreet steps.</li> <li>*Explicitly teach common academic vocabulary across all content areas.</li> </ul>
<b>Maximizing Opportunities to Respond (OTR)</b>	<ul style="list-style-type: none"> <li>*Actively engage ALL students in learning; students are active when they are saying, writing, or doing.</li> <li>*Pace instruction to allow for frequent student responses.</li> <li>*Call on a wide variety of students throughout each period.</li> </ul>
<b>Feedback Cycle</b>	<ul style="list-style-type: none"> <li>*Provide timely prompts that indicate when students have done something correctly or incorrectly.</li> <li>*Give students the opportunity to use the feedback to continue their learning process.</li> <li>*End feedback with the student performing the skill correctly and receiving positive acknowledgement.</li> </ul>
<b>Scaffolded Instruction and Grouping Structures</b>	<ul style="list-style-type: none"> <li>*Present information at various levels of difficulty.</li> <li>*Use data to identify needs and create small groups to target specific skills.</li> <li>*Frequently analyze current data and move students within groups depending on their changing needs.</li> </ul>

# CLASSROOM PBIS

Effect Size: 0.52



The heart of classroom management is developing routines and organizing environments that promote student success through the active teaching of positive social behaviors.

A well-implemented positive classroom management system will:

- Increase positive behavior in students
- Help students feel more positive towards their teacher, administrator and school
- Help students feel safer in school
- Increase time for academic instruction and decrease teacher time spent correcting problem behaviors

PBIS, or Positive Behavioral Interventions and Supports, is an evidence-based system that helps define the key components of a well-managed classroom. The key components include:

- Clearly establishing classroom rules
- Explicitly teaching rules
- Reinforcing positive behaviors and correcting negative behaviors
- Creating a supportive classroom

## Critical Actions for Educators

- \*Clearly identify behavior expectations and explicitly teach them to students.
- \*Implement reinforcement system for appropriate behavior and routinely evaluate the system for effectiveness.
- \*Recognize students for positive behavior.
- \*Systematically correct problem behaviors.



# CLASSROOM PBIS

Effect Size: 0.52

Key Component	Definition
<p>Clearly Establishing Student Rules</p>	<ul style="list-style-type: none"> <li>• Select 3-5 positively stated and easily remembered rules that align with the school- wide rules                             <ul style="list-style-type: none"> <li>• For example: If the school-wide rules are to Be Safe, Be Kind, Be Responsible. It is appropriate to adopt these same rules for your classroom, and add one or two additional rules that fit the needs of your setting if necessary. It is important to explicitly describe what these rules look like in your classroom.</li> </ul> </li> <li>• Publicly post rules in the classroom in a prominent location.</li> <li>• Determine which routines are needed for your classroom (a routine is a set of skills explicitly taught to students to help them be successful with following the rules). Examples may include:                             <ul style="list-style-type: none"> <li>• Walking in the hallway</li> <li>• Classroom exit</li> <li>• Starting and ending class</li> <li>• Sharpening pencils</li> <li>• Going to the restroom</li> <li>• Transitioning from one activity to the next</li> <li>• Technology use in the classroom</li> </ul> </li> </ul>
<p>Explicitly Teaching Rules</p>	<ul style="list-style-type: none"> <li>• Explicitly teach classroom rules and routines to students.                             <ul style="list-style-type: none"> <li>• Define and model positive examples and non-examples of what the rules look like in the classroom.</li> <li>• Have students model and practice performing the desired behaviors.</li> <li>• Provide positive feedback and corrective feedback as needed during practice of the desired behaviors.</li> </ul> </li> <li>• Review and practice the rules with students throughout the school year.                             <ul style="list-style-type: none"> <li>• Rules should be reviewed more comprehensively at the beginning of each year, after significant breaks in the school schedule (e.g. Thanksgiving, Winter, Spring), and as needed.</li> </ul> </li> <li>• Example Routine                             <ul style="list-style-type: none"> <li>• Classroom exit: Describe and model the routine to students, have students practice lining up, and going back to their seats. It is important that 100% of students demonstrate the behavior correctly. This may require multiple practice opportunities while providing positive and corrective feedback.</li> </ul> </li> </ul>

# CLASSROOM PBIS

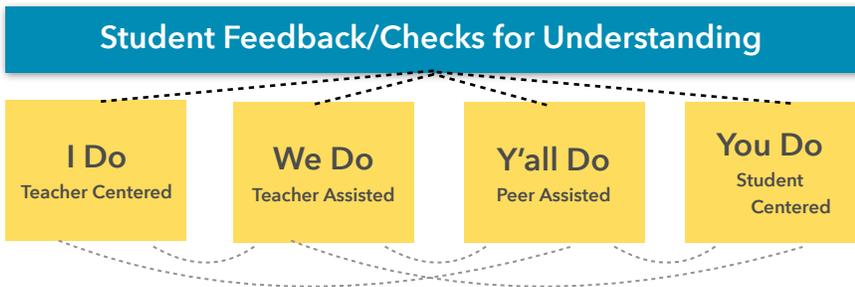
Effect Size: 0.52

Key Component	Definition
<p>Reinforcing Positive Behaviors and Correcting Negative Behaviors</p>	<ul style="list-style-type: none"> <li>• It is important to publicly recognize positive behavior, while individually providing corrective feedback when needed. Students should be monitored closely while in the classroom and feedback should be given often. Public positive statements often prompt other students to exhibit the desired behavior.                             <ul style="list-style-type: none"> <li>• Example: "I really like the way Sarah is waiting for instructions. She has her materials ready, and she's sitting quietly at her desk."</li> </ul> </li> <li>• When correcting negative behavior, provide a precision request to students (whole group) to describe desired behavior. Based on student response, provide positive feedback to the group. If undesired behaviors continue follow-up with a statement of the desired behavior directed to the target student in a private manner as needed. Give the student an opportunity to comply and perform the behavior correctly, and then reward the student with positive feedback.                             <ul style="list-style-type: none"> <li>• Example: "I need everyone to be in their seats, have materials ready, and wait quietly for instructions." Teacher observes Sarah talking during the transition, so he/she approaches Sarah quietly. "Sarah, the rule in our class is to wait quietly for instructions. I need you to show me how you sit quietly for instructions." While Sarah is performing the desired behavior, you might say, "Sarah, I appreciate how you are waiting quietly. Great job."</li> </ul> </li> </ul>
<p>Creating a Supportive Classroom</p>	<p>Creating a safe and respectful learning environment allows students to feel supported while learning. It is necessary for teachers to find opportunities to establish positive connections with all students. A teacher's daily interactions influence the students' perception of safety and sense of trust. Considerations for creating a supportive classroom include:</p> <ul style="list-style-type: none"> <li>• Make personal connections with students</li> <li>• Help students feel like they belong</li> <li>• Establish clear classroom norms to demonstrate respect for others</li> <li>• Create consistent rules, routines, and arrangements (fosters predictability)</li> <li>• Weave positive feedback into daily interactions with students and parents</li> <li>• Be available for students (e.g. to ask questions, seek guidance)</li> <li>• Actively listen</li> <li>• Set a positive tone for learning and problem solving</li> <li>• Be aware of your personal emotions, assumptions, and biases and how they may impact your interactions with students</li> </ul>

# EXPLICIT INSTRUCTION

Effect Size: 0.57

Explicit instruction is a systematic method of teaching with emphasis on proceeding in small steps, checking for student understanding, and achieving active and successful participation by all students.



The model is generally characterized with the following components: I Do, We Do, Y'all Do, and You Do. Teachers use student feedback to determine how to progress through the model. For instance, if students are in the “We Do” phase, and the teacher has determined that students aren’t understanding, they should move back to the “I Do” phase to provide more examples.

Explicit Instruction	
I Do (Modeling)	Demonstrate & Describe Use Think-Alouds Involve Students
We Do (Guided Practice)	Heavily Scaffolded with Prompts <ul style="list-style-type: none"> <li>• Tell them what to do.</li> <li>• Ask them what to do.</li> <li>• Remind them what to do.</li> </ul> Continual Checks for Understanding
Y'all Do (Group Practice)	Practice Skill in Small Groups/Partners Continual Checks for Understanding Use Precision Partnering
You Do (Individual Practice)	Monitored Individual Practice Show Mastery of Skill

## Critical Actions for Educators

- \*Give clear, straightforward, and unequivocal directions.
- \*Explain, demonstrate and model. Introduce skills in a specific and logical order. Support this sequence of instruction in your lesson plans.
- \*Break skills down into manageable steps. Review frequently.
- \*Demonstrate the skills for students and then give the opportunity to practice skills independently.
- \* I do, We Do, Y'all Do, You Do.



# INSTRUCTIONAL HIERARCHY

Effect Size: 0.57

## Critical Actions for Educators

- \*Explicitly teach a skill to students by explaining, demonstrating, and modeling.
- \*Build the skill through practice and use, to gain automaticity.
- \*Provide students with multiple opportunities to apply the skill.

Learners follow predictable stages. To begin, the learner is usually halting and uncertain as she tries to use a new skill. With feedback and a lot of practice, the learner becomes increasingly accurate, then automatic (fluent), and confident in using the skill.

Acquisition, automaticity, and application are progressive stages of the instructional hierarchy. Each stage requires its own set of pedagogical approaches and assessment strategies.

The learning stages, along with the goal of each phase and the teacher and student actions present in each stage are listed in the table below.



## Accurate at Skill

- If no, teach skill.
- If yes, move to automaticity.



## Automatic at Skill

- If no, teach automaticity.
- If yes, move to application.



## Able to Apply Skill

- If no, teach application.
- If yes, move to higher level/concept or repeat cycle with new knowledge.

# INSTRUCTIONAL HIERARCHY

Effect Size: 0.57

Learning Stage	Goal	Teacher and Student Actions
<p style="text-align: center;"><b>Acquisition</b></p> <ul style="list-style-type: none"> <li>• First learning stage</li> <li>• Teacher feedback to increase accuracy</li> <li>• Typically associated with DOK 1</li> </ul>	<p>The student can perform the skill accurately with little adult support.</p> <p>If goal met proceed to automaticity stage; if not teach skill.</p>	<ul style="list-style-type: none"> <li>• Teacher actively demonstrates target skill</li> <li>• Teacher uses 'think-aloud' strategy-- especially for thinking skills that are otherwise covert</li> <li>• Student has models of correct performance to consult as needed (e.g., correctly completed math problems on board)</li> <li>• Student gets feedback about correct performance</li> <li>• Student receives praise, encouragement for effort</li> <li>• Students take notes, outlines, points</li> </ul>
<p style="text-align: center;"><b>Automaticity</b></p> <ul style="list-style-type: none"> <li>• Builds habits and fluent skills through repetition and deliberate practice with timely and descriptive feedback</li> <li>• Typically associated with DOK 2</li> </ul>	<p>The student has learned skill well enough to retain, to combine with other skills, and is as fluent as peers.</p> <p>If observed proceed to application; if not continue or move back to acquisition.</p>	<ul style="list-style-type: none"> <li>• Teacher structures learning activities to give student opportunity for active (observable) responding</li> <li>• Student has frequent opportunities to drill (direct repetition of target skill) and practice (blending target skill with other skills to solve problems)</li> <li>• Student gets feedback on fluency and accuracy of performance</li> <li>• Student receives praise, encouragement for increased fluency</li> </ul>
<p style="text-align: center;"><b>Application</b></p> <ul style="list-style-type: none"> <li>• Applying knowledge or skills to relevant application</li> <li>• Typically associated with DOK 3 &amp; 4</li> </ul>	<p>The student uses the skill across situations and settings solving real life problems.</p> <p>If observed, move to new skills and knowledge or move to a higher level concept; if not observed try again or go back to building automaticity.</p>	<ul style="list-style-type: none"> <li>• Teacher structures academic tasks to require that the student use the target skill regularly in assignments</li> <li>• Student receives encouragement, praise for using skill in new settings, situations</li> <li>• Teacher works with parents to identify tasks that the student can do outside of school to practice target skill</li> <li>• Teacher helps student to articulate the 'big ideas' or core element(s) of target skill that the student can modify to face novel tasks, situations</li> <li>• Encourage student to set own goals for adapting skill to new and challenging situations.</li> </ul>

# EXPLICIT VOCABULARY

Effect Size: 0.57

Explicit vocabulary instruction is clear, concise vocabulary instruction presenting the meaning and contextual examples of a word through multiple exposures. It is not the traditional procedure of having students copy a list of words, looking up words, copying definitions, or memorizing definitions.

Systematic vocabulary instruction increases reading comprehension, allows for greater access to content material, increases growth in vocabulary knowledge, and supports struggling readers.

Effective vocabulary/academic language instruction comes down to:

- Connection: Connect the new word to what the student knows, which helps to build the “semantic network” in the brain.
- Use: Academic speaking and writing is constructed as we apply it, not by simply memorizing.

Teacher should explicitly teach words that are:

- Based on essential concepts
- Unknown
- Critical to the future
- Difficult to obtain independently (or through context)

## Critical Actions for Educators

- \*Explicitly teach critical vocabulary before students are expected to use it in context.
- \*Teach students to say, define, and use critical vocabulary in discreet steps.
- \*Explicitly teach common academic vocabulary across all content areas.



### Basic Instructional Protocol

- |  |   |
|--|---|
| 1. Introduce the word                              | 5. Check students’ understanding              |
| 2. Provide student friendly definition of the word | 6. Deepen students’ understanding             |
| 3. Identify word parts, families, and origin       | 7. Check students’ understanding              |
| 4. Illustrate word with examples                   | 8. Review and coach use (possible extensions) |

# OPPORTUNITIES TO RESPOND

Effect Size: 0.57

## Critical Actions for Educators

- \*Actively engage ALL students in learning; students are active if they are saying, writing, or doing.
- \*Pace instruction to allow for frequent student responses.
- \*Call on a wide variety of students throughout each period.



Maximizing the opportunities to respond in a classroom increases students engagements. Engagement allows for positive interactions between teacher and student, creates opportunities for teachers to provide authentic feedback on learning, and decreases inappropriate student behavior.

Students are engaged through opportunities to respond when they are saying, writing, or doing (Feldman). When tied to learning objectives, these opportunities give the teacher and students feedback on their learning and understanding.

Engagement opportunities can be focused on an individual student or a group of students. Each of these approaches has different purposes. The teacher may choose to use a group OTR to minimize the risk the student feels in responding and to increase engagement for all students. Through group OTRs, students not only receive feedback from the teacher, but their peers as well as they hear and see other student responses. When seeking individual student understanding, teachers may choose to use individual OTRs.

Opportunities to respond can be verbal or non-verbal. Verbal responses help students to summarize and share their thoughts with others while non-verbal responses can increase writing skills or give students the opportunity to move around the room.

Structured Non-Verbal	Structured Verbal	Structured Writing	Structured Reading
<ul style="list-style-type: none"> <li>• Cold Calling (Teacher Chosen)</li> <li>• Cold Calling (Random)</li> <li>• Choral Response</li> <li>• Think Pair Share</li> <li>• Precision Partner</li> <li>• Small Group Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Hand Signals</li> <li>• Point at Something</li> <li>• 4 Corners</li> <li>• Response Cards</li> <li>• White Boards</li> <li>• Student Response System</li> </ul>	<ul style="list-style-type: none"> <li>• Note-Taking: Cloze, Cornell</li> <li>• Graphic Organizer</li> <li>• Sentence Starter/ Quick Write</li> <li>• White Boards</li> <li>• Summarizing</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Partner Reading w/ Comprehension Strategy</li> <li>• Choral Reading</li> <li>• Cloze Reading Guide</li> <li>• Model Reading Strategies</li> <li>• Task for each Reading Segment</li> </ul>

# FEEDBACK

## BETWEEN TEACHERS & STUDENTS

**Effect Size: 0.75**

Feedback lets the learner know whether or not a task was performed correctly, and how it might be improved. Feedback is most effective when it is clear, purposeful, compatible with prior knowledge, immediate, and non-threatening.

**Feedback from Students:**

Educational research indicates that feedback is one of the most powerful drivers of student achievement. John Hattie’s synthesis of the overall effect size of feedback is very high (ES = .75). He states that feedback from students as to what they understand, when they are not engaged, where they make errors, and when they have misconceptions helps make student learning visible to the teacher.

**Feedback to Students:**

Positive academic and behavioral feedback, or teacher praise has been statistically correlated with student on-task behavior (Apter, Arnold & Stinson, 2010) and has strong empirical support for both increasing academic and behavioral performance and decreasing problem behaviors (Gable, Hester, Rock & Hughes, 2009). With regard to reprimands and corrective feedback, there is a continued assertion that teachers maintain a ratio of praise to correction at 3:1 or 4:1 (Gable, Hester, Rock, & Hughes, 2009; Stichter, Lewis, & Wittaker, 2009).

**Feedback Types:**

**Critical Actions for Educators**

- \*Provide timely prompts that indicate when students have done something correctly or incorrectly.
- \*Give students the opportunity to use the feedback to continue their learning process.
- \*End feedback with the student performing the skill correctly and receiving positive acknowledgement.

Type	Description	Example	Non-Example
Positive	Teacher indicates that a target academic or social behavior is correct.	“Correct! 7 X 4 is 28”	“Johnny, pick up your pencil off the floor please
Corrective	Teacher indicates that a behavior is incorrect.	“That’s not quite right, let me give you another clue . . . ”	“Try harder on your math worksheet; I know you can do better.”
Harsh	Teacher shows frustration or is critical of the student.	I can’t believe you <b>still</b> can’t figure this out!	“Let me give you another clue . . . ”
Neutral	Teacher redirects the student or describes what she would like the student to do.	“Johnny, turn to page 4 and start reading.”	“Nice work! You really showed justification for your reasons.”

# FEEDBACK CYCLE

Effect Size: 0.75

	Example	Non-Example
Corrective Sequence	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student responds incorrectly</li> <li>• Teacher indicates that the response was not correct and provides an opportunity for correction</li> <li>• Student gives correct response</li> <li>• Teacher affirms that response was correct</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student responds incorrectly</li> <li>• Teacher indicates that the response was not correct but does not provide an opportunity for the student to answer correctly</li> </ul>
Expansive Sequence	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student response is a partial response or could be expanded into a higher quality response</li> <li>• Teacher affirms response and provides guidance for expansion/refinement</li> <li>• Student revises or elaborates upon previous response</li> <li>• Teacher acknowledges response as an improvement</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student response is a partial response or could be expanded into a higher quality response</li> <li>• Teacher affirms response but does not provide guidance for expansion/refinement</li> </ul>
Challenge Sequence	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student response is fully correct</li> <li>• Teacher affirms student response and asks a more difficult question on the same topic as a follow up</li> <li>• Student answers</li> <li>• Teacher responds with positive or corrective feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher provides an opportunity to respond</li> <li>• Student response is fully correct</li> <li>• Teacher affirms student response but does not ask a more difficult question on the same topic as a follow up</li> </ul>

# SCAFFOLDING & GROUPING

Effect Size: 0.57

Scaffolding is a process in which students are given support until they can apply new skills and strategies independently (Rosenshine & Meister, 1992). When students are learning new or challenging task, they are given more assistance. As they begin to demonstrate task mastery, the assistance or support is decreased gradually in order to shift the responsibility for learning from the teacher to the students. Thus, as the students assume more responsibility for learning, the teacher provides less support.

### Structure of the Scaffolded Classroom:

The organization of the scaffolded classroom includes whole group, small group (skill-based or station teaching), partners, and independent work. The scaffolding supports that will be put in place for diverse learners should include interventions for striving and accelerated learners. When using small groups, identify the groups as skill-based or station teaching. Skill-based groups are organized homogeneously based upon the needs of students. Station teaching groups are organized heterogeneously to create diverse groups.

### Critical Actions for Educators

- \*Present information at various levels of difficulty.
- \*Use data to identify needs and create small groups to target specific skills.
- \*Frequently analyze current data and move students within groups depending on their changing needs.

### Types of Scaffolds

Scaffold	Ways to use Scaffolds in an Instructional Setting
<b>Advance Organizers</b>	Tools used to introduce new content and tasks to help student learn about the topic: Venn diagrams to compare and contrast information; flow charts to illustrate processes; organizational charts to illustrate hierarchies; outlines that represent content; mnemonics to assist recall; statements to situate the task or content; rubrics that provide task expectations.
<b>Checklists</b>	Prepare a list of items required, things to be done, or points to be considered; used as a reminder as the student proceeds through the learning task.
<b>Collaborative Grouping</b>	Having students work in partners or small groups with students who can support/model students who may struggle with content.
<b>Concept and Mind Maps</b>	Maps that show relationships: Partially or completed maps for students to complete; students create their own maps based on their current knowledge of the task or concept.
<b>Cue Cards</b>	Prepared cards given to individual groups of students to assist in their discussion about a particular topic or content area: Vocabulary words to prepare for exams; content-specific stem sentences to complete; formula to associate with a problem; concepts to define.
<b>Examples</b>	Samples, specimens, illustrations, problems, modeling: Real objects; illustrative problems used to represent something. Demonstrate and model how to do something, giving an example of what it should look like.
<b>Explanations</b>	More detailed information to move students along on a task or in their thinking of a concept: Written instructions for a task; verbal explanation of how a process works.

Scaffold	Ways to use Scaffolds in an Instructional Setting
<b>Handouts</b>	Prepared handouts that contain task and content-related information, but with less detail and room for student note taking.
<b>Images and Multimedia</b>	Providing an image or other graphic representation, such as a video, that represents the word(s)/concept(s) being taught in conjunction with the explicit vocabulary routine can help to support students in learning new vocabulary and concepts. Images help provide a non-linguistic representation and allow students to recall the term more readily. This technique can be used with any Reading Street Vocabulary (Amazing Words, Story/Lesson Vocabulary), Math Vocabulary, or Content Vocabulary or concepts.
<b>Manipulatives</b>	Manipulatives, such as markers, toothpicks, blocks, or coins, are used to support hands-on learning and provide concrete models to help students solve problems and develop concepts. The students can manipulate the items to increase their understanding and come to accurate conclusions. May also include virtual manipulatives.
<b>Pair-Share</b>	Pose a problem, students have time to think about it individually, and then they work in pairs to solve the problem and share their ideas with the class. Providing think time increase the quality of the response.
<b>Precision Partnering</b>	Strategically appointed partners with assigned roles.
<b>Previewing Text</b>	Before reading a text, preview the text by providing students with an overview/synopsis of the text. This will allow students to know what to expect when they are reading and give them background knowledge to help them understand the text.
<b>Prompts</b>	A physical or verbal cue to remind—to aid in recall of prior or assumed knowledge. Physical: Body movements such as pointing, nodding the head, eye blinking, foot tapping. Verbal: Words, statements and questions such as "Go," "Stop," "It's right there," "Tell me now," "What toolbar menu item would you press to insert an image?" "Tell me why the character acted that way."
<b>Question Cards</b>	Prepared cards with content and task-specific <i>questions</i> given to individuals or groups of students to ask each other pertinent questions about a particular topic or content area.
<b>Question Stems</b>	Incomplete sentences which students complete: Encourages deep thinking by using higher order "What if" questions.
<b>Realia</b>	Anytime the real object, concept, or phenomena can be presented with the actual object helps to support learners in acquiring new ideas and concepts. For example, when teaching about the three types of rocks, having examples of those types for students to see and touch can help them to make deeper connections.
<b>Rubrics</b>	A rubric is an easily applicable form of authentic assessment. A rubric simply lists a set of criteria, which defines and describes the important components of the work being planned or evaluated.
<b>Sentence Frames</b>	Sentence frames provide an opportunity for students to use key vocabulary while providing a structure that may be higher than what they could produce on their own. For example, if students are to compare two ocean creatures, they might say something like "Whales have lungs, but fish have gills." In the preceding sentence, the simple frame is "_____ have _____, but _____ have _____." Note the sentence can be filled in with any content; this differs from cloze sentences that often have only a few possibilities.
<b>Setting &amp; Reviewing Objectives</b>	Providing students with a purpose and intended outcome will help students to know what to focus their attention on and what they should be learning. Having student self-assess their progress towards the objectives at the end of the lesson will provide the teacher with information on their current levels of understanding.
<b>Socratic Seminar</b>	<p>The purpose of a Socratic Seminar is to achieve a deeper understanding about the ideas and values in a text. In the Seminar, participants systematically question and examine issues and principles related to a particular content, and articulate different points-of-view. The group conversation assists participants in constructing meaning through disciplined analysis, interpretation, listening, and participation.</p> <p>Prepare several questions in advance in addition to questions that students may bring to class. Questions should lead participants into the core ideas and values and to the use of the text in their answers. Questions must be open-ended, reflect genuine curiosity, and have no "one-right answer."</p>
<b>Stories</b>	Stories relate complex and abstract material to situations more familiar with students: Recite stories to inspire and motivate learners.
<b>Student Work Exemplars</b>	Providing students with example student work samples can provide models for students to use to support their development of the skill. For example, an anchor paper for a writing assignment of how a sample student responded to the assignment previously will provide an example of what the assignment looks like.
<b>Visual Scaffolds</b>	Pointing to call attention to an object; representational gestures (holding cured hands apart to illustrate roundness; moving rigid hands diagonally upward to illustrate steps or process), diagrams such as charts and graphs; methods of highlighting visual information.

## Webb's Depth of Knowledge (DOK)

Webb's Depth of Knowledge (DOK) provides a vocabulary and a frame of reference that connects the type of thinking with the complexity of the task. Using DOK levels offers a common language to understand "rigor," or cognitive demand, in assessments, as well as curricular units, lessons, and tasks. Consequently, teachers need to develop the ability to design questions, tasks and classroom assessments for a greater range of cognitive demand. Most often a scaffolded support is needed to help students organize or break down information. All learners K-12 should experience a variety of DOK levels.

### Depth of Knowledge Generalizations:

If there is one correct answer, it is most likely a DOK 1 or DOK 2.

- DOK 1: Either you know it or you don't
- DOK 2: Make connections with known information

If there is more than one answer, requiring supporting evidence, it is a DOK 3 or DOK 4.

- DOK 3: Interpret implied information, provide supporting evidence and reasoning. Explain not just HOW but WHY for each step and decision made
- DOK 4: Includes all of DOK 3 and the use of multiple sources/data/ texts

DOK Level 1: Recall & Reproduction	
Students are to recall or reproduce knowledge and /or skills. Content involves working with facts, terms, details and calculations. Level 1 items have a correct answer with nothing to reason or figure out.	
Teacher Role	Student Role
Questions to direct or focus attention, shows, tells, demonstrates, provides examples, examines, leads, breaks down, defines	Recognizes, responds, remembers, memorizes, restates, absorbs, describes, demonstrates, follows directions, applies routine processes, definitions, and procedures
Possible Task and Products	
<ul style="list-style-type: none"> <li>• Fill in the blank</li> <li>• Quiz</li> <li>• Calculate, compute</li> <li>• Oral reading fluency</li> <li>• Decoding words</li> <li>• Write complete sentences</li> <li>• Document with highlighting/ citing/ annotating sources</li> <li>• Locate and recall quotes</li> <li>• Recite math facts, poems etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Write a list of key words about . . .</li> <li>• Memorize lines</li> <li>• Complete basic calculation tasks (e.g., add, subtract, divide, multiply)</li> <li>• Complete measurement tasks using rulers or thermometers</li> <li>• Read for fact/details or plot</li> <li>• Locate or retrieve information in verbatim form to answer a question</li> </ul>
Potential Questions	
Can you recall _____?	Can you select _____?
When did _____ happen?	How would you write _____?
Who was _____?	What might you include on a list about _____?
How can you recognize _____?	Who discovered _____?
What is _____?	What is the formula for _____?
How can you find the meaning of _____?	Can you identify _____?

*Hess, 2013. Adapted from A Guide for Using Webb's Depth of Knowledge with Common Core State Standards*

## Webb's Depth of Knowledge (DOK)

DOK Level 2: Skill/Concept	
Includes the engagement of mental processing beyond recalling, reproducing or locating an answer. This level generally requires students to compare and contrast, cause and effect, classify, or sort items into meaningful categories, describe or explain relationships, provide examples and non-examples.	
Teacher Role	Student Role
Provides questions to differentiate, infer, or check conceptual understanding, models, organizes,/reorganizes, explores, possible options or connections, provides, examples and non-examples	Solves routine problems/tasks involving multiple decisions points and concepts, constructs models to show relationships, demonstrates use of conceptual knowledge, compiles and organizes, illustrates with examples or models and examines.
Possible Tasks and Products	
<ul style="list-style-type: none"> <li>• Timeline</li> <li>• Number line</li> <li>• Graphic organizer</li> <li>• Science logs</li> <li>• Concept Maps</li> <li>• Captioned Story Board</li> </ul>	<ul style="list-style-type: none"> <li>• Write a summary</li> <li>• Explain a series of steps used to find a solution</li> <li>• Sequence of events using a graphic organizer</li> <li>• Explain the meaning of a concept using words, objects and/or visuals</li> <li>• Complex calculations involving decision points</li> <li>• Conduct, collect, and organize data</li> </ul>
Potential Questions:	
What other way could you solve/find out___? What is your prediction and why? How would you organize ___ to show ____? Can you explain how ___ affected ____? How would you apply what you learned to develop ___? How would you compare ___ and contrast ___? How would you classify?	What facts are relevant to show_____ How or why would we use_____ What examples or non-examples can we find? What is the relationship between ___ and ___? How would you summarize? How are __ alike and different? What do you notice about ___? How would you estimate_____ 

## Webb's Depth of Knowledge (DOK)

DOK Level 3: Strategic Thinking and Reasoning	
<p>Stating reasons and providing relevant supporting evidence are key markers of DOK 3 tasks. The expectation established for tasks at his level require an in-depth integration of conceptual knowledge and multiple skills to reach a solution or produce a final product. DOK 3 tasks focus on in-depth understanding of <b>one</b> text, <b>one</b> data set, <b>one</b> investigation, or <b>one</b> key source.</p>	
Teacher Roles	Student Role
<p>Questions to probe reasoning and underlying thinking, asks open-ended questions, acts as a resource and coach, provides criteria and examples for making judgments and supporting claims. Encourages multiple approaches and solutions and determines when in depth exploration is appropriate.</p>	<p>Uncovers and selects relevant and credible supporting evidence for analyses, critiques, debates, claims and judgments, plans, initiates questions, disputes, argues, tests ideas/solutions, sustains inquiry into topics or deeper problems, applies to the real world.</p>
Possible Tasks and Products:	
<ul style="list-style-type: none"> <li>• Complex graph</li> <li>• Analyze survey results</li> <li>• Multiple paragraph essay or short story</li> <li>• Fact-based argument</li> <li>• Chart and draw conclusions about data sets</li> <li>• Investigation</li> <li>• Drawing conclusions from text or data sets</li> <li>• Generalize from a set of evidence or data</li> <li>• Justification of the solution to a problem</li> <li>• Debate from a given perspective</li> </ul>	<ul style="list-style-type: none"> <li>• Use a Venn Diagram that shows how two topics from the same source are the same and different</li> <li>• Design a questionnaire to gather information</li> <li>• Survey classmates/industry members to find out what they think about a particular topics</li> <li>• Make a flow chart to show the critical stages.</li> <li>• Participate in a discussion that represents different viewpoints</li> <li>• Write a opinion essay</li> <li>• Convince others with evidence</li> <li>• Solve non-routine problems</li> <li>• Interpret information from a complex graph</li> </ul>
Potential Questions	
<p>How is ___ related to ___?</p> <p>What are the possible flaws in ___ ?</p> <p>What is the theme/lesson-learned ___?</p> <p>How would the moral change if ___?</p> <p>What underlying bias is there ___?</p> <p>What inferences will these facts support___?</p> <p>How does the author create tension/suspense___?</p> <p>What is the author’s reasoning for___?</p>	<p>How can you prove that your solution is reasonable?</p> <p>What evidence can you find to support___ ?</p> <p>What ideas justify ___?</p> <p>What conclusions can you draw?</p> <p>What information can you draw on to support your reason for ___?</p> <p>How would you ___ to create a different ___?</p> <p>What is the best answer and why?</p> <p>Can you elaborate on your reason and give examples?</p>

## Webb's Depth of Knowledge (DOK)

DOK Level 4: Extended Thinking	
<p>Stating reasons and providing relevant supporting evidence are key markers of DOK 4 tasks. The expectation established for tasks at this level require an in-depth integration of conceptual knowledge and multiple skills to reach a solution or produce a final product. DOK 4 tasks focus on in-depth understanding of <b>multiple</b> texts, <b>multiple</b> data sets, <b>multiple</b> investigations, or <b>multiple</b> key sources.</p>	
Teacher Roles	Student Role
<p>Questions extend thinking and broaden perspectives; facilitates teaming, collaboration and self-evaluation of students.</p>	<p>Designs, takes risks, researches synthesizing multiple sources, collaborates, plans, organizes, modifies, creates concrete tangible products.</p>
Possible Tasks and Products:	
<ul style="list-style-type: none"> <li>• Presentation—using diverse media formats</li> <li>• Research report synthesizing multiple sources</li> <li>• Essay (informational, narrative or opinion) using multiple sources</li> <li>• Multiple data sources synthesized to develop original graphs</li> <li>• Assessment based on application of the content knowledge</li> </ul>	<ul style="list-style-type: none"> <li>• Applying information from more than one discipline to solve non-routine problems in novel or real-world situations.</li> <li>• Tasks that require making multiple strategic and procedural decisions as new information is processed</li> <li>• Tasks that require multiple roles and collaboration with others. (peer revision, editing of a script)</li> <li>• Tasks that draw evidence from multiple sources to support solutions/conclusions</li> </ul>
Potential Questions—all require multiple sources for evidence	
<p>What evidence would you cite to defend the actions of ____?</p> <p>How would you evaluate this author over time?</p> <p>Can you predict the potential benefits and drawbacks of this given situation?</p> <p>What information would you use to support a differing perspective?</p>	<p>What changes would you make to solve or address this major issue/problem _____?</p> <p>Can you propose an alternate solution?</p> <p>Do you agree with the actions, outcomes, or decisions?</p> <p>How would you prove or disprove?</p> <p>Can you assess the value or importance of?</p>



# HESS COGNITIVE RIGOR MATRIX (FINE ARTS CRM):

## Applying (Hess' Interpretation of) DOK to Artistic Practices



Artistic Practice	<b>DOK Level 1</b> <b>Recall &amp; Reproduction</b> Having the knowledge required; do not need to "figure it out"	<b>DOK Level 2</b> <b>Connect or Apply Skills &amp; Concepts</b> Making connections among skills/concepts or decisions (e.g., about approach, tools)	<b>DOK Level 3</b> <b>Strategic Thinking/Abstract Reasoning</b> Complex & Abstract; Exploring multiple solution paths; Justifying <i>with evidence</i>	<b>DOK Level 4</b> <b>Extended Thinking</b> Relating/developing complex ideas using multi-sources <i>and evidence</i>
Perceiving, Performing, & Responding	<ul style="list-style-type: none"> <li>Identify/ describe ways art represents what people see, hear, feel, believe</li> <li>Recall/ describe a variety of instruments, forms, symbols, rhythms, conventions of music</li> <li>Describe how artists/ dancers might represent...</li> <li>Identify/ describe narrative conventions depicted in the arts</li> </ul>	<ul style="list-style-type: none"> <li>Show relationships between (dance, music, film, etc.) and other arts forms</li> <li>Make observations or compare similarities/ differences: styles, forms, techniques, etc.</li> <li>Explain possible reasons for selecting tools, medium, elements, principles, images, etc.</li> <li>Select a familiar artistic work to perform</li> <li>Explain the artist's central message</li> </ul>	<ul style="list-style-type: none"> <li>Analyze/find evidence of how a combination of elements or principles are used to achieve a desired effect</li> <li>Analyze narrative art work, using supporting evidence to interpret setting, characters, action, conflict, etc.</li> <li>Develop personal response to or interpretation of a work of art</li> </ul>	<ul style="list-style-type: none"> <li>Analyze more than one performance or product (same composer, time period, theme, etc.) drawing from multiple source materials for the analyses (e.g., different treatments of same theme)</li> <li>Perform an "old" idea in a new way</li> </ul>
Historical, Social, & Cultural Contexts	<ul style="list-style-type: none"> <li>Describe processes used by artists to select/create ideas, images that reflect history, culture, tradition, etc.</li> <li>Identify ways symbols and metaphors are used to represent universal ideas</li> <li>Locate symbols that represent...</li> <li>Identify/ describe characteristics and origins of dance/art/music genres</li> </ul>	<ul style="list-style-type: none"> <li>Draw inferences about social, historical, or cultural contexts portrayed in art/music/dance/theatre/film</li> <li>Explain or compare how different art forms communicate culture, time period, issues</li> <li>Compare similarities/ differences in processes, methods, styles due to influences of time period/politics/culture</li> <li>Explain/trace the evolution of arts forms across time periods</li> </ul>	<ul style="list-style-type: none"> <li>Analyze how historical/cultural context is applied to develop theme in a performance or product</li> <li>Plan artworks based on historical, social, political, or cultural theme, concept, or representative style</li> <li>Apply problem solving strategies used among the arts, humanities, and sciences to solve visual "problems"</li> </ul>	<ul style="list-style-type: none"> <li>Integrate or juxtapose <i>multiple (historical, cultural) contexts drawn from source materials</i> (e.g., literature, music, historical events, media) with intent to develop a complex/multifaceted performance or product and personal viewpoint</li> </ul>
Creative Expression, Exploration, & Production	<ul style="list-style-type: none"> <li>Explore ideas and techniques by manipulating media, materials, tools for different effects (e.g., how color, rhythm, or camera angles create various moods)</li> <li>Demonstrate a variety of movements, methods, techniques</li> <li>Locate/compile examples illustrating different approaches (e.g., camera angles; use of white space)</li> </ul>	<ul style="list-style-type: none"> <li>Select/use tools for specific artistic purposes</li> <li>Develop a study of _____ by combining elements, aesthetic principles, and/or forms, etc.</li> <li>Use/apply choreographic forms to communicate ideas, feelings, concepts</li> <li>Improvise simple rhythmic variations</li> <li>Create examples or models that represent the same topic, concept, idea, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Combine elements of (dance, art, music) to create _____ that conveys an intended point of view/specific idea, mood, or theme</li> <li>Create/compose for a specific purpose, using appropriate processes, tools, techniques</li> <li>Create narrative art work depicting setting, characters, action, conflict, etc.</li> <li>Research a given style and develop personal interpretation of it</li> </ul>	<ul style="list-style-type: none"> <li>Apply <i>multiple sets of criteria</i> to develop and present a complex /multifaceted performance or product (e.g., consistent application of awareness of space, physical discipline, concentration, and projection from rehearsals to performance; development of portfolio showing evolution of ideas/personal style)</li> </ul>
Aesthetics, Criticism, Reflection	<ul style="list-style-type: none"> <li>Recognize or describe choreographic forms, elements of art or music, principles of design, etc. when presented in isolation</li> <li>Describe criteria used for executing technical or artistic quality</li> </ul>	<ul style="list-style-type: none"> <li>Explain ways in which artistic choices (choreographic forms, etc.) might affect performance or audience response</li> <li>Critique examples and non-examples of a given technique, style, etc.</li> </ul>	<ul style="list-style-type: none"> <li>Defend the selection of criteria and evidence used to critique the quality or develop a performance or product (e.g., compose a melody, perform improvisation, direct a scene, solve a visual "problem")</li> </ul>	<ul style="list-style-type: none"> <li>Formulate/ use <i>multiple sets of criteria</i> and evidence to critique a complex /multi-faceted performance or final product</li> <li>Compile and defend exemplars chosen to depict a theme or style</li> </ul>

AFINE  
**Arts**  
S  
Depth of Knowledge

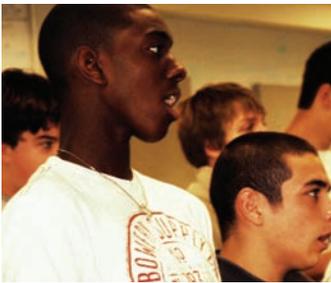
Descriptors,  
Examples, and  
Question Stems for  
Increasing Depth  
of Knowledge  
in the Classroom



Based on development of DOK by  
**Dr. Norman Webb**  
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# Depth of Knowledge

An overview:

## Steve Williams

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One of the requirements of *No Child Left Behind* is that states develop high quality standards and rigorous tests to assess those standards. Officials at the Missouri Department of Elementary and Secondary Education chose to use an alignment method developed by Norman Webb called *Depth of Knowledge* (DOK) to determine whether or not our standards are being accurately and rigorously assessed by the MAP and End-Of-Course exams. Items on these tests are used to measure student mastery of the *Grade Level Expectations* (GLEs) and *Course-Level Expectations* (CLEs) in each assessed content area. Thus, each GLE/CLE can be assigned a DOK level, which defines the level of complexity necessary to adequately demonstrate the knowledge or skill described in the GLE/CLE.

The Depth of Knowledge indicators are broken down into four levels. All of these levels define stratified categories of cognitive processing – in other words, how students think.

- At DOK 1, students are able to give rote responses to questions because they have memorized the answer. For example, listing the birth and death dates of composers or choreographers or identifying famous works of art simply entails drawing upon known information. This level is summarized as **RECALL**.

- At DOK 2, students most often compare and contrast information, categorize items, make connections, and demonstrate conceptual knowledge. This level is summarized as **CONCEPT** or **SKILL**.

- At DOK 3, students begin to make decisions about ways to solve problems. No longer is a rote response satisfactory. Students should come up with creative solutions that draw upon previous knowledge and require application of learning in a new context. This level is summarized as **STRATEGIC THINKING**.

- At DOK 4, students analyze the results of experiments, draw upon multiple sources to formulate creative solutions, and investigate unique and challenging problems that require complex understanding. This level is summarized as **EXTENDED THINKING**.

It was not Webb's intent to assess the level of skill development that is so critical to arts learning. In fact, Webb categorizes any skill as DOK 2, irrespective of the difficulty of the task. Much of what students of the arts do can be adequately addressed by DOK. For example, when students write a research paper on art history or on the life of a composer, the level of complexity can be easily ascertained. However, applying DOK levels becomes tricky when a student is performing a complex dance, singing an intricate solo, performing and integrating the multiple facets of acting, or

creating original artwork. These types of performance events are at the core of arts learning, and any reduction in opportunities to engage in these critical activities diminishes the value of the arts for student learning.

It is clear how to apply DOK levels to written work, even in the arts. Our challenge in the arts is to identify activities and behaviors that appropriately demonstrate higher levels of thinking through performance or production of fine art. For example, music students can demonstrate understanding of the concept of rhythm by either (1) writing the counting under a

rhythmic pattern, or (2) accurately performing that rhythm. The first task clearly requires an understanding of the concept of rhythm, but the second goes a step further by demanding performance of that rhythm, a skill that necessitates decoding of the rhythmic pattern combined with technical knowledge and the physical response related to either singing or instrumental performance. Both methods communicate understanding of the concept, but the second values the actual performance, and is in fact a better indicator of mastery. In theatre, students can write a comprehensive study of a play as a

completely valid measure of understanding (DOK 4). But if the intent is to utilize higher order thinking skills, draw upon multiple resources over time, and come up with a new and creative solution to understanding the underlying themes and messages of the work, would not an inspired performance of a monologue from the play also give the artist-performer a valid vehicle for demonstrating understanding? The goal is to value the performance or production of art as a meaningful indicator of deep understanding and thinking.

The aim of encouraging students to engage in higher levels of cognitive processing can be accomplished in many ways. There is no better way to “spark” higher order thinking than through the arts. Rather than reducing the time students spend in the arts, schools should embrace the arts as a way to nurture creative problem-solving skills that are so critical to success in today’s workplace. On the pages that follow, teachers, administrators, parents, and students can learn ways to use dance, visual art, music, and theatre to demonstrate complex reasoning in the classroom through the performance or production of fine art.

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**Depth of Knowledge**  
**DOK**

**Level 3: Strategic Reasoning**

◆ Focus is on need for reasoning and planning in order to respond (e.g., write an essay, apply in new/novel situation); **complex and abstract** thinking is required; often need to provide support for reasoning or conclusions drawn; more than one “correct” response or approach is often possible.

**Level 4: Extended Reasoning**

◆ Requires complex reasoning, planning, and thinking generally over extended periods of time for the investigation or to complete the multiple steps of the assessment item. Students may be asked to relate concepts within the content area and among other content areas or to real-world applications in new situations.

**Level 2: Skill/Conceptual Understanding**

◆ Focus is on **applying skills** (in a familiar/typical situation) and **concepts, relationships** (compare, cause-effect), main ideas – requires deeper knowledge than definition; explaining how or why; making decisions – estimating, interpreting in order to respond; one right answer.

**Level 1: Recall**

◆ Focus is on specific **facts, definitions, details**, or using **routine procedures** (measure, divide, follow recipe, etc.); explaining “that...” can be “difficult” without requiring “deep” content knowledge to respond to item (memorize a complex theory without being able to explain its meaning or apply it to a real work situation); a combination of level ones do not = level 2; one right answer.

Poster Created by Pam Lowe.  
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## DOK Poster



# Dance



*Dance is the hidden language of the soul.*  
~ Martha Graham

A variety of dance genres (e.g., folk, ballroom/social, square, contra, ballet, modern, jazz, tap, hip hop, ethnic) can be used to develop depth of knowledge at any grade or ability level.

**DOK 1** Students perform basic dance movements in a variety of genres or mimic the teacher. These types of movement do not require previous dance training. They learn appropriate dance terminology including the bones and muscles of the body, basic body shapes and positions, and specific dance moves and locomotor actions.

**DOK 2** Students apply concepts of proper movement technique as it relates to the style of dance. Students develop body awareness (e.g., shape, space, timing, rhythm, and force). Students explore how to alter movements so kinesthetic and visual differentiation is felt and viewed. Students begin to describe the movement they are seeing, and learn to perform specific dance movements and steps in isolation.

**DOK 3** Students utilize more independent thinking and action to execute dance movement with proper technique and qualitative distinction (e.g., elements and qualities of movement). Improvisation is performed as an individual, with a partner, or in a group. Students are able to make assessments of self and others through value statements.



**DOK 4** Students use awareness of physical movement and aspects of dance as an art form to create and critique original choreographed dances. Movement expresses meaning of ideas, themes, and concepts. Students address how movement choices clarify expression of ideas. Students may incorporate use of music/sound, costuming, props, and lighting to support their solo or group work. Students assess and revise their work throughout the creative process to enhance the final choreography.

## Sample Question Stems

## Examples

## Annotation

### DOK 1:

Which locomotor steps are used within this sequence?

What qualities of motion do you see in this movement sequence?

Does the Troika folk dance use running locomotor steps?

- Identify the elements of movement in isolation.

- Which of the following directions in space is not used in the Electric Slide?

- a. forward
- b. backward
- c. sideward
- d. diagonal

Students identify the type of step, the direction in space, or quality of motion used within the dance.

### DOK 2:

Classify \_\_\_\_.

What do you notice about \_\_\_\_?

Demonstrate the \_\_\_\_.

- Compare and contrast the use of elements in two different genres of dance.

- Demonstrate \_\_\_\_ (e.g., levels in space, jazz, square, locomotor and non-locomotor movements, seven qualities of movement).

- Does the *ballet frappe* movement have a percussive quality?

Students apply skills and recognize relationships within the dance curriculum.

Students make a distinction of quality.

### DOK 3:

What is your interpretation of the dance? Support your rationale.

What would happen if \_\_\_\_?

How would you adapt \_\_\_\_ to create \_\_\_\_?

- View a dance by a famous choreographer, and describe the qualities and directions used in the dance to support your interpretation.

- Choose a topic (e.g., stories, words, paintings, sounds, textures) and improvise movements to portray the theme.

- Learn a dance and then alter movements to create a new dance (e.g., add a turn, air moment, twist, inversion).

Students provide support for reasoning, and apply complex and abstract thinking to formulate multiple responses.

### DOK 4:

What would you use to support \_\_\_\_ (ex: thematic concept)?

How would you use movement to express the idea of \_\_\_\_?

- Use movement elements, qualities of movement, and locomotor and non-locomotor movement to create an original dance.

- Research a topic to support knowledge and make movement choices. An awareness of audience and presentation is necessary.

Students use creativity in their reasoning, planning, and real-world applications to make original choreography for informal or formal performance.

# Dance



# Fine Arts DOK Committee

**Steve Williams**, Chair  
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Missouri Department of Elementary  
and Secondary Education

**Cheryl Venet**, Visual Art  
Rockwood School District

**Aurelia Hartenberger**, Music  
Lindbergh School District

**Debbie Corbin**, Theatre  
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**Marla Drewel-Lynch**, Dance  
Kirkwood School District

**Paul Morales**, Music  
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**Sharyn Hyatt-Wade**, Visual Art  
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**Ed Hanson**, Music  
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**Jennifer Forest-James**, Theatre  
Parkway School District

**Ken Franke**, Theatre  
Hazelwood School District

**Rheba Vetter**, Dance  
Northwest Missouri State University

**Linda Lange**, Visual Art  
Francis Howell School District



# Acronym and Key Term Glossary for Secondary Teachers

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- **ACT:** The ACT was designed to measure academic skills required for success in college and university settings. College and universities commonly use results to help determine which students to admit. There are four college readiness benchmark areas: 1) English, 2) Mathematics, 3) Reading, and 4) Science. Student's reaching ACT benchmarks have a 75% or better chance of getting a "C" or higher and a 50% chance or better of getting a "B" or higher in a college course in that subject. The ACT is administered to all 11<sup>th</sup> graders within the Canyons School District in the spring.
- **BLT:** Building leadership teams are comprised of key members of the school staff and an external coach. Each school's BLT is charged with the following tasks:
  - To identify, plan, and develop the instruction, intervention, and supports for all students to be successful
  - To sustain improvement over time
  - To develop collective capacity for quality instruction (e.g. support all teachers in professional learning and growth)
- **Canvas:** Canvas is a LMS, Learning Management System, (i.e. a software application for the administration, documentation, tracking, reporting and delivery of online learning). Canvas was selected as the LMS for Canyons schools because of its extensive use in Utah institutes of higher learning, along with its ability to increase collaboration among students, teachers, and parents.
- **CBM:** Curriculum-Based Measurement – a brief standardized measurement procedure designed to ascertain a student's overall academic performance in a basic subject area: e.g. reading, spelling, or writing. CBMs were designed to help teachers monitor academic growth over time, so that instruction could be modified and learning rates accelerated.
- **CFA:** Common Formative Assessment – An assessment typically created collaboratively by a team of teachers responsible for the same grade level or course, in order to improve instruction with a current group of students. Common formative assessments are frequently administered throughout the year to identify:
  - Individual students who need additional time and support for learning
  - The teaching strategies most effective in helping students acquire the intended knowledge and skills
  - Program concerns – areas in which students generally are having difficulty achieving the intended standard, and
  - Improvement goals for individual teachers and the team
  - \*Dufour (2004). *Learning by Doing*, p. 214

- **CSA:** Common Summative Assessment – An assessment typically created collaboratively by a team of teachers responsible for the same grade level or course in order to evaluate whether or not students reached common standards at the completion of an instruction cycle.
- **CTESS:** Canyons Teacher Effectiveness Support System- In compliance with Senate Bill 64, this is Canyons School District teacher evaluation system that includes documentation of student growth, evidence of instructional quality, and response to stakeholder input.
- **District-Wide Standards-Based Assessment:** These assessments are given in all content areas at key times during the school year. Data from these benchmarks will be used for student growth in compliance with House Bill 201.
- **DLT:** The District Leadership Team supports implementation of the CSD Academic Framework and is comprised of representatives from school and district administration. The DLT is charged with the following:
  - Develop tools necessary for successful scaling-up of CSD Framework (i.e. evidence-based practices)
  - Provide a consistent feedback loop between school leaders and district leaders
  - Provide cascading levels of support to building leaders
  - Implement the district academic plan
- **HMH Math Inventory:** Houghton Mifflin Harcourt math inventory is a research-based, adaptive assessment that measures math abilities and longitudinal progress from Kindergarten through Algebra II
- **IPLC:** Instructional Professional Learning Communities meet regularly to focus on data and instruction to improve student achievement.
- **IPOP:** Instructional Priorities Observation Protocol – The classroom observation tool used for evidence of instructional quality.
- **ISD:** The Instructional Supports Department (commonly known as the curriculum department). This is where you will find the content leads and support for the curriculum.
- **LMS: Learning Management System** - A software application for the administration, documentation, tracking, reporting and delivery of online learning. **Canvas** was selected as the LMS for Canyons schools because of its extensive use in Utah institutes of higher learning, along with its ability to increase collaboration among students, teachers, and parents.

- **MTSS:** Multi-tiered Systems of Support (see Rtl) is practice of providing high quality instruction, using data to make decisions about instruction and intervention for students that is based upon the students' performance, and providing multiple levels of support for both academic and behavioral standards.
- **PBIS:** Positive Behavioral Intervention and Supports is an evidence-based system that helps define the key components of a well-managed classroom.
- **Progress Monitoring:** A procedure that involves frequent measurement of student performance for the purpose of evaluating a student's growth toward a targeted objective. For example, the trajectory of reading growth can be measured with weekly administration of R-CBM.
- **Lexile Scores:** Lexiles can be a measure of text difficulty or of reading proficiency. They range from 0 to 1700. Below is a list of descriptors of Lexile scores by grade level. Students reading in the Proficient and Advanced levels are on track to graduate college and career ready.
- **SEM:** Standard error of measurement is one standard deviation of error around a student's true score.
- **SRI:** Scholastic Reading Inventory is a computer administered reading test that measures inferential and literal reading comprehension skills. Scores are reported in a numeric Lexile scores. Percentile ranks are also available. SRI was designed primarily to match students with books of an appropriate level of difficulty. It measures both literal and inferential comprehension. It is a particularly good assessment for identifying advanced readers. It has a disadvantage of not being as sensitive to growth as are CBM measures, of being subject to student sloughing, and having limited reliability if administered a few number of times.
- **R-CBM:** Reading Curriculum-Based Measurement (R-CBM) also known as Oral Reading Fluency (ORF) and CBM-Read Aloud, this is a one-minute measure which results in two primary numerical scores: number of words read correctly per minute (or correct words per minute, CWPM), and percentage of correctly read words (accuracy rate). This measure is highly correlated with reading comprehension in elementary school but outlives its usefulness once students read at the same rate at which they speak. Maze has been identified as a more appropriate CBM once students are reading grade-level texts at rates above 130 words read correctly per minute, with greater than 97% accuracy.

- **Reliability:** The degree to which a measure is free of error. All tests contain error and it results from characteristics of the test (such as poorly designed questions), characteristics of the test taker (bad day, lack of sleep, misreading questions, anxiety, and lack of effort), and characteristics of the environment (distracting noises, room temperature, and distracting odors).
- **RtI:** “Response to Intervention” (see MTSS) is the practice of (1) providing high-quality instruction/intervention matched to student needs and (2) using learning rate over time and level of performance to (3) make important educational decisions”. (Batsche et al, 2007).
- **Turnitin Revision Assistant:** A core-aligned formative writing tool that gives students immediate feedback on their writing.
- **Universal Screening:** A procedure in which all students are evaluated for the purpose of identifying those students who need more intensive interventions. For example, reading is a critical and foundational academic skill, for which CSD screens in middle school with the SRI.
- **Utah Core Standards:** The standards for teaching and learning adopted by the Utah State Board of Education and implemented by local school districts and charter schools with guidance and support from the Utah State Office of Education.
- **Validity:** The degree to which a test measures what it is intended to measure. Establishing the validity of a measurement procedure involves empirical study of item content, accurate prediction, and alignment with theories about what is being measured.

**Evidence-Based Instructional Priorities**  
Applied to Dance Instruction

<p><b>Explicit Instruction</b> I do – We do – Y’all do – You do Model – Guide Practice – Whole Group, Partner, Independent</p>			
<p>Systematic</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Focused on critical content</li> <li><input type="checkbox"/> Instructional routines are used</li> <li><input type="checkbox"/> Demonstrations</li> <li><input type="checkbox"/> Lessons are organized and focused</li> <li><input type="checkbox"/> Break down complex skills</li> <li><input type="checkbox"/> Examples and non-examples</li> </ul>	<p>Relentless</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Adequate initial practice</li> <li><input type="checkbox"/> Cumulative review</li> <li><input type="checkbox"/> Teach to mastery</li> <li><input type="checkbox"/> Distributed practice – frequent exposure to content/skill over time; individual, small group, ensemble</li> </ul>	<p>Engaging</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Increasing Opportunities to Respond</li> <li><input type="checkbox"/> Explicit Vocabulary Instruction</li> <li><input type="checkbox"/> Feedback</li> <li><input type="checkbox"/> Acquisition – Automaticity - Application</li> <li><input type="checkbox"/> Classroom PBIS</li> <li><input type="checkbox"/> Pacing</li> </ul>	
<p>Increasing Opportunities to Respond <i>Saying, Writing, Doing</i></p>		<p>Explicit Vocabulary Instruction</p>	
<p>Strategies for Optimal Engagement</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Written &amp; Verbal Critiques: of self, others, recorded performance &amp; samples</li> <li><input type="checkbox"/> Modeling/Demonstration: by teacher, other students, recorded performances &amp; samples</li> <li><input type="checkbox"/> Self-Assessment: through written reflection &amp; observation</li> <li><input type="checkbox"/> Improvisation</li> <li><input type="checkbox"/> Choreography projects</li> <li><input type="checkbox"/> Skill-based groups</li> <li><input type="checkbox"/> Partner Sharing</li> <li><input type="checkbox"/> Choral Response</li> <li><input type="checkbox"/> Action Responses: thumbs up/down; hand signals</li> </ul>		<ul style="list-style-type: none"> <li><input type="checkbox"/> Introduce the word <ul style="list-style-type: none"> <li>• Teacher says the word</li> <li>• All students repeat the word</li> <li>• Teacher gives a student-friendly definition</li> <li>• All students repeat the definition (with teacher guidance)</li> <li>• Repeat above steps as necessary</li> </ul> </li> <li><input type="checkbox"/> Demonstrate <ul style="list-style-type: none"> <li>• Provide an example</li> <li>• Provide a non-example</li> <li>• Repeat above steps as necessary</li> </ul> </li> <li><input type="checkbox"/> Apply <ul style="list-style-type: none"> <li>• Students turn to a partner and use the word in a sentence</li> <li>• Teacher shares a sentence using the word</li> </ul> </li> </ul>	
<p>Feedback</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Corrective and affirmative</li> <li><input type="checkbox"/> Timely and frequent</li> <li><input type="checkbox"/> Specific and reinforcing</li> </ul>	<p>Instructional Grouping</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Whole group (ensemble), small groups, partners, individual</li> <li><input type="checkbox"/> Every class period, fluid and flexible</li> <li><input type="checkbox"/> Focus on practice of skills</li> </ul>	<p>Acquire – Auto – Apply</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Learn (acquire) the skills</li> <li><input type="checkbox"/> Build the skill to automaticity</li> <li><input type="checkbox"/> Apply the skill to the music</li> </ul>	<p>Classroom PBIS</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Form clear behavior expectations</li> <li><input type="checkbox"/> Explicitly teach expectations to students</li> <li><input type="checkbox"/> Reinforce expectations with students</li> <li><input type="checkbox"/> Correct problem behaviors in a systematic manner</li> <li><input type="checkbox"/> Establish a classroom routine</li> </ul>

## Dance Instruction: Effective Practices

	District definition of Best Practices	What it looks like in Dance
<u>Feedback Cycles</u>	<ul style="list-style-type: none"> <li>Provide timely prompts that indicate when students have done something correctly or incorrectly.</li> <li>Give students the opportunity to use the feedback to continue their learning process.</li> <li>End feedback with the student performing the skill correctly and receiving positive acknowledgement.</li> </ul>	<p><u>Learning Choreography/Composition:</u> In dance classes, students will learn and perform choreography. Here are some examples of how this would look:</p> <ul style="list-style-type: none"> <li><i>Student performs the choreography <b>incorrectly</b>:</i> Suzie, you are performing that movement on the wrong count. Camie, can you tell me what count we are supposed to hit that on? Yes, we are supposed to hit that on 5. So Suzie, what count do we do that on? Yes 5.</li> <li><i>Student performs choreography <b>correctly</b>:</i> Excellent job, Camie. Can you show me how you can make that movement even bigger? Excellent, do it that way every time!</li> </ul>
	<ul style="list-style-type: none"> <li>Provide timely prompts that indicate when students have done something correctly or incorrectly.</li> <li>Give students the opportunity to use the feedback to continue their learning process.</li> <li>End feedback with the student performing the skill correctly and receiving positive acknowledgement.</li> </ul>	<p><u>Creative/Choreographic Process:</u> In dance, students learn how to create their own movement vocabulary. Here are some examples of how this would look:</p> <ul style="list-style-type: none"> <li><i>Student <b>fails</b> to create new movement:</i> Okay Maddie, lets get the creative juices flowing. Can you show me a shape? Good, now how can you take that shape traveling through the space? Excellent, now you have created something for your project!</li> <li><i>Student is <b>successfully</b> creating new movement (adding another level of complexity):</i> Great job Anna, how can you do that spiral turn and take it into the air? That looks so much more interesting and adds a lot of depth to your choreography.</li> </ul>
<u>OTRs</u>	<ul style="list-style-type: none"> <li>Actively engage ALL students in learning; students are active of they are saying, writing, or doing.</li> <li>Pace instruction to allow for frequent student responses.</li> <li>Call on a wide variety of students throughout each period.</li> </ul>	<ul style="list-style-type: none"> <li>Students <b>physically demonstrate</b> the movement to show their level of mastery.</li> <li>Students count out loud as they do the dance.</li> <li>Choral Response</li> <li>Cold calling</li> <li>Thumbs Up/Down</li> <li>Specific Peer Feedback</li> </ul>
<u>Scaffolded Instruction and Grouping</u>	<ul style="list-style-type: none"> <li>Present information at various levels of difficulty.</li> <li>Use data to identify needs and create small groups to target specific skills.</li> <li>Frequently analyze current data and move students within groups depending on their changing needs</li> </ul>	<ul style="list-style-type: none"> <li>Grouping based on ability, keeping choreography within the students' zone of proximal development.</li> <li>Making modifications to choreography to help simplify or push students to the next level.</li> </ul>
<u>DOK</u>	<p><b>DOK 3:</b> Students provide support for reasoning, and apply complex and abstract thinking to formulate multiple responses. Students utilize more independent thinking and action to execute dance movement with proper technique and qualitative distinction (ex elements and qualities of movement). Improvisation is performed as an individual</p>	<p><u>Examples of DOK 3 in a Lesson:</u></p> <ul style="list-style-type: none"> <li>View a dance by a famous choreographer and describe the qualities and directions used in the dance to support your interpretation.</li> <li>Choose a topic (ex stories, words, paintings, sounds, textures) and improvise movements to portray the theme.</li> <li>Learn a dance and then alter movements to create a</li> </ul>

	<p>assessment of self and others through value statements.</p> <p><b>DOK 4:</b> Students use creativity in their reasoning, planning, and real-world applications to make original choreography for informal or formal performance. Students use awareness of physical movement and aspects of dance as an art form to create and critique original choreographed dances. Movement expresses meaning of ideas, themes, and concepts. Students address how movement choices clarify expression of ideas. Students may incorporate use of music/sound, costuming, props, and lighting to support their solo or group work. Students assess and revise their work throughout the creative process to enhance the final choreography.</p>	<p>new dance (ex: add a turn, air moment, twist, inversions)</p> <ul style="list-style-type: none"> <li>• Students give and receive feedback on peers performance and choreography.</li> <li>• Student self-reflection.</li> </ul> <p><b>Examples of DOK 4 in a Lesson:</b></p> <ul style="list-style-type: none"> <li>• Use movement elements, qualities of movement, and locomotor and non-locomotor movement to create an original dance.</li> <li>• Research a topic to support knowledge and make movement choices. An awareness of audience and presentation is necessary.</li> <li>• Students give reasoning behind the meaning and purpose of movement/choreography.</li> <li>• Student self-reflection that requires revision, then creating beyond.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Assessment</b></p>	<p><b>Formative Assessment:</b> Assessment for learning involves formative assessment—assessing students over time in a series of activities and tasks to ensure that they are progressing towards the achievement of focus outcomes within a unit of work. Formative assessment should be focused on observing students as they learn and providing feedback to them to assist them to progress towards outcomes. When you are observing your students you will have criteria in your mind, the same task criteria you have stated or negotiated with students. Feedback to students will help them to identify areas of strength and areas requiring development.</p> <p><b>Summative Assessment:</b> Summative assessment is comprehensive and records the extent to which students have met the outcomes in a unit of work. Summative assessment is usually completed at the end of the unit. Assessment tasks that are summative need to be developed with a clear description, explicit criteria, and a marking scheme (marking guidelines) that students can understand. Formative assessment can feed into summative assessment, for example, self assessment over time may be incorporated into a task description. Summative assessment is assessment for learning, in that it can inform selection of content and strategies in subsequent units of work.</p>	<p><b>Strategies for observations:</b></p> <ul style="list-style-type: none"> <li>• Base observations on learning outcomes and on task criteria</li> <li>• In day-to-day observations target several students, rather than try to provide meaningful feedback to all</li> <li>• Observations and feedback can be immediate and left unrecorded</li> <li>• If you are recording observations use simple lists or grids—over-assessing using complex schemas defeats the whole purpose of using assessment to optimize learning</li> </ul> <p><b>Providing meaningful feedback:</b></p> <ul style="list-style-type: none"> <li>• Use task criteria as the basis for both oral and written feedback</li> <li>• Provide positive reinforcement of individual strengths</li> <li>• Provide constructive comments about areas requiring further development</li> <li>• Provide whole-class feedback that summaries your observations</li> <li>• Provide opportunities for peer feedback</li> <li>• Provide opportunities for student self-assessment that can form the basis of discussion and feedback</li> </ul> <p><b>Additional Examples for both Formative and Summative assessment:</b>  <a href="http://www.curriculumsupport.education.nsw.gov.au/secondary/creativearts/assets/dance/pdf/s5assesamp.pdf">http://www.curriculumsupport.education.nsw.gov.au/secondary/creativearts/assets/dance/pdf/s5assesamp.pdf</a></p>

## SECONDARY DANCE

## GRADES 7 AND 8

## DANCE

7<sup>TH</sup>–8<sup>TH</sup> GRADE

## Strand: CREATE (7–8.D.CR.)

Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works (**Standards 7–8.D.CR.1–7**).

- **Standard 7–8.D.CR.1:** Demonstrate openness, willingness, persistence, and respect in trying new ideas, methods and approaches in creating dance.
- **Standard 7–8.D.CR.2:** Generate movements from a variety of stimuli to develop content for an original dance study or composition.
- **Standard 7–8.D.CR.3:** Use accurate dance terminology to articulate and justify movement choices.
- **Standard 7–8.D.CR.4:** Collaborate to select and apply a variety of choreographic devices and dance structures to compose an original piece with clear artistic intent.
- **Standard 7–8.D.CR.5:** Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning.
- **Standard 7–8.D.CR.6:** Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others; justify choices and revisions.
- **Standard 7–8.D.CR.7:** Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, and/or media technologies.

## Strand: PERFORM (7–8.D.P.)

Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works (**Standards 7–8.D.P.1–9**).

- **Standard 7–8.D.P.1:** Sculpt the body in space, and design body shapes in relation to other dancers, objects and environment; use complex floor and air patterns with direct and indirect pathways.

- **Standard 7–8.D.P.2:** Analyze and select metric, kinetic, and breath phrasing, and apply appropriately to dance phrases that employ various timings.
- **Standard 7–8.D.P.3:** Direct energy and dynamics in technique exercises and dance performance in such a way that movement is textured and enhanced.
- **Standard 7–8.D.P.4:** Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention.
- **Standard 7–8.D.P.5:** Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.
- **Standard 7–8.D.P.6:** Collaborate with peers to achieve performance accuracy, clarity, and expressiveness; discuss the choices made, the effects experienced, and methods for improvement.
- **Standard 7–8.D.P.7:** Articulate personal performance goals, practice to reach goals, and document personal improvement over time.
- **Standard 7–8.D.P.8:** Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.
- **Standard 7–8.D.P.9:** Generate production elements that would intensify and heighten the artistic intent of a dance performance; explain reasons for choices using production terminology.

**Strand: RESPOND (7–8.D.R.)**

Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process (**Standards 7–8.D.R.1–4**).

- **Standard 7–8.D.R.1:** Describe and discuss the artistic intent of a dance.
- **Standard 7–8.D.R.2:** Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices.
- **Standard 7–8.D.R.3:** Select a dance and explain how artistic expression is achieved through using elements of dance and justify your response.
- **Standard 7–8.D.R.4:** Use artistic criteria to determine what makes an effective performance, considering content, context, genre, style, and/or cultural movement practice.

**Strand: CONNECT (7–8.D.CO.)**

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (**Standards 7–8.D.CO.1–3**).

- **Standard 7–8.D.CO.1:** Compare different dances and discuss connections to personal perspectives.
- **Standard 7–8.D.CO.2:** Investigate topics using a variety of research methods to create representative movement phrases; discuss how the research informed the choreographic process and deepened understanding of the topics.
- **Standard 7–8.D.CO.3:** Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.

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## LEVEL 1

### Strand: CREATE (L1.D.CR.)

Students will conceptualize, generate, develop, and organize artistic ideas and work. They will complete and refine dance works (**Standards L1.D.CR.1–7**).

- **Standard L1.D.CR.1:** Demonstrate openness, willingness, persistence, respect, and cooperation in trying new ideas, methods, and approaches in creating dance.
- **Standard L1.D.CR.2:** Explore a variety of stimuli to develop an improvisational or choreographed dance study; identify personal movement preferences and strengths.
- **Standard L1.D.CR.3:** Use the elements of dance and other dance terminology to articulate and justify movement choices.
- **Standard L1.D.CR.4:** Design an original dance or study using choreographic devices and dance structures to support an artistic intent; discuss how they support the artistic intent.
- **Standard L1.D.CR.5:** Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others.
- **Standard L1.D.CR.6:** Analyze and evaluate impact of choices made in the revision process.
- **Standard L1.D.CR.7:** Use recognized systems to document a section of a dance via writing, symbols, or media technologies.

### Strand: PERFORM (L1.D.P.)

Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works (**Standards L1.D.P.1–10**).

- **Standard L1.D.P.1:** Sculpt the body in space, and design body shapes in relation to other dancers, objects and environment; use complex floor and air patterns with direct and indirect pathways while maintaining a sense of spatial design and relationship.
- **Standard L1.D.P.2:** Analyze and select metric, kinetic, and breath phrasing, and apply appropriately to dance phrases that employ various timings; use syncopation and rhythmic accents related to different tempi.
- **Standard L1.D.P.3:** Direct energy and dynamics in technique exercises and dance performance in such a way that movement is textured and enhanced.
- **Standard L1.D.P.4:** Develop a plan for healthful practices in dance activities and everyday life including nutrition and injury prevention; discuss implementation of the plan and how it supports personal performance goals.
- **Standard L1.D.P.5:** Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.
- **Standard L1.D.P.6:** Collaborate with peers to achieve performance accuracy, clarity, and expressiveness; discuss the choices made, the effects experienced, and methods for improvement.
- **Standard L1.D.P.7:** Articulate personal performance goals, practice to reach goals, and document personal improvement over time.
- **Standard L1.D.P.8:** Demonstrate leadership qualities when working in groups.
- **Standard L1.D.P.9:** Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.
- **Standard L1.D.P.10:** Generate production elements that would intensify and heighten the artistic intent of a dance performance; explain reasons for choices using production terminology.

**Strand: RESPOND (L1.D.R.)**

Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process (**Standards L1.D.R.1–5**).

- **Standard L1.D.R.1:** Select and compare different dances, and discuss their intent and artistic expression.
- **Standard L1.D.R.2:** Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices.
- **Standard L1.D.R.3:** Experience a variety of culturally based dance forms; demonstrate and explain how one cultural form is different from another; and create and perform a dance that reflects one’s own cultural movement practice.

- **Standard L1.D.R.4:** Use artistic criteria to determine what makes an effective performance considering content, context, genre, style, and/or cultural movement practice.
- **Standard L1.D.R.5:** Analyze the artistic expression of a dance, and discuss insights using evaluative criteria and genre-specific dance terminology.

### Strand: CONNECT (L1.D.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (**Standards L1.D.CO.1–4**).

- **Standard L1.D.CO.1:** Analyze a dance and interpret the ideas expressed by the choreographer and provide evidence to support analysis; explain how one's own personal perspectives may affect one's interpretation.
- **Standard L1.D.CO.2:** Identify a question or problem that could be explored through dance; conduct research using a variety of methods; create a dance that investigates the question posed; and discuss how the dance communicates new perspectives or realizations.
- **Standard L1.D.CO.3:** Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.
- **Standard L1.D.CO.4:** Compare the process used in choreography to that of other creative, academic, or scientific procedures.

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## LEVEL 2

### Strand: CREATE (L2.D.CR.)

Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works (**Standards L2.D.CR.1–7**).

- **Standard L2.D.CR.1:** Demonstrate openness, willingness, persistence, respect, and cooperation in trying new ideas, methods and approaches in creating dance.
- **Standard L2.D.CR.2:** Explore a variety of stimuli to develop an improvisational or choreographed dance study; analyze the process and the relationship between the stimuli and the movement as it relates to personal and contrasting movement preferences.
- **Standard L2.D.CR.3:** Use the elements of dance and other dance terminology to articulate and justify movement choices.

- **Standard L2.D.CR.4:** Design an original dance or study using a variety of choreographic devices and dance structures to convey artistic intent.
- **Standard L2.D.CR.5:** Clarify the artistic intent of a dance by refining choreographic devices and dance structures using established artistic criteria, self-reflection and the feedback of others.
- **Standard L2.D.CR.6:** Analyze and evaluate the impact of choices made in the revision process.
- **Standard L2.D.CR.7:** Use recognized systems to document a section of a dance via writing, symbols, or media technologies.

#### Strand: PERFORM (L2.D.P.)

Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works (**Standards L2.D.P.1–11**).

- **Standard L2.D.P.1:** Dance alone and with others with spatial intention; expand partner and ensemble skills to greater ranges and skill levels; and expand partner and ensemble skills to greater ranges and skill levels.
- **Standard L2.D.P.2:** Perform dance studies and compositions that use time, tempo and rhythm in unpredictable ways; use internal rhythms and kinetics as phrasing tools.
- **Standard L2.D.P.3:** Vary energy and dynamics over the length of a phrase, paying close attention to its movement initiation and energy.
- **Standard L2.D.P.4:** Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement; follow a personal plan that supports health for everyday life.
- **Standard L2.D.P.5:** Apply body-mind principles to technical dance skills in complex choreography in a variety of dance genres and styles.
- **Standard L2.D.P.6:** Collaborate with peers to achieve performance accuracy, clarity, and expressiveness; discuss the choices made, the methods for improvement with attention to technique and artistry informed by personal performance goals.
- **Standard L2.D.P.7:** Reflect on personal achievements and implement performance strategies to enhance projection.
- **Standard L2.D.P.8:** Demonstrate leadership qualities when working in groups and preparing for performances.
- **Standard L2.D.P.9:** Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.

- **Standard L2.D.P.10:** Document the rehearsal and performance process using dance terminology.
- **Standard L2.D.P.11:** Work collaboratively to produce a dance concert on a stage or in an alternative performance venue, and describe the production elements that would support the artistic intent of the dance works.

### Strand: RESPOND (L2.D.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process (**Standards L2.D.R.1–5**).

- **Standard L2.D.R.1:** Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.
- **Standard L2.D.R.2:** Explain how the elements of dance and other choreographic principles are used in a variety of genres, styles, or cultural movement practices, and explain how their differences affect intent.
- **Standard L2.D.R.3:** Experience a variety of culturally based dance forms, describe contrasting cultural dances, and analyze how the dance reflects the culture it represents.
- **Standard L2.D.R.4:** Use artistic criteria to determine what makes an effective dance and performance, considering content, context, genre, style, and/or cultural movement practices.
- **Standard L2.D.R.5:** Compare and contrast two or more dances, using evaluative criteria to critique artistic expression and considering societal values and a range of perspectives.

### Strand: CONNECT (L2.D.CO.)

Students will synthesize and relate knowledge from personal and collaborative experiences to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (**Standards L2.D.CO.1–4**).

- **Standard L2.D.CO.1:** Analyze dances with a variety of contents and contexts; explain how personal perspectives may affect one's interpretation.
- **Standard L2.D.CO.2:** Identify questions that pertain to a research topic, use established research methods to inform the creative process, create and perform a piece of choreography from the research, and discuss insights relating to knowledge gained.
- **Standard L2.D.CO.3:** Analyze dances from several genres or styles, historical time periods, and/or cultural dance forms; discuss how dance movement characteristics, techniques and artistic criteria relate to the ideas

and perspective of the peoples from which the dances originate.

- **Standard L2.D.CO.4:** Compare the process used in choreography to that of other creative, academic, or scientific procedures.

## LEVEL 3

### Strand: CREATE (L3.D.CR.)

Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works (**Standards L3.D.CR.1–7**).

- **Standard L3.D.CR.1:** Demonstrate openness, willingness, persistence, respect, and cooperation in trying new ideas, methods and approaches in creating dance.
- **Standard L3.D.CR.2:** Synthesize content generated from stimulus material, and take risks to discover a personal voice, challenge and question personal movement preferences and strengths to discover unexpected movement vocabulary.
- **Standard L3.D.CR.3:** Use the elements of dance and other dance terminology to articulate and justify movement choices.
- **Standard L3.D.CR.4:** Demonstrate fluency using a variety of devices and structures to choreograph original dances that convey artistic intent.
- **Standard L3.D.CR.5:** Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others.
- **Standard L3.D.CR.6:** Document choices made in the revision process and justify how the refinements support artistic intent.
- **Standard L3.D.CR.7:** Document a dance using recognized systems of dance documentation.

### Strand: PERFORM (L3.D.P.)

Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works (**Standards L3.D.P.1–11**).

- **Standard L3.D.P.1:** Use a wide range of movement in space for artistic and expressive clarity, use inward and outward focus to clarify movement and intent, and establish and break relationships with other dancers and the audience as appropriate to the dance.
- **Standard L3.D.P.2:** Implement time factors for artistic interest and expressive acuity;

demonstrate complexity in phrasing, with and without musical accompaniment; and work with and against accompaniment or sound environments.

- **Standard L3.D.P.3:** Express clear intent while performing movement sequences using a broad dynamic range.
- **Standard L3.D.P.4:** Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement, and follow a personal plan that supports health for everyday life.
- **Standard L3.D.P.5:** Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or in ensemble works in a variety of dance genres and styles.
- **Standard L3.D.P.6:** Initiate, plan, and direct rehearsals, giving attention to technical details and fulfilling artistic expression; use a range of rehearsal strategies to achieve performance excellence.
- **Standard L3.D.P.7:** Self-evaluate performances, and discuss and analyze performance ability with others.
- **Standard L3.D.P.8:** Demonstrate leadership qualities when preparing for performances.
- **Standard L3.D.P.9:** Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.
- **Standard L3.D.P.10:** Document the rehearsal and performance process with fluency using professional dance terminology.
- **Standard L3.D.P.11:** Work collaboratively to produce dance concerts in a variety of venues and designs, and organize the production elements that would support artistic intent.

#### Strand: RESPOND (L3.D.R.)

Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process (**Standards L3.D.R.1–5**).

- **Standard L3.D.R.1:** Analyze dance works from a variety of dance genres and styles, and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
- **Standard L3.D.R.2:** Identify how the elements of dance and other choreographic principals are used in a variety of genres, styles, or cultural movement practices, and discuss how dance communicates aesthetic and cultural values.

- **Standard L3.D.R. 3:** Analyze contrasting culturally based dance forms and how they express meaning; respond in a variety of creative ways.
- **Standard L3.D.R.4:** Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices; define personal artistic preferences to critique dance.
- **Standard L3.D.R.5:** Consider societal and personal values, and a range of artistic expression; discuss perspectives with peers and justify views.

**Strand: CONNECT (L3.D.CO.)**

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (**Standards L3.D.CO.1–4**).

- **Standard L3.D.CO.1:** Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives; reflect on and analyze the variables that have contributed to changes in one’s personal growth.
- **Standard L3.D.CO.2:** Identify questions that pertain to a research topic, use established research methods to inform the creative process, create and perform a piece of choreography from the research, and discuss insights relating to knowledge gained and the transfer of learning from this project to other learning situations.
- **Standard L3.D.CO.3:** Analyze dances from several genres or styles, historical time periods, and cultural dance forms; discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate and how the analysis has expanded personal dance literacy.
- **Standard L3.D.CO.4:** Compare one’s own creative process to that of other creative, academic, or scientific procedures.

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<b>Focus 1: Technique</b> <b>Approximately 6-7 Weeks</b>			
Essential Questions	Key Terms/Vocabulary	Suggested Assessments	Interdisciplinary Connections
<ul style="list-style-type: none"> <li>• How is dance a part of a healthy lifestyle?</li> <li>• What is the difference between axial movements and locomotor steps?</li> <li>• How can I demonstrate proper performance technique?</li> </ul>	<ul style="list-style-type: none"> <li>• Warm Up</li> <li>• Stretch</li> <li>• Strengthen</li> <li>• Condition</li> <li>• Axial (including Plie, Eleve, Tendu...)</li> <li>• Locomotor (including Run, Hop, Jump, Skip, Leap)</li> <li>• Accuracy</li> <li>• Transitions</li> <li>• Stage Presence</li> </ul>	<ul style="list-style-type: none"> <li>• Practical Quiz</li> <li>• Technique observation assessments</li> <li>• Peer &amp; Self-Assessments</li> </ul>	<ul style="list-style-type: none"> <li>• Health</li> </ul>
<b>Focused Art Core Standards:</b>			<b>Student Learning Targets</b>
<p><b>Strand 1 – CREATE:</b> Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works.</p> <p><b>Standard 7-8.D.CR.1:</b> Demonstrate openness, willingness, persistence, and respect in trying new ideas, methods and approaches in creating dance.</p> <p><b>Standard 7-8.D.CR.3:</b> Use accurate dance terminology to articulate and justify movement choices.</p> <p><b>Strand 2 – PERFORM:</b> Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works.</p> <p><b>Standard 7-8.D.P.3:</b> Direct energy and dynamics in technique exercises and dance performance in such a</p>			<ul style="list-style-type: none"> <li>• I can demonstrate appropriate dance class rehearsal techniques.</li> <li>• I can identify and perform various locomotor steps and axial movement correctly.</li> </ul>

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<p>way that movement is textured and enhanced.</p> <p><b>Standard 7-8.D.P.4:</b> Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention.</p> <p><b>Standard 7-8.D.P.5:</b> Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.</p> <p><b>Standard 7-8.D.P.8:</b> Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.</p> <p><b>Strand 4 – CONNECT:</b> Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p> <p><b>Standard 7-8.D.CO.1:</b> Compare different dances and discuss connections to personal perspectives.</p>	
Other Content Standards	Resources
<p><b>Health 7-8: Standard 2:</b> Student will use nutrition and fitness information, skills, and strategies to enhance health.</p> <p><b>Objective 1:</b> Describe the components and benefits of proper nutrition.</p> <p><b>Objective 2:</b> Analyze how physical activity benefits overall health.</p> <p><b>Objective 3:</b> Recognize the importance of a healthy body image and develop appropriate weight management behaviors.</p>	<ul style="list-style-type: none"> <li>• <a href="https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8">https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8</a></li> </ul>

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<b>Focus 2: Elements of Dance</b> <b>Approximately 6-7 Weeks</b>			
Essential Questions	Key Terms/Vocabulary	Suggested Assessments	Interdisciplinary Connections
<ul style="list-style-type: none"> <li>• How can my body move through and relate to space?</li> <li>• What does it mean to dance in time?</li> <li>• How do I dance with different energy and motion?</li> </ul>	<ul style="list-style-type: none"> <li>• Spatial Pathways</li> <li>• Shape</li> <li>• Line</li> <li>• Design</li> <li>• Positive Space</li> <li>• Negative Space</li> <li>• Asymmetrical</li> <li>• Symmetrical</li> <li>• Tempo</li> <li>• Accent</li> <li>• Rhythm</li> <li>• Downbeat</li> <li>• 4/4 Time</li> <li>• Percussive</li> <li>• Sustain</li> <li>• Collapse</li> <li>• Explode</li> <li>• Suspend</li> </ul>	<ul style="list-style-type: none"> <li>• Shape studies</li> <li>• Locomotor Sequence</li> <li>• Creating floor patterns, pathways, and shapes.</li> <li>• Introduction to creating their own movement studies with each dance element.</li> <li>• Peer and Self-assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Math – Geometric shapes</li> </ul>
<b>Focused Art Core Standards:</b>			<b>Student Learning Targets</b>
<p><b>Strand 1 – CREATE:</b> Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works.</p> <p><b>Standard 7-8.D.CR.1:</b> Demonstrate openness, willingness, persistence, and respect in trying new ideas, methods and approaches in creating dance.</p> <p><b>Standard 7-8.D.CR.3:</b> Use accurate dance terminology to articulate and justify movement choices.</p> <p><b>Strand 2 – PERFORM:</b> Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of</p>			<ul style="list-style-type: none"> <li>• I can use my body to create new shapes.</li> <li>• I can explore new ways to move through the space.</li> <li>• I can accurately dance in 4/4 time.</li> <li>• I can dance with different</li> </ul>

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<p>dance works.</p> <p><b>Standard 7-8.D.P.1:</b> Sculpt the body in space, and design body shapes in relation to other dancers, objects and environment; use complex floor and air patterns with direct and indirect pathways.</p> <p><b>Standard 7-8.D.P.2:</b> Analyze and select metric, kinetic, and breath phrasing, and apply appropriately to dance phrases that employ various timings.</p> <p><b>Standard 7-8.D.P.3:</b> Direct energy and dynamics in technique exercises and dance performance in such a way that movement is textured and enhanced.</p> <p><b>Standard 7-8.D.P.5:</b> Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.</p> <p><b>Standard 7-8.D.P.6:</b> Collaborate with peers to achieve performance accuracy, clarity, and expressiveness; discuss the choices made, the effects experienced, and methods for improvement.</p> <p><b>Standard 7-8.D.P.7:</b> Articulate personal performance goals, practice to reach goals, and document personal improvement over time.</p> <p><b>Standard 7-8.D.P.8:</b> Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.</p> <p><b>Standard 7-8.D.P.9:</b> Generate production elements that would intensify and heighten the artistic intent of a dance performance; explain reasons for choices using production terminology.</p> <p><b>Strand 3 – RESPOND:</b> Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process.</p> <p><b>Standard 7-8.D.R.3:</b> Select a dance and explain how artistic expression is achieved through using elements of dance and justify your response.</p> <p><b>Strand 4 – CONNECT:</b> Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p> <p><b>Standard 7-8.D.CO.1:</b> Compare different dances and discuss connections to personal perspectives.</p>	<p>energy qualities.</p>
<p>Other Content Standards</p>	<p>Resources</p>
<p><b>Math 7 – Strand: GEOMETRY:</b> Draw, construct, and describe geometrical figures, and describe the relationships between them.</p>	<ul style="list-style-type: none"> <li>• <a href="https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8">https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8</a></li> </ul>

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<b>Focus 3: Creative/Choreographic Process</b> <b>Approximately 12 Weeks</b>			
Essential Questions	Key Terms/Vocabulary	Suggested Assessments	Interdisciplinary Connections
<ul style="list-style-type: none"> <li>• How can I improvise within a structure?</li> <li>• How do I demonstrate choreographic principles, processes, and structures?</li> </ul>	<ul style="list-style-type: none"> <li>• Improv</li> <li>• Choreography</li> <li>• Springboard</li> <li>• Beginning</li> <li>• Middle</li> <li>• End</li> <li>• Unison</li> <li>• Contrast</li> </ul>	<ul style="list-style-type: none"> <li>• Group compositional study.</li> <li>• Improvisation as a process into choreography.</li> <li>• Peer &amp; Self-assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate with all core teachers to find out what unit they are doing during Focus 3. Use their core class content as a springboard for improv studies.</li> </ul>
Focused Art Core Standards:			Student Learning Targets
<p><b>Strand 1 – CREATE:</b> Students will conceptualize, generate, develop and organize artistic ideas and work. They will complete and refine dance works.</p> <p><b>Standard 7-8.D.CR.1:</b> Demonstrate openness, willingness, persistence, and respect in trying new ideas, methods and approaches in creating dance.</p> <p><b>Standard 7-8.D.CR.2:</b> Generate movements from a variety of stimuli to develop content for an original dance study or composition.</p> <p><b>Standard 7-8.D.CR.3:</b> Use accurate dance terminology to articulate and justify movement choices.</p> <p><b>Standard 7-8.D.CR.4:</b> Collaborate to select and apply a variety of choreographic devices and dance structures to compose an original piece with clear artistic intent.</p> <p><b>Standard 7-8.D.CR.5:</b> Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning.</p> <p><b>Standard 7-8.D.CR.6:</b> Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others; justify choices and revisions.</p>			<ul style="list-style-type: none"> <li>• I can improvise within a structure.</li> <li>• I can create, perform, and respond to choreography.</li> <li>• I can work well with my peers.</li> </ul>
<p><b>Strand 2 – PERFORM:</b> Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works.</p> <p><b>Standard 7-8.D.P.1:</b> Sculpt the body in space, and design body shapes in relation to other dancers, objects and environment; use complex floor and air patterns with direct and indirect pathways.</p>			

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<p><b>Standard 7-8.D.P.3:</b> Direct energy and dynamics in technique exercises and dance performance in such a way that movement is textured and enhanced.</p> <p><b>Standard 7-8.D.P.5:</b> Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.</p> <p><b>Standard 7-8.D.P.8:</b> Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.</p> <p><b>Strand 3 – RESPOND:</b> Students will perceive and analyze artistic work and process. They will interpret intent and meaning and apply criteria to evaluate artistic work and process.</p> <p><b>Standard 7-8.D.R.1:</b> Describe and discuss the artistic intent of a dance.</p> <p><b>Standard 7-8.D.R.2:</b> Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices.</p> <p><b>Standard 7-8.D.R.4:</b> Use artistic criteria to determine what makes an effective performance, considering content, context, genre, style, and/or cultural movement practice.</p> <p><b>Strand 4 – CONNECT:</b> Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p> <p><b>Standard 7-8.D.CO.1:</b> Compare different dances and discuss connections to personal perspectives.</p> <p><b>Standard 7-8.D.CO.2:</b> Investigate topics using a variety of research methods to create representative movement phrases; discuss how the research informed the choreographic process and deepened understanding of the topics.</p>	
Other Content Standards	Resources
<p>Improvisation themes from core classes could include:</p> <ul style="list-style-type: none"> <li>• “Big Idea” themes: <ul style="list-style-type: none"> <li>○ Challenges &amp; Choices</li> <li>○ Characteristics &amp; Perseverance</li> <li>○ Adaptation</li> <li>○ Innovation</li> <li>○ Making Sense of our World</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <a href="https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8">https://drive.google.com/drive/folders/0Byd8qF9S2W7XZ3FWZGkyNFdsRm8</a></li> </ul>

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| <ul style="list-style-type: none"><li>• Math themes:<ul style="list-style-type: none"><li>○ Surface &amp; Area</li><li>○ Geometry</li><li>○ Proportional Relationships</li></ul></li><li>• Social Studies themes:<ul style="list-style-type: none"><li>○ Explorers</li><li>○ Utah's Environment</li><li>○ Utah's Cultural Diversity</li><li>○ Rights &amp; Responsibilities of Citizens</li></ul></li><li>• Science<ul style="list-style-type: none"><li>○ Inherited Traits</li><li>○ Structure of Matter</li><li>○ Cells and Organ Systems</li></ul></li><li>• PE/Health themes:<ul style="list-style-type: none"><li>○ Peer Pressure</li><li>○ Teamwork</li><li>○ Decision Making</li><li>○ Stress Management</li></ul></li></ul> |  |
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<b>Focus 4: Meaning</b> <b>Approximately Weeks: (12 Weeks)</b>			
Essential Questions	Key Terms/Vocabulary	Suggested Assessments	Interdisciplinary Connections
<ul style="list-style-type: none"> <li>• What does it mean to abstract?</li> <li>• How can I communicate meaning through dance?</li> <li>• How does dance influence culture, and how does culture influence dance?</li> <li>• How do I demonstrate aesthetic perception?</li> </ul>	<ul style="list-style-type: none"> <li>• Warm Up</li> <li>• Stretch</li> <li>• Strengthen</li> <li>• Condition</li> <li>• Axial (including Plie, Eleve, Tendu...)</li> <li>• Locomotor (including Run, Hop, Jump, Skip, Leap)</li> <li>• Accuracy</li> <li>• Transitions</li> <li>• Stage Presence</li> </ul>	<ul style="list-style-type: none"> <li>• Group composition arrived through improvisation-funnel composition</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate with the Social Studies/History teachers to make cultural connections with dance throughout time.</li> </ul>
<b>Focused Art Core Standards:</b>			<b>Student Learning Targets</b>
<p><b>Strand 2 – PERFORM:</b> Students will analyze, interpret and select artistic work for performance. They will develop techniques and concepts to refine artistic work and express meaning through the presentation of dance works.</p> <p><b>Standard 7-8.D.P.1:</b> Sculpt the body in space, and design body shapes in relation to other dancers, objects and environment; use complex floor and air patterns with direct and indirect pathways.</p> <p><b>Standard 7-8.D.P.2:</b> Analyze and select metric, kinetic, and breath phrasing, and apply appropriately to dance phrases that employ various timings.</p> <p><b>Standard 7-8.D.P.3:</b> Direct energy and dynamics in technique exercises and dance performance in such a way that movement is textured and enhanced.</p> <p><b>Standard 7-8.D.P.5:</b> Apply body-mind principles to technical dance skills when performing works in a variety of dance genres and styles.</p> <p><b>Standard 7-8.D.P.6:</b> Collaborate with peers to achieve performance accuracy, clarity, and expressiveness; discuss the choices made, the effects experienced, and methods for improvement.</p> <p><b>Standard 7-8.D.P.7:</b> Articulate personal performance goals, practice to reach goals, and document personal improvement over time.</p>			<ul style="list-style-type: none"> <li>• I can demonstrate appropriate dance class rehearsal techniques.</li> </ul>

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Scope and Sequence  
2016-2017

<p><b>Standard 7-8.D.P.8:</b> Use appropriate etiquette practices during class, rehearsal, and performance; accept and apply feedback.</p> <p><b>Standard 7-8.D.P.9:</b> Generate production elements that would intensify and heighten the artistic intent of a dance performance; explain reasons for choices using production terminology.</p> <p><b>Strand 4 – CONNECT:</b> Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p> <p><b>Standard 7-8.D.CO.1:</b> Compare different dances and discuss connections to personal perspectives.</p> <p><b>Standard 7-8.D.CO.3:</b> Analyze and discuss how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.</p>	
<p>Other Content Standards</p>	<p>Resources</p>
<p><b>Social Studies 7 – Standard 2:</b> Students will understand the contributions of Native American Indians, explorers, and Utah’s pioneers.</p> <p><b>Objective 1:</b> Examine the contributions of Native American Indians to the culture of Utah.</p> <p><b>Objective 1c:</b> Investigate spiritual, artistic, architectural, and oral traditions of Utah’s Native American Indians.</p> <p><b>Social Studies 6 – Standard 1, Objective 4C:</b> Identify cultural expressions that reflect these systems (e.g., architecture, artistic expression, medicine, philosophy, drama, literature).</p> <p><b>Standard 2, Objective 4:</b> Explain the importance of the Renaissance as a rebirth of cultural and intellectual pursuits.</p>	<ul style="list-style-type: none"> <li>• <a href="https://drive.google.com/drive/folders/OByd8qF9S2W7XZ3FWZGkyNFdsRm8">https://drive.google.com/drive/folders/OByd8qF9S2W7XZ3FWZGkyNFdsRm8</a></li> </ul>