

ARTS EDUCATION TEACHER HANDBOOK: DANCE

AUGUST 2002

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ARTS EDUCATION TEACHER HANDBOOK: DANCE

INTRODUCTION

The Teacher Handbook for Dance Education is available through NCDPI Publications and online in PDF and HTML formats. The handbook will be regularly revised and updated as new sections are developed.

The PDF (print-friendly) and HTML versions of the Teacher Handbook, which include a bank of lesson plans and assessment items that were developed by arts education teachers in NC, may be accessed online at: <http://www.ncpublicschools.org> (click on “Curriculum,” then “Arts Education,” then “Resources.”) The HTML version of the Teacher Handbook allows viewers to link to various sections of interest within the document.

Those interested in contributing a lesson plan, assessment item, or other material to the Teacher Handbook should visit: www.learnnc.org/dpi/instserv.nsf (click on “dance education,” click on “news and happenings,” click on “help us create the NEW Teacher Handbook),” to read more about this opportunity and to access templates for lesson plans, assessment items, resources, and other information. For questions or further information about the Teacher Handbook, please contact Christie Lynch Howell, Arts Education Consultant, NCDPI, at 919-807-3856 or cmhowell@dpi.state.nc.us.

OVERVIEW

The Teacher Handbook for Dance Education was created to assist teachers with the implementation of the *North Carolina Standard Course of Study and Grade Level Competencies, K-12* (SCS). The SCS was revised through the cooperation and assistance of individuals and groups throughout the state and was approved by the State Board of Education in December of 2000. The implementation year for the SCS is 2002-2003. The SCS will be regularly revised and improved to meet the needs of the students of North Carolina.

Standard Course of Study

Based on the *National Standards for Arts Education*, the SCS describes what students should know and be able to do as the result of instruction at each grade level or course in each of the four arts areas: dance, music, theatre arts and visual arts. The SCS was generated to provide a foundation for teachers and curriculum specialists in each school system to develop classes or courses and instructional strategies. Objectives in the SCS describe content and skills that are not limited to particular materials or methodologies, but that can be delivered through multiple approaches or materials. The SCS may be accessed online: www.ncpublicschools.org (click on Curriculum) or purchased through NCDPI Publications.

Teacher Handbook

The *Teacher Handbook for Dance Education* is a supplement to the SCS. This teacher handbook provides teachers with some ideas of *how* particular goals and objectives may be addressed in the classroom. This document is not intended to be comprehensive or sequential, but rather, to illustrate some possible ways to help implement the SCS. Because specific objectives are not taught in isolation, it may be noted that both lesson plans and assessment items correlate with multiple goals and objectives, often within and across the arts and/or other content areas. The teacher handbook is in development; so as new lessons, assessment items, or other sections are developed, they will be added to this resource.

Thank you to the teachers in NC who developed these plans, assessments, and ideas to support teachers across our state!

Lesson Plan Introduction

The lessons contained in the Teacher Handbook were developed for teachers by teachers. You may access lesson plans by grade span and individual plans within each span. This database of lesson plans may be added to as further plans are developed. Those interested in contributing lesson plans to the Teacher Handbook should contact Christie Lynch Howell, Arts Education Consultant, NCDPI, at 919-807-3856 or cmhowell@dpi.state.nc.us.

The lesson plans developed are organized in the following format: Title; Grade Level or Course; Time Allotment; Targeted Goals and Objectives from the 2000 *North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12*; Targeted concepts or skills from other Content Areas; Alignment with the NC High School Exit Exam; Lesson Objective(s); Materials/Equipment Needed; Lesson Procedure; Assessment; and Special Considerations.

The lesson plans are not designed to be used as a step-by-step “cookie cutter” approach to implementing the SCS, but rather as a starting point to help teachers see how particular goals and objectives from the SCS *may* be implemented in the classroom. Perhaps a teacher reading through one of the lesson plans may use the plan as a place to begin with when mapping his/her course of study for students. Lessons should be modified to meet the individual learning needs of students within the classroom.

ELEMENTARY LESSON PLANS

**Submitted by Susan Griffin
Winston-Salem/Forsyth Schools**

Lesson Title

Chance Dance Compositions

Grade Level or Course

Fourth Grade Dance

Time Allotment

2 (45 minute) lessons for composition process

1 (45 minute) lesson for performances and evaluation

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

- 1.01-Exhibit kinesthetic awareness: control, concentration, focus, and clarity of movement.
- 1.02-Combine more than one element of dance to create dance sequences.
- 2.01-Use improvisation to discover and invent dance.
- 2.03-Demonstrate the ability to work independently and cooperatively.
- 2.04-Improvise, create, and perform dances based on own ideas and concepts from other sources.
- 3.03-Demonstrate ways to create dance movements from pedestrian movements.
- 4.03-Devise and employ various ways to evaluate dance.
- 5.01-Investigate the impact of historical events and significant contributors on the development of dance.
- 7.01-Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theatre Arts, and Visual Arts.
- 7.02-Create a dance sequence that demonstrates understanding of a concept or idea from another content area.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

Mathematics -Investigate and discuss probabilities by experimenting with devices that generate random outcomes such as coins, number cubes, spinners.

Mathematics -Use a fraction to describe the probability of an event and report the outcome of an experiment.

Lesson Objective(s):

Students will create dances through a randomly generated process (such as throwing a dice) and perform their dances for the class. Students will use a rubric or checklist to evaluate their individual and group work on the dance. A separate rubric or checklist will be used to evaluate the composition and performance of the dance. Students will determine the probability of each

element in the dance to occur and express this as a fraction. A description of the dance and the completed rubrics will be placed in each student's portfolio as a sample of his/her work.

Materials/Equipment Needed:

Paper, pencils, dice (or other devices that generate random outcomes), rubric or checklist for self and group evaluation, composition and performance rubric.

Lesson Procedure:

Lesson 1 (45 minutes)

- A. Inform students that they will create dances through chance. A brief overview of Merce Cunningham and his work with Chance Dance can be given at this point, or you might want to introduce this in a previous lesson. Students will select four to six pedestrian movements as the elements of the dance. These should be varied and include locomotor movements such as walking, skipping, hopping, as well as gestures or movements based on everyday activities. The order in which these elements are combined will be determined by chance. Share with the students the criteria on which the dances and their work on the dances will be evaluated. The rubrics that will be used can be given to the students.
- B. Model the process for creating the dance. Have the students improvise to generate movement elements and select four to six of these. Record these on the board or a piece of paper. Assign each element a number on the dice. If you have fewer than six elements, more than one number can be assigned to an element. Create a sequence of these elements by throwing the dice. Each time the dice is rolled record the dance element that corresponds to the number on the dice. Roll the dice four times to generate a sequence of movements. Have the students perform the dance sequence. Roll the dice again six times and create another dance sequence. Have the students perform this sequence. Roll the dice again eight times to create a third dance sequence. Have the students perform this sequence.
- C. Compare the sequences and discuss how the process of randomly selecting the elements differs from making choices for the order of the elements. Discuss what effect the increased number of rolls of the dice had on the resulting sequence. Determine the chance of rolling each element. Is it the same for each element? Evaluate whether the dances fulfill the criteria established for the dance. Refer to the rubric or checklist.
- D. Inform the students that they will work in small groups next time to create their own chance dances.

Lesson 2 (45 minutes)

- A. Divide the students into small groups of 3-5. Review the process for creating a chance dance. Remind the students of how they will be evaluated.
- B. Allow the students to improvise first to create the elements for the dance. Each member of the group should contribute a movement element. The groups then should determine how to generate the order for their dance. (All of the groups can use dice, or you can supply other devices or methods such as spinners.) The groups will need to assign a chance to each element and determine how long the sequence will be. Each group then creates the sequence for the dance and then memorizes and practices the dance.
- C. Students should record the dance and determine the probability for each element of the dance. Have the groups complete the group evaluation rubric.

Lesson 3 (45 minutes)

- A. Have each group perform their dance for the class.
- B. Discuss the dances using the rubric criteria. Students can discuss how the dances might change if they could choose the sequence of elements.
- C. Have the students discuss what they have learned and file recorded dance, calculated probability of elements, and rubrics in individual portfolios.

Assessment:

Assessment of group and individual work: Students will assess their individual work and the work of the group using a rubric designed by the teacher or by the teacher and students. The rubric should address how well individuals contributed to the group work and how well the group worked together to produce the dance. The teacher will also assess the groups and individuals using a rubric based on the guidelines for creating and performing the dance.

Special Considerations:

This lesson should follow earlier exploration of pedestrian movements. Students should have a clear understanding of pedestrian movements and how to create movements based on everyday activities and gestures. Students should also have explored probability and how to calculate expected outcomes. This offers a good opportunity to collaborate with a classroom teacher who could focus more specifically on the math goals. The dances could be videotaped as a part of the assessment process, so that students can see their work and better evaluate their performance. This lesson may take more than three class times, depending on the abilities of students, and the size of the class.

**Submitted by Sara Ridings,
Wake County Public Schools**

Lesson Title

The First Fire : A Cherokee Animal Tale

Grade Level or Course

4th grade dance

Time Allotment

1- 40 minute lesson

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

- 1.01-Exhibit kinesthetic awareness: control, concentration, focus, and clarity of movement.
- 2.03-Demonstrate the ability to work independently and cooperatively.
- 3.01-Create and present simple dance sequences that convey meaning.
- 7.01-Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theater Arts, and Visual Arts.
- 7.02-Create a dance sequence that demonstrates understanding of a concept or idea from another content area.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

English Language Arts, Grade 4-reading a legend; responding to selection using interpretive processes by identifying and examining characters' actions and motives;
Social Studies, Grade 4-ways of living of Native American groups in North Carolina.

Lesson Objective(s):

Students will work in groups to create a dance phrase that tells part of a story; when all the dances are performed in order, we will be telling the whole story.

Materials/Equipment Needed:

Book: "The First Fire" from Cherokee Animal Tales; Story written out on chart paper or sections of story on index cards to which groups may refer for their parts; Music: "House of Dawn Light" by Douglas Spotted Eagle or "Red Earth" on Putumayo World Instrumental Collection; Dance drum

Lesson Procedure:

1. Inform students that they will be creating a dance based on a Native American legend. Remind them that Native American cultures generally show great respect for nature and animals and that respect comes

through in their stories and dances. Many Native American stories give explanations for things like animal traits or something they didn't understand. Listen to see what this story explains. Read aloud "The First Fire" from Cherokee Animal Tales book. Discuss what the story explains.

2. Divide into groups to choreograph the story; each group will create movement for one section of the story. (Divide students into 7 groups and assign each group a part of the story). They may refer to story chart or index cards to recall details for their part. (Parts: 1) Thunders who sent lightning; 2) Raven; 3) Screech owl; 4) Hooting owl and horned owl; 5) Little black racer; 6) Climber; 7) Water spider). Ask students to create a short dance using all the details about their character from the story. Try to make it unique—don't go for the obvious. Monitor progress as the groups work, giving suggestions and feedback as needed. When groups are ready, tell them that the "council" in the story will be performed all together, using the toe-step with a heart beat rhythm (A basic Native American dance step). Practice with the drum beat moving in personal space around the room.
3. Performance: Arrange groups in one large circle in the order the characters occur in the story. Remind them that Native Americans always show respect for the earth and animals so they are expected to show respect for the same and for each other by performing the dance with concentration and focus and without talking. For the council at the beginning and the end of the story, everyone stands in the circle, facing counterclockwise. All together with drum beat, take 12 toe-heel steps moving ccw, then sit down. Performance goes in story order: Thunders; council; raven; screech owl; hooting and horned owls; black racer; climber; council; water spider.
4. Applaud for each other after entire dance is finished. Ask students what they liked about parts of the dance other than their own.

Assessment: (See Assessment Item that aligns with this Lesson)

Use a checklist (see Assessment Item for the Checklist) to observe students during group work and performance, and check off items as they are observed. An informal discussion after the performance can be used to check for understanding and to compare choreographic choices that groups made. Checklist can be used to conference with individual students.

Special Considerations:

If you wish to extend this topic into further lessons, the students could write their own legends that explain an animal characteristic or trait (integrating Science and English Language Arts objectives) and create dances about those. Another option is to use Native American picture symbols: Explore creating abstract movements that express different symbols and then write a legend using the picture symbols and choreograph that.

**Submitted by Jan Adams
Winston-Salem/Forsyth Schools**

Lesson Title:
Perimeter Dances

Grade Level or Course:
4th Grade Dance (can be adapted for 5th grade)

Time Allotment:
45 minutes

**Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:
Dance**

- 4.01-Create and explore multiple solutions to a given movement problem.
- 5.02-Investigate aspects of dance in various cultures and historical periods.
- 7.01- Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theatre Arts, and Visual Arts.
- 7.02- Create a dance sequence that demonstrates understanding of a concept or idea from another content area.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

Mathematics (Spatial sense, measurement, and geometry)
-Identifying points, lines and angles in the environment
-Using representations and appropriate vocabulary (sides, angles, and vertices) to identify properties of plane figures

Lesson Objective(s):

Using forward, back, and lateral Latin dance steps, students will create "Perimeter" dances in which they dance in a square or rectangle and calculate the perimeter and area of their dances. As an extension, students will analyze the relationship of perimeter and area, creating multiple dances with the same area.

With this lesson, the students will be able to :

- 1) extend their understanding of Latin dance steps,
- 2) apply this dance knowledge to further their understanding of the concepts of perimeter and area,
- 3) use problem-solving strategies to create multiple dances of the same perimeter.

Materials/Equipment Needed:

- CD or tape player with examples of Latin dance music.
- Paper
- Pencils

-Optional: Video player and video of Latin dances such as “Latin Dances for Beginners” by Teachers Video Company (item #LDFB).

Lesson Procedure:

(Pre-lesson activities: students need to be familiar with a variety of Latin dance steps: mambo, rumba, meringue, etc. These could, however, be replaced with any line dance steps.)

- 1) Warm up, reviewing a variety of Latin dance steps that move forward, back, or laterally.
- 2) Discuss the idea that different dances use space in different ways, and explain that we are going to use these Latin dance steps to create a dance in a rectangle.
- 3) Demonstrate for the students, having them follow you in a rectangular dance.
- 4) Ask students to sit down and recall the shape of the dance. Draw it on the board, and label the number of steps on each side. Then ask what the term “perimeter” means. Tell them that the unit of measure that we are using is “dance steps.” Have the students calculate the perimeter of the dance they just danced. Repeat with another teacher-led dance.
- 5) Ask the students to create, with a partner, their own Latin perimeter dance. After they have danced it, supply pencil and paper for each couple to draw and calculate the perimeter of their dance.

Extensions:

- 6) Discuss area, and ask students to calculate the area of the dance they have created.
- 7) Ask all students to create a dance with the perimeter of 24. Before beginning, have them predict whether the dances will all have the same area. Have them create, draw, then calculate the perimeter and area.
- 8) Discuss, as a class, the different ways they solved the problem (i.e. guess and check, draw the dance, create a chart and find a pattern, etc.) Also, discuss the different areas that were calculated.

Assessment:

- 1) Knowledge of Latin dance steps can be observed.
- 2) The creation of a perimeter is a performance assessment task that can be assessed both by observation and by the drawn figure with the calculation of perimeter and area.
- 3) This is a great opportunity to create, with the teacher, a checklist assessment or rubric for a successful Latin perimeter dance.

Special Considerations:

This is an example of a technique I call the “up, down, up, down class,” which starts with active involvement of dance concepts and includes several interludes of discussion or analysis. It has been a successful way for me to integrate the dance curriculum into other areas.

Supplemental resources/ information for teachers:

A variety of Latin dance videos are available from Teach Video Company – Dance (1-800-262-8837).

Relevant web sites: <http://www.culturalexpllosion.com>
<http://www.worldsamba.org>

Problem Solver is a publication of math solving strategies for students.

MIDDLE SCHOOL LESSON PLANS

**Submitted by Joanna Caves,
Wake County Public Schools**

Lesson Title:

A Journey of Discovery: Studying Choreographers Who Changed the Face of Dance

Grade Level or Course

Eighth Grade

Time Allotment

3 (50 minute lessons for research in the library)

5 (50 minute lessons for completion of technology portion of project)

2 (50 minute lessons for the actual delivery of presentations)

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

5.05 Create Projects that incorporate knowledge of various dance forms and innovators throughout historical time periods.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

English Language Arts: Analyze and evaluate information from a variety of sources

- Summarize and determine importance of information
- Research and organize information to achieve purpose
- Citing sources
- Employing graphics such as charts, diagrams, and graphs to enhance the communication of information.
- Apply conventions of grammar and language usage.

Computer Technology Goals: The learner will understand important issues of a technology based society and will exhibit ethical behavior in the use of computer and other technologies.

- Demonstrate an understanding of copyright by citing sources of copyrighted materials in papers, projects and multimedia presentations.
- Use a variety of technologies to access, analyze, interpret, synthesize, apply and communicate information.
- Research, create, publish, and present projects related to content areas using a variety of technological tools.

Information Skills: The learner will and explore and use research processes to meet information needs.

- Develop a search strategy which includes the continuous evaluation of the research process and the information gathered.
- Gather information from the most effective research sources.
- Credit sources of information
- Produce and present findings in various formats (print, graphical , audio, video, multimedia and web based.)

Lesson Objective(s):

As part of their study of dance history students will learn how choreographers changed the world of dance, and how their lives were shaped by the world events that occurred during their lifetimes. Students will create a Power Point slide presentation about a choreographer of their choosing who greatly contributed to the art of dance. Students will first research their choreographer using print and electronic resources, then place their information into a cohesive slide presentation which they will deliver to the class. Students will use a rubric for self-evaluation, which will assess each stage of the project. The teacher will use two different rubrics at the end of the project. One rubric will grade the grammar, format, and technological components of the project. The other rubric will grade the content and delivery of the presentation.

Materials/Equipment Needed:

Print materials on choreographers, access to computers with Microsoft Power Point, and internet access, floppy disks, printer, rubric for self evaluation (teacher created); Content and Delivery rubric (teacher created) for all students.

Lesson Procedure:**Lessons 1 –3 The Research (Three 50 minute classes)**

- A. Inform the students that they will be creating Power Point presentations on choreographers who greatly impacted dance. With teacher guidance, as a class, have students create questions that will help guide their research in the library (usually about 15 – 20 questions are generated). The teacher needs to ensure that the questions cover all aspects of the choreographer's life, major world events that may have occurred during the course of the artists' lifetime. This ensures that students can not only learn about the impact the choreographer had on dance, but also learn about the artists' total life experiences.
- B. Once students have finished creating their questions, they are ready to begin their research. The teacher should help students find print resources, ensure they are finding the information they need and model how to cite sources appropriately. The teacher should model how to put information into different words so that students do not plagiarize. The teacher should constantly reference not only the student self-evaluation rubric, but the content rubric as well.

Lessons 4 – 8 (Four 50 minute classes)

- A. Once their research is complete, students report to the computer lab to begin placing their information onto Power Point slides. Using design templates, the teacher should model how to use the program, including the creation of a single slide, adding slides, adding tables, graphs, Word Art or any other feature of the program the teacher wishes to include. The teacher should be available to solve any variety of technical problems that may arise and encourage students to save often, so that if a computer freezes their work is not lost.
- B. Students will fill in any holes in their research with information from electronic sources. Students will type their research onto slides adding clip art and or pictures from the internet.

- C. Students will edit their presentations, checking sentence structure, grammar, spelling and formatting.
- D. Students will create a slide for their bibliography, citing all sources they used for their research.
- E. Students will do a final glance over their presentations referencing the rubric to make sure their work is complete.

Lessons 9 – 10 (Two 50 minute classes)

- A. Have each student present his/her slide presentation to the class.
- B. Use the criteria from the Presentation and delivery rubric to discuss and ask questions about the presentations.

Assessment:

(See Assessment Item aligned with this Lesson for copies of rubrics)

Students will self assess their progress at the end of their research time, when they have finished constructing their presentation and after all projects have been presented in class. The self-evaluation rubric should incorporate students ability to listen to their peers while presentations are going on, and their participation in class discussions about those presentations.

Special Considerations:

The teacher should provide a list of choreographers for students to choose from. The teacher should check to see what print sources are available in the library about choreographers. Typically encyclopedias do not provide adequate information on dancers. If Microsoft Power Point is not available to you, then this project could be adapted using other programs such as Hyper studio, Microsoft Publisher or Microsoft Word. Students do not have to know how to use the Power Point program ahead of time to be able to do this project. Students who have more advanced technological skills can use some of the preset animation, sound, and visual effects that come with Microsoft Power Point, if they finish early. The teacher can designate how elaborate the presentations should be based on the specific needs and abilities of students in the class. This project can be done on an individual basis or in pairs.

HIGH SCHOOL LESSON PLANS

**Submitted by Robin Hall,
Cumberland County Schools**

Lesson Title:

Abstractions/Gestures

Grade Level or Course:

Dance III/IV

Time Allotment:

2 (90 minute) lessons for composition process

1 (90 minute) lesson for performance and evaluation

**Targeted Goals and Objectives from the 2000 North Carolina Arts
Education Standard Course of Study and Grade Level Competencies, K-12:**

- 2.01- Assess the use of improvisation to solve movement problems individually and with a group.
- 2.03- Analyze the use of differing stimuli in personal choreography.
- 3.01- Communicate personal feelings and ideas through movement with individual style and clarity.
- 4.01- Choreograph a dance and revise it over time articulating the reasons for the artistic decisions made.
- 4.02- Apply selected aesthetic criteria to analyze personal choreography and that of others.
- 4.03- Relate and examine viewer opinions about dance with peers in a supportive and constructive manner.
- 7.01- Create an interdisciplinary project based on a theme including dance and two other content areas.
- 8.01- Demonstrate the consistent use of concentration and focus as part of the role of a performer of dance.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

Visual Arts-

Competency Goal 7: The learner will perceive connections between visual arts and other disciplines. (National Standard 6)

1.06-Manipulate sensory stimuli to develop perceptual awareness.

2.03-Communicate and express ideas through a variety of materials and techniques.

4.01-Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually.

English I-

Competency Goal 1: The learner will express reflections and reactions to print and non-print text and personal experiences.

Alignment with NC High School Exit Exam:**Communication:**

5. Evaluate information in order to recognize the author's purpose, draw conclusions, or make informed decisions.
6. Evaluate information to detect bias or vested interest.
7. Follow instructions to draw conclusions or make informed decisions.

Processing Information:

9. Analyze information by comparing, contrasting, and summarizing to make informed decisions.
10. Use patterns, relationships, and trends to draw inferences and make predictions concerning environmental and social outcomes.
11. Synthesize information from several sources to apply that information to a new situation.
12. Organize tasks to accomplish an objective.
14. Interpret multiple sets of data to determine the best course of action.

Problem Solving:

15. Plan logical steps and organize resources to accomplish a task within a given time frame.
16. Evaluate situations to determine conflict and resolution.

Using Numbers and Data:

26. Use relationships among fractions, decimals, and percents to demonstrate understanding of mathematical and scientific concepts.

Lesson Objective(s):

The learner will understand and display the differences between literal, and non-literal movement and abstraction. The learner will understand the essence of pure movement.

Materials/Equipment Needed:

Book read by the student, music for sounds, paper and writing/drawing/cutting utensils, personal objects, video camera

Lesson Procedure:**Lesson 1:**

Individual:

-Choose an everyday movement and abstract it.

-Have students pick from a hat an everyday action and improvise an abstraction of the movement to the class and have the class guess the everyday action.

When having students create abstractions and gestures, remind them of level changes, timing, directional facings, use of space, etc.

-Choose a character in a story and identify the personality traits of this individual (bright, cheerful, sad, depressed, ruthless, gentle, and so forth). Then come up with several movement phrases that you feel express the nature of this character. Then using the same character, decide how this character changed

throughout the book; choreograph several more phrases that express these changes. Students can then connect the movement phrases that you developed into a short dance that expresses the changes in reaction and attitude experienced by this character.

Lesson 2:

Add to creation from previous lesson

- Listen to sounds and draw pictures to represent the sounds. Drawing should be done without a lot of thinking, and in response to the quality of the different sounds. Relax and use your whole arm. Listen to the sounds again and respond by moving instead of drawing.
- Use visual motivations to abstract as well. Use construction paper in various colors to motivate your movement responses. (Ex. Red usually stimulates quick, excited movements, while cool colors such as green or blue is met with a more calm reaction.) You can add shape by cutting the colored construction paper into various shapes.
- Use your own personal objects as a motivation to create abstractions. These objects could include prints, photos, feathers, plants, pottery, and so on. Begin by selecting the colors, line, patterns, shapes, and textures found in these objects. Then use these characteristics to stimulate movement.

Lesson 3: Complete preparation of dance to show to the class and to be video taped for assessment.

Lesson 1:

Small group:

- Create a phrase of literal gestures.
- Change the phrase to abstract

Lesson 2:

- Separate in to small groups and learn the different phrases of the individuals in the group.
- Put movement phrases together to form one large group piece.

Lesson 3:

- Polish group piece.
- Perform group piece for class and assessment.

Assessment:

Assessment of individuals: The teacher will assess each student using a rubric given to the students at the beginning of the class. Assessment of group work: The groups will evaluate each other using a checklist for choreography given by the teacher.

Special Considerations:

This lesson should be completed after students have completed tasks and mastered objectives from Dance I and II. They should be able to use improvisation well and be familiar with different stimuli for basic improvisation. If

the students work in groups, they should be able to familiarize themselves with the members of the group to continue through basic improvisation to contact improvisation as well as the use of props. *This lesson may take more than three class sessions or less than three class sessions depending on class size and involvement.

**Submitted by Debbie Isom-Chodyniewski
Winston-Salem/Forsyth Schools**

Lesson Title

Choreography Project

Grade Level or Course

Dance I

Time Allotment

2 (35 minute) lessons for the creative process

1 (35 minute) lesson for video recorded evaluation

**Targeted Goals and Objectives from the 2000 North Carolina Arts
Education Standard Course of Study and Grade Level Competencies, K-12:**

- 2.01 Employ the use of improvisation (free and structured) to discover and generate movement.
- 2.02 Explore movement with a partner or group and exhibit spontaneous decision-making to select movement for dance.
- 2.03 Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create dance movement.
- 2.04 Recognize and explain how the creative process in dance is influenced by personal movement styles.
- 2.07 Define and identify the choreographic principles of unity, variety, contrast, repetition, and transition.
- 3.01 Recognize and demonstrate the use of the human body as an instrument of expression.
- 4.01 Identify a variety of artistic decisions that are required to create and perform dance.
- 4.02 Identify and discuss possible aesthetic criteria for evaluating dance including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and repetition) and choreographer's intent.
- 6.01 Demonstrate capabilities and limitations of the body through movement exploration.
- 8.02 Demonstrate understanding of concentration and focus as part of the role of a performer of dance.

Alignment with NC High School Exit Exam

Communication

- 2. Learner will use main ideas and supporting details to organize and communicate information.
- 3. Learner will evaluate ideas and information to make informed decisions.
- 4. Learner will listen carefully and thoughtfully to understand, evaluate, and synthesize information.
- 7. Learner will follow instructions to draw conclusions or make informed

decisions.

Processing Information

14. Learner will interpret multiple sets of data to determine the best course of action.

Problem Solving

15. Learner will plan logical steps and organize resources to accomplish a task within a given time frame (e.g., investigation).
16. Learner will evaluate situations to determine conflict and resolution.

Lesson Objective(s):

Each student will culminate various elements of basic movement and choreography to produce a short composition. Specific guidelines and choice of music will be provided. The grade/evaluation will take place in the form of video documentation and a teacher-created rubric.

Materials/Equipment Needed:

Selected music, three cd/tape players, and video recorder.

Lesson Procedure:

Lesson 1 (35 minutes)

- A. Inform students that their project will take place as a movement exam. Each student will choose his or her music from three teacher selected songs. They will create their own short movement compositions. Each composition must include: (1) movement on a high, medium and low level, (2) use of regular, slow and fast tempos, (3) three different traveling steps, (4) changing points of space three times, (5) an eight count freeze used three different times, (6) at least eight counts of movement that is soft and flowing, (7) at least 8 counts of movement that is quick and sharp, and (8) the use of ABA compositional form.
- B. Hand out and explain copies of the rubric assessment. Inform students of the use of video for evaluation.
- C. Place each piece of music at three different stations (areas of the room). The students then go to the station with the music they want to use and work the rest of the class time.

Lesson 2 (35 minutes)

- A. Review the exam objectives and answer pertinent questions. Allow students to continue working on their projects.

Lesson 3 (35 minutes)

- A. Allow students to go to their station to practice their dances one or two times.
- B. Video each piece in groups of, no more than, three students at a time.

Assessment:

The teacher will assess each student by watching the video and using a rubric that utilizes the choreographic elements involved in the performance.

Special Considerations:

This lesson is used at the end of the quarter/semester, after the students have been introduced to and studied the choreographic elements used in this project. They should be used to exploring and creating movement of their own and counting music. The music needs to be short in length (around 1:30 min.), easily counted in eights, and with a definite feel or theme.

**Submitted by Frances Charleene Cox,
Cumberland County Schools**

Lesson Title

Cinquain

Grade Level or Course

Dance I and above

Time Allotment

2 (90 minute) lessons for writing and choreographing

1 (90) minute lesson for performing and evaluating

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

- 1.01 Recognize and demonstrate kinesthetic awareness through proper body alignment.
- 1.03 Demonstrate and define basic modern dance vocabulary.
- 2.01 Employ the use of improvisation (free and structured) to discover and generate movement.
- 2.02 Explore movement with a partner or group and exhibit spontaneous decision-making to select movement for dance.
- 3.01 Recognize and demonstrate the use of the human body as an instrument of expression.
- 4.01 Identify a variety of artistic decisions that are required to create and perform dance.
- 4.02 Identify and discuss possible aesthetic criteria for evaluating dance including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and repetition) and choreographer's intent.
- 6.01 Demonstrate capabilities and limitations of the body through movement exploration.
- 7.01 Identify, conclude, or predict connections between dance and other content areas by applying criteria for evaluation.
- 8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.
- 8.02 Demonstrate understanding of concentration and focus as part of the role of a performer of dance.
- 8.05 Demonstrate personal progress through the creation and use of a dance portfolio containing written and/or visual samples of student work.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

English Language Arts: expressing reflections and reactions to print and non-print text and personal experiences; examining argumentation and developing

informed opinions; applying conventions of grammar and language usage

Alignment with NC High School Exit Exam:

Communication

1. apply rules of standard English to written text
2. use main ideas and supporting details to organize and communicate information.
3. evaluate ideas and information to make informed decisions.
4. listen carefully and thoughtfully to understand, record, and synthesize information.
5. evaluate information in order to recognize the author's purpose, draw conclusions, or make informed decisions
7. follow instructions to draw conclusions or make informed decisions

Processing Information

9. analyze information by comparing, contrasting, and summarizing to make informed decisions
11. synthesize information from several sources to apply that information to a new situation.
12. organize tasks to accomplish an objective
13. evaluate information, explanations, or ideas by identifying and applying criteria to draw conclusions or make predictions
14. interpret multiple sets of data to determine the best course of action.

Problem Solving

15. plan logical steps and organize resources to accomplish a task within a given time frame
16. evaluate situations to determine conflict and resolution.

Lesson Objective(s):

As part of their study to discover different processes in which to base choreography on, students will create an original cinquain (five-line poem). Students will choreograph movement to their poem and perform movement for class and video. Students will use a rubric for self/group evaluation. A separate rubric for the composition and the performance of the choreography will be used. The choreographies will be performed for the class and finished poems along with completed rubrics will be placed in each student's portfolio as a sample of his/her work.

Materials/Equipment Needed:

Video camera to record choreographies; music and player if desired by students; rubric for self/group evaluation; Cinquain handout (see the end of this lesson)

Lesson Procedure:

Lesson 1 (90 minutes)

- A. Inform students that they will have the opportunity to write a cinquain (five-line poem) and choreograph movement to it. They will be incorporating what they have learned with improvisation, writing and reading, with their

original ideas to create a short dance. Give students copies of the rubric that will be used for assessment of the choreographies, so they will know what the expectations are from the beginning.

- B. Model the process for choreographing by using the example cinquain. The teacher should help the students think abstractly.
- C. Students should write their cinquain. If they do not finish in class, students should finish for homework.

Lesson 2 (90 minutes)

- A. Students should have written cinquain in last class or for homework.
- B. Students will work on putting cinquain to movement.
- C. Monitor students work, ask questions about poem or movement that might inspire movement ideas when students seem to have a movement block.

Lesson 3 (90 minutes)

- A. Allow students to review movement, in order to be in a comfort zone for the video recording of their work.
- B. Students will read their cinquain and then perform movement that was choreographed.
- C. Use criteria from rubric for discussion about the choreography. Class members may constructively criticize performances of individuals/groups.
- D. Have students discuss what they have learned and file cinquains and rubrics in individual portfolios.

Assessment:

Students will self and group assess using rubric provided (see Assessment Item that aligns with this Lesson).

Special Considerations:

This lesson should be completed after students have had experience with the basic elements of dance (time, space, energy and body) and when basic skills in technique have been learned. Observations of modern dance videos could be shown to expose students to different choreographic styles and techniques.

*This lesson may take more than 3 class times depending on the abilities of students and the size of the class.

Cinquain (5 line poem)

Name _____

- 1st line: Noun, one word
2nd line: Adjectives, two words
3rd line: Gerund (ing), three words
4th line: Phrase of sentence
5th line: One word (to end)

Example:

Chair
Hard, uncomfortable
Creaking, slanting, falling
In the middle of the room
Down

_____, _____

_____, _____, _____

**Submitted by Evette Calhoun Clemons
Winston-Salem/Forsyth Schools**

Lesson Title:

Dance Transitions that Incorporate Free-flowing Movement Qualities

Grade Level or Course:

High School Dance II

Time Allotment:

3 to 4 (45) minute lessons

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

2.07-Employ the choreographic principles of unity, variety, contrast, repetition and transition in a movement study.

5.02-Examine and describe the role of the dancer in society as an expressive artist, performer, participant, and creator of artistic values.

Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.

English Language Arts-reflective/expressive writing

Social Studies-impact of Isadora Duncan on dance history

Alignment with NC High School Exit Exam:

Communication

3-Evaluate information and ideas to make informed decisions

Processing Information

13-Evaluate information, explanations or ideas by identifying and applying criteria to draw conclusions or make predictions

Problem Solving

15-Plan logical steps and organize resources to accomplish a task within a given time frame

Lesson Objective(s):

The students will work cooperatively in groups of 4 in order to create a dance phrase that incorporates clear, free-flowing transitions. The students will then reflect on the entire process through discussion and writing.

Materials/Equipment Needed:

Boom Box/remote; Music (Music that fits the theme of free flowing movement.

Preferably a multicultural piece of music); Dry Erase Board;

Worksheet/Handouts: A work sheet of 12 different shapes or dance illustrations

so students can transition between the different illustrations.
(EX. 12 different pictures of Isadora Duncan); Corset or girdle: enough for students to share or a class set.

Lesson Procedure:

Lesson 1 (45 minutes)

The teacher will incorporate free-flowing movement qualities within the warm up. The teacher will then introduce and define transitions with an emphasis on free-flowing movement qualities. Next, the teacher will demonstrate a movement phrase, and have a group discussion about free-flowing movement qualities and transitions. The teacher will teach the students a simplistic 8-count dance phrase that incorporates free flowing movement qualities that's repeatable. Students will individually explore different ways to move throughout the body using free flowing movement qualities stemmed from the 8-count dance phrase. Next, the students will wear either a corset or girdle while dancing the 8-count dance phrase so they can experience what it feels like to be restricted in their movement. Afterwards, students will reflect in their journals and describe how they felt moving with a corset or girdle as compared to without a corset or girdle.

Lesson 2 (45 minutes)

The teacher will divide the students into groups of 4 and give each group a worksheet illustration, (e.g., Isadora Duncan worksheet illustration). The teacher will then introduce and explain the worksheet. In groups of 4 the students will be assigned to a specific spatial area on the floor in order to explore different ways to transition between illustrations. Students will rearrange the illustrations in any order of operation that the group agrees on. Next, the students will physically take the shape of each illustration only once and transition through each different illustration, (the shape). Students will then explore various ways to transition between illustration/shape to illustration/shape and refer to the worksheet throughout the entire process. The students will create a 24 count repeatable dance phrase using all 12 illustrations. Finally, students will perform their dance phrases at the end of class.

Lesson 3 (45 minutes)

The students will combine the original 8 count dance phrase, and 24 count dance phrase from the worksheet together with a 4 count transition in between for a total of 36 counts of choreography. Next, the students will perform their 36-count group choreography to the class one group at a time, once with a corset or girdle, and once without. After each group performance there will be a short discussion and reflection between the audience and performers. The students will also be given an opportunity to write and reflect individually in their journals.

Assessment:

Teacher observation of choreography and journal entries by students.

Special Considerations:

This lesson should be completed after students have studied various movement styles from dance history, such as Isadora Duncan's style. Inform students they will perform at the end of the lesson.

Be sure to incorporate lots of cues such as:

- A. Imagine the wind blowing through your hair.
- B. Imagine a leaf swept up by the wind.
- C. Think of yourself as having endless roots reaching out in all directions, into the ground, the sky, and the horizon.
- D. Don't remain trapped within the movement like you're in a box break through and reach beyond the box.
- E. The movement should not be poses, like in still photography. Instead, move smoothly through the pictures.

**Submitted by Krystal Tyndall,
Wake County Public Schools**

Lesson Title:

Pathways to the Future

Grade Level or Course:

Dance I

Time Allotment:

2 (85 minute) lessons for the exploration and composition processes

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

- 1.03 Demonstrate and define basic modern dance vocabulary
- 2.03 Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create a dance movement
- 2.04 Recognize and explain how the creative process in dance is influenced by personal movement styles
- 8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.

Alignment with NC High School Exit Exam:

Communication

- 3-Evaluate ideas and information to make informed decisions.
- 7-Follow instructions to draw conclusions or make informed decisions.

Processing Information

- 10-Use patterns, relationships, and trends to draw inferences and make predictions concerning environmental and social outcomes.
- 12-Organize tasks to accomplish an objective.

Problem-Solving

- 15-Plan logical steps and organize resources to accomplish a task within a given time frame.

Lesson Objective(s):

As part of their study of the elements in dance, students will explore and choreograph phrases pertaining to space. Students will draw a pathway and create a movement phrase along that same path using specific movement vocabulary. The phrases will be performed in class and rubrics will be used for self-assessment and assessment of the individual upon completing their performance.

Materials/Equipment Needed:

Composition/Performance rubric for all students, self evaluation rubric, stereo, variety of music

Lesson Procedure:

Lesson 1 (85 minutes)

- A. Students will begin in a short full body warm-up led by the teacher. The teacher could include traveling throughout the room during the warm-up (planned or as an improvisation) in order for the students to have kinesthetic awareness of traveling on different pathways.
- B. The teacher will then provide a definition and examples of pathways and ask for student input for clear knowledge of the vocabulary.
- C. After passing out paper and markers, students will be asked to draw a pathway on their sheet of paper. (Labeling the orientation of the room will help many students) Each pathway must have a beginning, middle and end labeled on the paper. (This will also help students find the direction of the path.) Students will then walk their specific path in the space. (at least twice) Ask students to find their starting position and walk to their ending position.
- D. Students will then be asked to create a movement phrase of 48 counts that travels along the pathway. The criteria included can vary depending on what you have covered in class prior to this lesson. For this lesson, the phrase must include 2 changes in levels (low, middle, high), 4 different locomotor movements, 2 different shapes(not including beginning and ending shape) and 48 counts.
- E. The conclusion will consist of collecting papers (for safe-keeping), reminding students to remember the phrase they have created thus far and continuation of choreography and performance will occur in the next class period.

Lesson 2 (85 minutes)

- A. Teacher will lead class in full-body warm up. Teacher may include traveling on different pathways during warm-up depending on time necessity for students to finish and perform.
- B. Teacher will pass out pathway papers and remind students of the criteria needed for their phrases.
- C. Continuation of composition on pathway phrases.
- D. Performance: Students will be asked to move to the front of the room. Teacher will remind students about appropriate behavior during performances. One a time, students will perform their compositional phrases.
- E. Assessment and Conclusion of lesson!

Assessment:

(See Assessment Item aligned with this Lesson Plan for rubrics)

Assessment of individual work: Students will self assess using a rubric created by the teacher.

Assessment of individual: The teacher will assess each student using a rubric that the student's are familiar with that includes the criteria for the composition.

Special Considerations:

This lesson should be completed after exploring locomotor movements, levels in space and how to begin compositional phrases (beginning, middle and end). Each of these criteria can be adapted to look for other things while moving through space.

**Submitted by Tiffany Rhynard
Wake County Public Schools**

Lesson Title

Solo Dance Composition-Final Exam

Grade Level or Course

9-12, Advanced Modern Dance (Dance IV)

Time Allotment

- 1 (45 lesson for presenting project objectives
- 3 (1 hour, 20 minute) lessons for composition process minute)
- 1 (1 hour, 20 minute) lesson for critical feedback
- 1 (1 hour, 20 minute) lesson for performance/evaluation

Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:

- 1.01-Demonstrate kinesthetic awareness with a high level of consistency and reliability through the use of proper body alignment while performing dance.
- 1.03-Demonstrate a high level of consistency and reliability in performing advanced modern dance technique.
- 1.04-Revise, refine, and evaluate for accuracy the performance of a selected dance.
- 1.05-Choreograph a dance featuring the use of basic dance elements.
- 2.03-Validate the selection and use of stimuli in personal choreography.
- 2.04-Improvise, create, and perform dances based on own ideas and concepts from other sources.
- 2.05-Utilize and manipulate various structures and/or forms of dance in dance compositions.
- 3.01-Integrate movement with choreographic intent to communicate ideas with individual style and clarity.
- 3.03-Critique how effectively technical/theatrical elements in personal choreography and works of others affect the meaning of dance.
- 4.01-Critique the creative process used in choreographing a dance articulating what was lost or gained by artistic decisions made.
- 4.02-Formulate and justify a personal set of aesthetic criteria for dance.
- 8.02-Demonstrate the use of concentration and focus with a high level of consistency and reliability as part of the role of a performer of dance.

Alignment with NC High School Exit Exam

Processing Information

- 9. Analyze information by comparing, contrasting, and summarizing to make informed decisions.
- 11. Synthesize information from several sources to apply that information to a new situation.
- 14. Interpret multiple sets of data to determine the best course of action.

Problem Solving

15. Plan logical steps and organize resources to accomplish a task within a given time frame.
16. Evaluate situations to determine conflict and resolution.

Lesson Objective(s):

Through the course of study in dance composition, students will conclude the semester with an individual movement study utilizing basic elements of dance and choreography previously covered in class. Students will choose from three choreographic prompts presented a few days before giving them class time to begin their process. In addition, students will choose from a music bank of 5-7 selections ranging in length from 1½ to 3 minutes. They will be required to use the entire length of the selected piece of music. These music options will allow the students to work at their own pace and take on only what they deem obtainable goals. Halfway through the choreographic process, students will present their unfinished solos to the class to receive critical and constructive feedback. Students will complete a self-evaluation rubric created with the teacher during class discussions. The instructor will complete an additional rubric to evaluate the student's final performance of their solo and to assess fulfillment of the project's objectives. Finally, students will perform the final draft of their solo and turn in a typed 1-2-page summary stating their choreographic intentions, their means of achieving these intentions, and areas where they feel need further development, if any.

Materials/Equipment Needed:

Several boom boxes set up throughout the dance studio; space for all students to be able to work at the same time in the studio; video camera/blank tapes for the works in progress showing and the final performance.

Lesson Procedure:

Lesson 1 (45 minutes)

Preparation/Present Initial Assignment

- A. Present proposed composition project at the beginning of the week prior to the week allotted for project development. Hand out list of choreographic prompts that the students will be asked to choose from. Prompts could range from producing an animal study to dancing with an inanimate object to creating a physical/spatial handicap. Give them until the end of the week to think about and decide which prompt they will focus on.
- B. At the end of the week they should have chosen the prompt and acquired the necessary materials. For example: A student choosing the inanimate object prompt should bring in their object for your approval. At this time present the selections from the music bank that you have chosen in advance. Selections should cover a range of moods, tempos, and cultural backgrounds.
- C. Model the process. Offer the students examples and options for the presented prompts and ask for suggestions from the class. Make a list on

the board of possible ideas. Begin to brainstorm with the students' ways to translate some of these ideas into themes for their dances.

- D. Through this discussion, develop with the students a self-evaluation rubric that the students will use to evaluate their performance. Using the rubric as a reference, build a parallel with basic compositional elements such as sequence, phrasing, rhythm, unity, and spatial design.
- E. Review and clarify the project objectives and expectations so students are clear about the intentions of the assignment from the beginning. Discuss typed summary of choreographic intentions due at the final performance. Summary should state original intentions, any changes made to these, the influence of peer and teacher feedback, areas, if any, where they feel need further development
- F. Explain time line while discussing expectations. Inform them of the amount of time they will be allotted for creative development and due dates for the works in progress showing, the 1-2-page typed summary, the self-evaluation, and the final performance.

Lessons 2 & 3 (1 hour & 20 minutes each lesson)

Class time for creative development

Set up 2-3 boom boxes throughout the classroom. Group students together who are using the same piece of music. Review expectations and objectives with the class. Provide students ample class time to work on their compositions. Be available to answer questions and offer feedback. Walk around the room observing their compositions from different angles and make yourself accessible to all students.

Lesson 4 (1 hour & 20 minutes)

Works in progress showing

- A. Set up video camera and blank tape.
- B. Call randomly from the roll for students to present the rough draft of their solo. You may choose to ask the students to state the prompt they have chosen, their choreographic intentions, and present any questions they may have for their audience.
- C. Once the student has presented his or her solo, ask for feedback from the class. Encourage students to ask questions, present observations, and support their ideas. Offer your input in the form of praise, open-ended questions, and constructive suggestions. Refer to the prompt objectives and the evaluation rubric throughout these discussions. Bring to their attention weaknesses in choreographic structure (clear establishment of them, development, and a sensible conclusion), commitment to executed movement vocabulary, and specificity in facial focus.
- D. Inquire about their intentions for concluding their solo and establish what areas need the most attention. Finish the class with a discussion addressing the key elements mentioned above and additional areas needing clarification that may have become apparent during the showing. Remind students of final writing assignment and self-evaluation rubric due

the day of the final performance of their solo.

Lesson 5 (1 hour, 20 minutes)

Final class time for creative development

- A. Briefly review project objectives and self-evaluation rubric.
- B. Provide students with time to revise, complete, and polish their compositions.
- C. Offer feedback and make yourself accessible to the students.

Lesson 6 (1 hour, 20 minutes)

Final Performance of Projects

- A. Set up video camera and blank tape. Have students present the final draft of their solo to the class.
- B. Have students hand in self-evaluation rubric and written summary of choreographic project.
- C. Moderate discussion on the value and success of the project. Ask students to offer feedback and suggestions for what could make the assignment stronger and clearer.
- D. Fill out evaluation rubrics for each student during or after the final showing.

Assessment:

Individual Self-Assessment:

- A. Students will evaluate their progress during development of the piece and the final outcome of the choreographic project on the self-evaluation rubric created during the initial class discussions.
- B. The teacher will evaluate the students using a rubric that incorporates the guidelines set up at the beginning of the project that the students are familiar with.

Special Considerations:

Students should be equipped with a clear understanding of some of the basic compositional elements in dance (variety, contrast, unity, transition, repetition, and sequence). They should know how to use creative and critical thinking skills to problem solve, explore movement possibilities, execute advanced modern dance vocabulary, and establish a cohesive theme that ties the composition together. Students should be able to justify the reasons for their artistic decisions and formulate a personal set of criteria for how they perceive dance. The teacher can be expected to modify, adapt, or add to the proposed lesson plan depending on the level and skill of the students. This lesson may take more than 6 class times due to variance in class schedule, class size, and the needs and ability of the students.

INTRODUCTION TO ASSESSMENT ITEMS

Introduction to Assessment in Arts Education Classrooms

Assessment is an integral part of instruction. A combination of teacher, peer, and self-assessment should be employed in the arts education classroom. The method of assessment used will depend on the purpose of the assessment.

The following are some types of assessments, which may be used in the arts education classroom:

Selected response

In selected response assessments, students must choose the most appropriate response for the matter being assessed. Examples of selected responses include multiple-choice, matching, and true-false items.

Written response

The use of written responses can be informal or formal and may take many forms. Examples of written responses that may be used for assessment include student drawings, compositions, etc; open-ended questions; journals and learning logs; short answer items; discussion questions; essays; research papers; and reports or reviews.

Performance

Performance assessment is often used in arts education. Examples of performance assessments include performance tasks, oral presentations, and projects or products.

Conversations

Conversations may provide the teacher with insight into student learning and understanding. Examples of conversations that may be used for assessment include interviews; informal discussions; oral questions posed to the whole class or to individuals; Socratic seminars; and student conferences.

Observations

The arts educator is a master at using observation to diagnose, monitor and summarize student learning. Because the arts involve “doing,” it is typical for students studying the arts to receive constant feedback and make refinements and adjustments according to observations and feedback provided from peers, teachers and themselves. Observations may be of formal, prompted behaviors or informal, unprompted behaviors. Methods of documenting observations for assessment include checklists, anecdotal records, matrices, and other written documentation.

Portfolios

Portfolios may contain many different types of documentation for what students know and are able to do. Items in a portfolio may be teacher-selected, student-selected, or a combination of these. Teachers are encouraged to have their students create and maintain portfolios, which may contain a combination of written, audio, or visual examples of their work. Students may monitor their personal progress through the

creation and ongoing use of a portfolio. Additionally, portfolios may be used across several grade levels or courses to show student progress and growth.

Appropriate assessment must be authentic and linked to learning targets that are identified in the *North Carolina Standard Course of Study*. The assessment process is ongoing, as part of the teaching and learning cycle, and should be used to diagnose, monitor, and summarize student learning.

For more information on classroom assessment, please see: *Classroom Assessment: Linking Instruction and Assessment*, available through NCDPI Publications (www.ncpublicschools.org).

Assessment Items in the Teacher Handbook

The assessment items contained in the Teacher Handbook were developed for teachers by teachers. You may access assessment items by grade span and by individual items within each span. This database of assessment items may be added to as further items are developed. Those interested in contributing assessment items to the Teacher Handbook should contact Christie Lynch Howell, Arts Education Consultant, NCDPI, at 919-807-3856 or cmhowell@dpi.state.nc.us.

The assessment items developed are organized in the following format: Title; Grade Level or Course; Targeted Goals and Objectives from the 2000 *North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12*; Link with Other Subject Areas; Type of Assessment; Type of Item; Alignment with the NC High School Exit Exam; Assessment Item; Scoring Information; Teacher Notes, and Other Related Items. Some assessment items are linked to particular lesson plans. These items are noted in the table of contents and within the items themselves.

The assessment items are not designed to be used as a step-by-step “cookie cutter” approach to assessing objectives from the SCS, but rather as a starting point to help teachers see how particular goals and objectives from the SCS *may* be assessed in the classroom. Perhaps a teacher reading through one of the items may use the assessment as a place to begin with when designing his/her own assessments for students. Assessment Items should be modified to meet the individual learning needs of students within the classroom.

ELEMENTARY ASSESSMENT ITEMS

**Submitted by Jan Adams
Winston-Salem/Forsyth Schools**

Title: Creative Arts Checklist - Dance Assessment		
Grade Level or Course Can be used Grade 3 through high school		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: Uses all aspects of Dance Goals 1,2,3, & 4.		
Link with other subjects: Could link with any other subject, depending on content of dance.	Type of Assessment: Diagnostic X Monitoring X Summative	Type of Item: Selected Response Written Response X Performance Conversation X Observation
Alignment with NC High School Exit Exam (check domain and write objective number(s): Communication X Processing Information X Problem Solving Using Numbers and Data		
Assessment Item: (See assessment at the end of this item)		
Scoring Information: This will vary widely, depending on age level of child. Whatever score values the teacher attributes to each rubric level <u>must</u> be communicated to the student prior to student work.		
Teacher notes: This is a generic assessment that can be used or adapted for any dance composition.		

Creative Arts Checklist

Dance Assessment

Student _____ Date _____

	Performance Level				
	Expert	Highly Skilled	Growing	Novice	Non-Participant
Improvises dance movement to explore ideas					
Uses all three elements of dance: time, space, and energy to create movement phrases					
Shows evidence of idea, topic, or story, by choice of movement					
Shows clear beginning, middle, end. Evidence of an organizational dance form: narrative, ABA, theme and variation, etc					
Applies compositional principles: unity, contrast, etc					
Uses time wisely					
Works well with others					

Rubric (performance-level criteria)

Expert: Goes beyond what is expected. Can evaluate own work and progress to make aesthetic decisions and add personal insights. Shows boldness, original ideas and high energy. The product or performance stands apart.

Highly Skilled: Uses skills effectively. Work is polished and shows creativity, but student is not a risk-taker. Student stays within comfortable boundaries.

Growing: Still practicing the use of skills and material. Shows evidence of growth and movement to a higher performance level. Student is eager to learn or improve, but shows no evidence of personal ideas or input.

Novice: Lacks organization and effort. Student is unsure and tends to copy others' examples.

Non-participant: Student does not participate.

Parent's/Guardian's signature _____

**Submitted by Sara Ridings,
Wake County Public Schools**

<p>Title The First Fire Checklist for Assessment (See Lesson Plan that aligns with this Assessment Item)</p>		
<p>Grade Level or Course 4th Grade</p>		
<p>Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 1.01-Exhibit kinesthetic awareness: control, concentration, focus, and clarity of movement. 2.03-Demonstrate the ability to work independently and cooperatively. 3.01-Create and present simple dance sequences that convey meaning. 7.01-Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theater Arts, and Visual Arts. 7.02-Create a dance sequence that demonstrates understanding of a concept or idea from another content area.</p>		
<p>Link with other subjects: English Language Arts, Grade 4-reading a legend; responding to selection using interpretive processes by identifying and examining characters' actions and motives; Social Studies, Grade 4-ways of living of Native American groups in North Carolina</p>	<p>Type of Assessment: ____ Diagnostic __X__ Monitoring __X__ Summative</p>	<p>Type of Item: ____ Selected Response ____ Written Response ____ Performance ____ Conversation __X__ Observation</p>
<p>Assessment Item: See checklist at the end of this item</p>		

Scoring Information:

Use a checklist (see the end of this item) to observe students during group work and performance, and check off items as they are observed. An informal discussion after the performance can be used to check for understanding and to compare choreographic choices that groups made. Checklist can be used to conference with individual students.

Other related items:

If you wish to extend this topic into further lessons, the students could write their own legends that explain an animal characteristic or trait (integrating Science and English Language Arts objectives) and create dances about those. Another option is to use Native American picture symbols: Explore creating abstract movements that express different symbols and then write a legend using the picture symbols and choreograph that.

**Submitted by Sara Ridings,
Wake County Public Schools**

Group Work Rubric				
	Outstanding (4)	Good Work (3)	Caution (2)	Needs Work (1)
Collaboration	All group members shared ideas and listened respectfully to one another.	All group members participated but did not always respectfully share and listen to ideas.	One or two group members dominated the process and did not allow others to share ideas or listen respectfully to others.	The group did not collaborate at all to share ideas or listen respectfully to one another.
Participation	All group members participated in the choreography process equally.	Most group members participated in the choreography process equally.	One or two members dominated the choreography process and therefore prevented others from contributing.	Members did not participate in the choreography process.
Individual Contributions	I feel that I fully contributed to my group. I was responsible for:	I feel that I contributed to my group, but I could have done more. I was personally responsible for:	I feel that I did not contribute much to my group at all. I was personally responsible for:	I did not contribute to my group at all.

Collaboration_____ **Participation**_____ **Individual Contribution**_____

TOTAL SCORE_____

(Average of totals for each component of the rubric)

MIDDLE SCHOOL ASSESSMENT ITEMS

**Submitted by Joanna Caves,
Wake County Public Schools**

Title: A Journey of Discovery: Studying Choreographers Who Changed the Face of Dance		
Grade Level or Course: Eighth Grade		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 5.05 Create Projects that incorporate knowledge of various dance forms and innovators throughout historical time periods.		
Link with other subjects: Language Arts Information Skills Computer Technology goals	Type of Assessment: <input type="checkbox"/> Diagnostic <input type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative	Type of Item: <input type="checkbox"/> Selected Response <input type="checkbox"/> Written Response <input checked="" type="checkbox"/> Performance <input type="checkbox"/> Conversation <input type="checkbox"/> Observation
Assessment Item: (See Lesson Plan that aligns with this Assessment) A. Completely research a choreographer, and place the artist's information into a Power Point presentation which you will deliver to the class. B. Look at the rubrics for project and presentation guidelines. All students are expected to meet the second level expectations. C. Make sure to look over the self-evaluation rubric, be sure to contribute to class discussions while peers are doing his/her presentation. D. Each person will present their slide presentation to the class. E. Printed copies of the slide presentation will be passed on to the students' language arts teacher as part of his/her portfolio.		
Scoring Information: A. Self evaluation Rubric (see attachment at the end of this item) B. Content and Delivery Rubric (see attachment at the end of this item) C. For all rubrics, the final score is reached by totaling the score from each section. The teacher could give a class work grade based on the self-evaluation rubric score and a more weighted grade based on the content and delivery rubric. * Students should be given copies of all rubrics by the time they begin researching in the library.		

Teacher notes:

Students should be introduced to bibliographies before they research in the library. They should be familiar with the basic operation of a computer. The rubrics used are examples and can be adapted. Students should be made aware of where to find citation information within books, internet articles or electronic encyclopedias.

Other related items:

Students could also deliver their Power Point presentations during a performance between dance pieces (like a commercial break). This gives parents an opportunity to view these projects and gives students additional recognition for their hard work.

Self Evaluation Rubric			
	Couldn't get any better! (Level 3)	You're on the right track (Level 2)	Still needs some work (Level 1)
Research	Research is complete all questions answered with detail. in my own words.	Most questions answered, some detail given.	Few or no questions answered, little or no details are given.
Note Taking	All information is placed in my own words.	Most of the information in my notes are in my own words.	Little or no information in my notes are in my own words.
Citation	All sources used for research are cited	Most sources for research are cited.	Few or none of the sources are cited.
Bibliography format	All bibliographies are in their correct format	Most bibliographies are in their correct format	Few or none of their bibliographies are in their correct format.
Slides	Presentation contains more than 10 slides	Presentation contains 8 – 10 slides.	Presentation contains less than 8 slides
Graphics	Presentation contains more than eight graphics.	Presentation contains six to eight graphics	Presentation contains less than six graphics.
Spelling, grammar, punctuation, clarity	All words are spelled correctly, all grammar and punctuation is appropriate, all sentences are clear.	Most words are spelled correctly, most grammar and punctuation is appropriate, most sentences are clear.	Few or no words are spelled correctly, few or none of the grammar and punctuation is appropriate few or none of the sentences are clear.
Participation in discussions during presentations	Asked questions and praised my classmates.	Asked some questions, and praised some of my classmates.	Asked no questions and did not praise my classmates.
Display appropriate audience behavior during presentations.	Sat quietly and still in my seat, made eye contact with the presenter and listened attentively all of the time.	Sat quietly and still in my seat, made eye contact with the presenter and listened attentively most of the time.	Sat quietly and still in my seat, made eye contact with the presenter and listened attentively little or none of the time.
Totals:			

Research _____

Note Taking _____

Citation _____

Bibliography

Format _____

Graphics _____

Spelling... _____

Participation _____

Behavior _____

Total Score _____

Content and Delivery Rubric			
	Couldn't get any better! (Level 3)	You're on the right track (Level 2)	Still needs some work (Level 1)
Research	Research is complete all questions answered with detail.	Most questions answered, some detail given.	Few or no questions answered, little or no details are given.
Clarity of Presentation	Presentation follows a logical order, informations is presented in a clear and thorough manner.	Presentation mostly follows a logical order, some informations is presented in a clear and thorough manner.	Little or none of the presentation follows a logical order, little or none of the informations is presented in a clear and thorough manner.
Citation	All sources used for research are cited.	Most sources for research are cited.	Few or none of the sources are cited.
Bibliography format	All bibliographies are in their correct format.	Most bibliographies are in their correct format.	Few or none of the bibliographies are in their correct format.
Slides	Presentation contains more than 10 slides.	Presentation contains 8 – 10 slides.	Presentation contains less than 8 slides.
Graphics	Presentation contains more than eight graphics.	Presentation contains six to eight graphics.	Presentation contains less than six graphics.
Spelling, grammar, punctuation, clarity	All words are spelled correctly, all grammar and punctuation are appropriate, all sentences are clear.	Most words are spelled correctly, most grammar and punctuation is appropriate, most sentences are clear.	Few or no words are spelled correctly, few or none of the grammar and punctuation is appropriate, few or none of the sentences are clear.
Posture, voice and delivery of presentation	Student showed appropriate posture, seemed very comfortable during presentation, and could be easily heard and understood.	Student showed some appropriate posture, seemed somewhat comfortable during presentation, and could be somewhat heard and understood.	Student showed inappropriate posture, seemed very uncomfortable during presentation, and could not be easily heard and understood.
Display appropriate audience behavior during presentations.	Sat quietly and still made eye contact with the presenter and listened attentively all of the time.	Sat quietly and still, made eye contact with the presenter and listened attentively most of the time.	Did not sit quietly and still, did not make eye contact with the presenter and listened attentively little or none of the time.
Totals:			

Research _____
Graphics _____

Clarity of Presentation _____
Spelling, ... _____

Bibliography Format _____
Posture, ... _____

Slides _____
Behavior _____

Total Score _____

**Submitted by Jan Adams
Winston-Salem/Forsyth Schools**

Title: Creative Arts Checklist - Dance Assessment		
Grade Level or Course: Can be used Grade 3 through high school		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: Uses all aspects of Dance Goals 1,2,3, & 4.		
Link with other subjects: Could link with any other subject, depending on content of dance.	Type of Assessment: Diagnostic X Monitoring X Summative	Type of Item: Selected Response Written Response X Performance Conversation X Observation
Alignment with NC High School Exit Exam: Communication X Processing Information X Problem Solving Using Numbers and Data		
Assessment Item (See assessment at the end of this item)		
Scoring Information: This will vary widely, depending on age level of child. Whatever score values the teacher attributes to each rubric level <u>must</u> be communicated to the student prior to student work.		
Teacher notes: This is a generic assessment that can be used or adapted for any dance composition.		

Creative Arts Checklist

Dance Assessment

Student _____ Date _____

	Performance Level				
	Expert	Highly Skilled	Growing	Novice	Non-Participant
Improvises dance movement to explore ideas					
Uses all three elements of dance: time, space, and energy to create movement phrases					
Shows evidence of idea, topic, or story, by choice of movement					
Shows clear beginning, middle, end. Evidence of an organizational dance form: narrative, ABA, theme and variation, etc					
Applies compositional principles: unity, contrast, etc					
Uses time wisely					
Works well with others					

Rubric (performance-level criteria)

Expert: Goes beyond what is expected. Can evaluate own work and progress to make aesthetic decisions and add personal insights. Shows boldness, original ideas and high energy. The product or performance stands apart.

Highly Skilled: Uses skills effectively. Work is polished and shows creativity, but student is not a risk-taker. Student stays within comfortable boundaries.

Growing: Still practicing the use of skills and material. Shows evidence of growth and movement to a higher performance level. Student is eager to learn or improve, but shows no evidence of personal ideas or input.

Novice: Lacks organization and effort. Student is unsure and tends to copy others' examples.

Non-participant: Student does not participate.

Parent's/Guardian's signature _____

HIGH SCHOOL ASSESSMENT ITEMS

**Submitted by Robin Hall,
Cumberland County Schools**

Title Checklist for Original Student Compositions		
Grade Level or Course Dance III/IV		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 2.01- Assess the use of improvisation to solve movement problems individually and with a group. 2.03- Analyze the use of differing stimuli in personal choreography. 3.01- Communicate personal feelings and ideas through movement with individual style and clarity. 4.01- Choreograph a dance and revise it over time articulating the reasons for the artistic decisions made. 4.02- Apply selected aesthetic criteria to analyze personal choreography and that of others. 4.03- Relate and examine viewer opinions about dance with peers in a supportive and constructive manner. 8.01- Demonstrate the consistent use of concentration and focus as part of the role of a performer of dance.		
Link with other subjects: English I- Competency Goal 1: The learner will express reflections and reactions to print and non-print text and personal experiences.	Type of Assessment: <input type="checkbox"/> Diagnostic <input checked="" type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative	Type of Item: <input type="checkbox"/> Selected Response <input checked="" type="checkbox"/> Written Response <input checked="" type="checkbox"/> Performance <input checked="" type="checkbox"/> Conversation <input checked="" type="checkbox"/> Observation
Assessment Item and Scoring Information See <u>Checklist for Choreography</u> at the end of this item.		
Teacher notes: The <u>Checklist for Choreography</u> used in this lesson can be used to evaluate and assess several different types of assignments. This may be used for basically any type of choreography assessment whether group or individual project.		

Checklist for Original Student Compositions

Name: _____

Date: _____

Title of Dance: _____

Choreographer: _____

National Dance Standard(s): Identify and demonstrate movement elements and skills in performing dance; understand choreographic principles, processes and structures; understand dance as a way to create and communicate meaning; apply and demonstrate critical and creative thinking skills in dance.

Checklist for Choreography (0-5 points, 5=highest, 0=lowest)

- _____ Unifying theme, idea or feeling.
- _____ Use of diverse or original movement.
- _____ Use of space: air patterns, floor patterns, change of levels.
- _____ Use of all body parts.
- _____ Use of technical skills of dancers.
- _____ Use of directions: change of focus, change of direction faced.
- _____ Maintaining interest: rhythmic changes, sustained/percussive, unison/contrast.
- _____ Relationships between dancers: solo, duet, trio, near/far, active/passive, etc.
- _____ Use of choreographic structures: AB (), ABA (), Rondo (), theme and variation (), canon (), collage (), narrative ().
- _____ Use of research.

**Submitted by Frances Charleene Cox,
Cumberland County Schools**

Title Cinquain
Grade Level or Course Dance I and above
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 1.01 Recognize and demonstrate kinesthetic awareness through proper body alignment. 1.03 Demonstrate and define basic modern dance vocabulary. 2.01 Employ the use of improvisation (free and structured) to discover and generate movement. 2.02 Explore movement with a partner or group and exhibit spontaneous decision-making to select movement for dance. 3.01 Recognize and demonstrate the use of the human body as an instrument of expression. 4.01 Identify a variety of artistic decisions that are required to create and perform dance. 4.02 Identify and discuss possible aesthetic criteria for evaluating dance including skill of performer, style and quality of movement, technical elements, visual or emotional impact, compositional elements (variety, contrast, unity, transition, and repetition) and choreographer's intent. 6.01 Demonstrate capabilities and limitations of the body through movement exploration. 7.01 Identify, conclude, or predict connections between dance and other content areas by applying criteria for evaluation. 8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers. 8.02 Demonstrate understanding of concentration and focus as part of the role of a performer of dance. 8.05 Demonstrate personal progress through the creation and use of a dance portfolio containing written and/or visual samples of student work.

<p>Link with other subjects: English Language Arts: expressing reflections and reactions to print and non-print text and personal experiences; examining argumentation and developing informed opinions; applying conventions of grammar and language usage</p>	<p>Type of Assessment: <input type="checkbox"/> Diagnostic <input checked="" type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative</p>	<p>Type of Item: <input type="checkbox"/> Selected Response <input checked="" type="checkbox"/> Written Response <input checked="" type="checkbox"/> Performance <input checked="" type="checkbox"/> Conversation <input checked="" type="checkbox"/> Observation</p>
<p>Alignment with NC High School Exit Exam:</p> <p>Communication</p> <ol style="list-style-type: none"> 1. apply rules of standard English to written text 2. use main ideas and supporting details to organize and communicate information. 3. evaluate ideas and information to make informed decisions. 4. listen carefully and thoughtfully to understand, record, and synthesize information. 5. evaluate information in order to recognize the author's purpose, draw conclusions, or make informed decisions 7. follow instructions to draw conclusions or make informed decisions <p>Processing Information</p> <ol style="list-style-type: none"> 9. analyze information by comparing, contrasting, and summarizing to make informed decisions 11. synthesize information from several sources to apply that information to a new situation. 12. organize tasks to accomplish an objective 13. evaluate information, explanations, or ideas by identifying and applying criteria to draw conclusions or make predictions 14. interpret multiple sets of data to determine the best course of action. <p>Problem Solving</p> <ol style="list-style-type: none"> 15. plan logical steps and organize resources to accomplish a task within a given time frame 16. evaluate situations to determine conflict and resolution. 		

Assessment Item:

- A. Work individually or in small groups to create an original cinquain to be used as the basis of a short choreography (see Lesson Plan that aligns with this Assessment).
- B. Look at the rubric for self-evaluation and performance evaluation. All students are expected to meet the standard level expectations.
- C. Each individual or group will perform their original cinquain and choreography for the class and video camera and be graded using the performance evaluations.
- D. Cinquain and rubrics will be placed in each student's portfolio.

Scoring Information:

- A. Self evaluation (see the end of this item for Self Evaluation)
- B. Performance rubric (see the end of this item for Performance Rubric)
- C. For all rubrics, a final score is reached by averaging the total for each component. The teacher may assign different grades for this project, or combine them into an overall grade for the assignment.

Teacher notes:

This lesson should be completed after students have had experience with the basic elements of dance and basic skills in technique have been learned. Observations of basic modern dance videos may be shown to expose students to different choreographic styles and techniques.

Self-Evaluation

Name _____

Date _____

National Dance Standard: Apply and demonstrate critical and creative thinking skills in dance.

Self-Evaluation:

1. What was the task to be completed? Be thorough in your answer, explain the process.
2. Did you meet the goals of the task? List the “steps” that you and/or your group took to meet those goals.
3. What did you learn from completing this task?
4. What could you have done to make your work on this task better or more thorough?
5. In completing this task, I am most proud of ...
6. What did you dislike about this task and why?
7. What did you like about this task and why?

Performance Evaluation Rubric

Name _____ Date _____

National Dance Standards: Identify and demonstrate movement elements and skills in performing dance; understand dance as a way to create and communicate meaning.

Performance Evaluation

On a scale (5=highest, 0=lowest) rate the student listed above on their performance:

Component	Rating (0=lowest, 5=highest)
1. Knowledge of the dance (movements exact, timing, correct focus, moving on the correct count, etc)	
2. Performance quality (looks at the audience, confident, shows energy and good body control, covers mistakes well, makes you want to watch, etc)	
3. Rehearsal habits (well-focused, cooperative, takes correction well, uses time wisely)	
4. General class behavior (respectful to all, participates in process, etc)	
Total Score _____	

Below Standard Scored below 12 points

Standard Scored between 12-16 points

Above Standard Scored 17 points or higher

Evaluator: (check one)

___peer ___self ___teacher

**Submitted by Jan Adams
Winston-Salem/Forsyth Schools**

Title: Creative Arts Checklist - Dance Assessment		
Grade Level or Course Can be used Grade 3 through high school		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: Uses all aspects of Dance Goals 1,2,3, & 4.		
Link with other subjects: Could link with any other subject, depending on content of dance.	Type of Assessment: Diagnostic <input checked="" type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative	Type of Item: Selected Response Written Response <input checked="" type="checkbox"/> Performance Conversation <input checked="" type="checkbox"/> Observation
Alignment with NC High School Exit Exam (check domain and write objective number(s): Communication <input checked="" type="checkbox"/> Processing Information <input checked="" type="checkbox"/> Problem Solving Using Numbers and Data		
Assessment Item (See assessment at the end of this item)		
Scoring Information: This will vary widely, depending on age level of child. Whatever score values the teacher attributes to each rubric level <u>must</u> be communicated to the student prior to student work.		
Teacher notes: This is a generic assessment that can be used or adapted for any dance composition.		

Creative Arts Checklist

Dance Assessment

Student _____ Date _____

	Performance Level				
	Expert	Highly Skilled	Growing	Novice	Non-Participant
Improvises dance movement to explore ideas					
Uses all three elements of dance: time, space, and energy to create movement phrases					
Shows evidence of idea, topic, or story, by choice of movement					
Shows clear beginning, middle, end. Evidence of an organizational dance form: narrative, ABA, theme and variation, etc					
Applies compositional principles: unity, contrast, etc					
Uses time wisely					
Works well with others					

Rubric (performance-level criteria)

Expert: Goes beyond what is expected. Can evaluate own work and progress to make aesthetic decisions and add personal insights. Shows boldness, original ideas and high energy. The product or performance stands apart.

Highly Skilled: Uses skills effectively. Work is polished and shows creativity, but student is not a risk-taker. Student stays within comfortable boundaries.

Growing: Still practicing the use of skills and material. Shows evidence of growth and movement to a higher performance level. Student is eager to learn or improve, but shows no evidence of personal ideas or input.

Novice: Lacks organization and effort. Student is unsure and tends to copy others' examples.

Non-participant: Student does not participate.

Parent's/Guardian's signature _____

**Submitted by Krystal Tyndall,
Wake County Public Schools**

Title: Pathways for the Future		
Grade Level or Course: Dance I		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 1.03 Demonstrate and define basic modern dance vocabulary 2.03 Identify and explore a range of stimuli (visual, auditory, tactile, kinesthetic) to create a dance movement 2.04 Recognize and explain how the creative process in dance is influenced by personal movement styles 8.01 Demonstrate appropriate audience etiquette using good listening skills, attentive behavior, and respect for the audience and performers.		
Link with other subjects: N/A	Type of Assessment: <input type="checkbox"/> Diagnostic <input type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative	Type of Item: <input type="checkbox"/> Selected Response <input type="checkbox"/> Written Response <input checked="" type="checkbox"/> Performance <input type="checkbox"/> Conversation <input type="checkbox"/> Observation
Alignment with NC High School Exit Exam: Communication 3. Evaluate ideas and information to make informed decisions. 7. Follow instructions to draw conclusions or make informed decisions. Processing Information 10. Use patterns, relationships, and trends to draw inferences and make predictions concerning environmental and social outcomes. 12. Organize tasks to accomplish an objective. Problem-Solving 15. Plan logical steps and organize resources to accomplish a task within a given time frame.		

Assessment Item:

- A. Students have been exploring pathways. Each student must draw a pathway on a piece of paper (labeling beginning, middle and end) and choreograph a movement phrase that travels along the created path.
- B. The movement phrase must include 2 changes in levels (low, middle, high), 4 different locomotor movements, 2 different shapes(not including beginning and ending shape) and 48 counts.
- C. Teacher will use a checklist to account for criteria included in the phrase.
- D. Teacher will use a performance/composition rubric. Students are expected to meet the proficient level expectations.
- E. Students will complete a self-assessment after completing their performance.

Scoring Information:

- A. Checklist (see checklist at the end of this item)
- B. Performance and Composition Rubric (see rubric at the end of this item)
- C. Self-Assessment Rubric (see rubric at the end of this item)
- D. For all rubrics, a final score is reached by averaging the total for each component. The teacher may assign two different grades for this project, or combine them into an overall grade for the assignment.

* Students should be familiar with all rubrics and checklists prior to beginning the composition.

Teacher notes

Students must be familiar with levels and locomotor movements before beginning this composition. Otherwise, you can include other areas you have covered in place of the criteria above. Students should also be familiar with beginning compositional exercises. The rubrics provided are examples and easily adaptable. Instead of the teacher providing the self-assessment, students can create their own.

Other related items:

- A. (Spontaneous Duet)Pair up two individual phrases and have them perform at the same time.
- B. (Choreographed Duet) Give students some time to explore unique ways to link the two phrases together.
- C. Using different songs for the same phrase that provide different moods or feelings.
- D. Remove the phrase from the original space and manipulate for a different setting. (OUTSIDE on a SUNNY day!!!)

CHECKLIST FOR CRITERIA

All phrases must include the following in the compositional phrase in order to meet proficiency!

Name(s): _____

_____ **2 Level Changes**

_____ **4 Locomotor Movements**

_____ **2 Different Shapes**
(excluding Beg. and End Shapes)

_____ **48 Counts**

_____ **TOTAL**

Name(s): _____

_____ **2 Level Changes**

_____ **4 Locomotor Movements**

_____ **2 Different Shapes**
(excluding Beg. and End Shapes)

_____ **48 Counts**

_____ **TOTAL**

	Advanced (4)	Proficient (3)	Basic (2)	Below Basic (4)
Beginning/End	Student is able to establish a unique, interesting beginning and ending shapes that help to establish the mood of the piece.	Student has clear beginning and ending shapes that provide cues that dancer is ready.	Student may only have one shape in the beginning or end.	There is not a clear beginning or ending.
Transitions	Student has choreographed interesting transitions from one aspect to the other.	Student has provided smooth transitions throughout the phrase.	Student may have included a transition but audience can clearly depict different sections.	Student shows no transitions throughout phrase.
Criteria for Phrase	Student has included all criteria in an awesome manner! Very unique and appealing to audience!	Student has used all criteria in an interesting way.	Student is lacking less than two items from criteria.	Student is lacking more than 3 items from the criteria. Clearly didn't follow directions!
Technique/Expression	Student expresses great technical skill, (NO FLAWS!) as he/she captures the audience's attention from beginning to end!	Student shows interest in the phrase and portrays technical ability.	Student may have shown interest through expression but is lacking technique!	NO EXPRESSION, NO TECHNIQUE, NO EFFORT!

Performance/Composition Rubric

___ **Beginning/End** ___ **Transitions** ___ **Criteria for Phrase**

___ **Technique/Expression**

___ **TOTAL SCORE**

(Average of totals for each component of the rubric)

SELF ASSESSMENT

	Advanced (4)	Proficient (3)	Basic (2)	Below Basic (1)
Transitions	I included interesting transitions from one aspect to the other.	I used smooth transitions throughout the phrase.	I included a transition but audience can't clearly depict different sections.	I did not include any transitions throughout the phrase.
Criteria for Phrase	I included all criteria in an awesome manner! It was very unique and appealing to audience and to me!!	I used all criteria in an interesting way.	I am lacking less than two items from criteria.	I am lacking more than 3 items from the criteria. I didn't follow the directions as I should have!
Technique/Expression	I expressed great technical skill (NO FLAWS!) as I captured the audience's attention from beginning to end!	I was interested in the phrase and portrayed technical skill when I performed.	I showed interest through expression but I need help with technique.	I probably would have enjoyed this project if I had followed the directions!
Beginning/End	I used unique and interesting beginning and ending shapes that helped to establish the mood of my piece.	I had clear beginning and ending shapes that provide cues that I was ready.	I only have one shape in the beginning or end.	There is not a clear beginning or ending.

___ **Beginning/End** ___ **Transitions** ___ **Criteria for Phrase**
 ___ **Technique/Expression**

___ **TOTAL SCORE**

(Average of totals for each component of the rubric)

**Submitted by Tiffany Rhynard,
Wake County Public Schools**

Title: Solo Dance Composition-Final or Mid-term exam		
Grade Level or Course 9-12, Advanced Modern Dance (Dance Level IV)		
Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12: 1.01-Demonstrate kinesthetic awareness with a high level of consistency and reliability through the use of proper body alignment while performing dance. 1.03-Demonstrate a high level of consistency and reliability in performing advanced advanced modern dance technique. 1.04-Revise, refine, and evaluate for accuracy the performance of a selected dance. 1.05-Choreograph a dance featuring the use of basic dance elements. 2.03-Validate the selection and use of stimuli in personal choreography. 2.04-Improvise, create, and perform dances based on own ideas and concepts from other sources. 2.05-Utilize and manipulate various structures and/or forms of dance in dance compositions. 3.01-Integrate movement with choreographic intent to communicate ideas with individual style and clarity. 3.03-Critique how effectively technical/theatrical elements in personal choreography and works of others affect the meaning of dance. 4.01-Critique the creative process used in choreographing a dance articulating what was lost or gained by artistic decisions made. 4.02-Formulate and justify a personal set of aesthetic criteria for dance. 8.02-Demonstrate the use of concentration and focus with a high level of consistency and reliability as part of the role of a performer of dance.		
Link with other subjects: N/A	Type of Assessment: <input type="checkbox"/> Diagnostic <input type="checkbox"/> Monitoring <input checked="" type="checkbox"/> Summative	Type of Item: <input type="checkbox"/> SelectedResponse <input checked="" type="checkbox"/> Written Response <input checked="" type="checkbox"/> Performance <input type="checkbox"/> Conversation <input type="checkbox"/> Observation

Alignment with NC High School Exit Exam:

- 9-Analyze information by comparing, contrasting, and summarizing to make informed decisions.
- 11-Synthesize information from several sources to apply that information to a new situation.
- 14-Interpret multiple sets of data to determine the best course of action.
- 15-Plan logical steps and organize resources to accomplish a task within a given time frame.
- 16-Evaluate situations to determine conflict and resolution.

Assessment Item:

- A. Choose one of the 3 choreographic prompts. You will be given time in class to create and develop a movement solo no shorter than 1 & minutes and no longer than 3 minutes in length.
- B. Choose one selection of music from the music bank provided. You will be required to use the entire piece of music (no fading or cutting the music).
- C. Refer to the rubric created in class for guidance in composition expectations, performance criteria, and project objectives. You will be asked to self-evaluate your process, development of intentions, and execution of your solo.
- D. In addition to the self-evaluation, you will be required to produce a 1-2-page typed paper illustrating your choreographic intentions, your means of achieving them, and areas where you feel need further development or where there are areas of weakness.
- E. Halfway through the creative process, you will be asked to show your work in progress and receive feedback from your peers and the teacher. This information will serve as a tool to help you clarify your intentions, edit unnecessary material, and strengthen areas that are underdeveloped.

Scoring Information:

- A. Self-evaluation Rubric-Students will self-evaluate individual work
- B. Performance Rubric- Filled out by the teacher assessing your progress throughout the course of the composition project, how you responded to group feedback, and the final performance.
- C. Choreographic Intent Summary. 1-2-page typed paper illustrating your choreographic intentions.
- D. A final score will be obtained by averaging the two rubrics with the written 1-2-page Choreographic Intent Summary. The evaluation rubrics will account for 80% of your grade (40% each) and the Summary will account for 20% of your grade.

Teacher notes:

Students should be equipped with a clear understanding of some of the basic compositional elements in dance (variety, contrast, unity, transition, repetition, and sequence). They should know how to use creative and critical thinking skills to problem solve, explore movement possibilities, execute advanced modern dance vocabulary, and establish a cohesive theme that ties the composition together. Students should be able to justify the reasons for their artistic decisions and formulate a personal set of criteria for how they perceive dance. The teacher can be expected to modify, adapt, or add to the proposed lesson plan depending on the level and skill of the students. The rubric illustrated in this assessment can be generated in class with the students or by the teacher. The performance rubric was intended to be an evaluation by the teacher but could also be created with input from the students. The teacher may choose to change the percentages of how the final grade is determined.

Optional Follow-up Activities:

- A. View videotape (if applicable) with the students after you have handed back their evaluation rubrics. Various class discussions could be held on clear intentions in sequence, execution of movement, smooth transitions, or the translation of dance to video (how this flattens the image).
- B. Watch video clips of professional choreographers and dancers. Discuss clarity in their work and precision in the dancer's movement.
- C. Have the student's revise their solos based on feedback from the teacher and from their peers.
- D. Have the students re-work the solo with the incorporation of a new prompt or added structure.
- E. Incorporate the solo work into a group project with similar guidelines.

**TIPS
MOVEMENT IN THE DANCE CLASSROOM**

Moving Into the Curriculum
Submitted by Jan Adams,
Winston-Salem Forsyth Schools

Few would disagree that active, participatory learning is desirable, yet so often, teachers shy away from it. Why? I would argue that the management of kids moving around in the classroom is a nightmare to many teachers. But dance provides a fun way to practice self-control. Through disciplined movement and a creative way of presenting material, students and teachers alike can enjoy more active learning situations.

Management Techniques:

✓ **Magic**

For kindergartners and first graders. I introduce the idea that dancers have “magic” in them that they must pay attention to and take with them when they move. Their magic will be lost if they use their voice, or bump into anyone or anything. For skeptical first graders, I admit that the magic is actually their “concentration,” which works like magic.

✓ **Elements of Control**

For second graders up, I tell the students that a dancer must have control of four things:

1. body and movement
2. mind (i.e. concentration or focus)
3. voice
4. space

I then ask the students with control of those four things to please raise a hand. If the hand is raised, the student may join me. If not, the student may not. The child then takes responsibility for his/her own management and control. For those who choose not to stand, I simply say, “please join in when you have gained control.” If a child loses control, I ask first, “Have you lost control of you _____?” This gives the child the opportunity to check him/herself. If he/she says yes, I ask him/her to sit until he/she regains it, but I let him/her be the judge when to rejoin us.

✓ **Movement Breaks**

This is a way to release and refocus energy in 8-10 minutes. It works well for the younger ones to expend their excess energy, and for the older ones (through middle school) to warm them up, psychologically, as well as physically, to participate in some group movement. The idea is to begin with some simple stretches and balances followed by strong shaking, pushing or pulling to tire out the muscles. Then follow with some relaxation exercises (mirroring or breathing).

✓ **Control Game**

This is a fun way to practice control of the body, focus and voice. With a hand drum, sticks, or simple clap as a freeze signal, all may move freely in the room, following four rules:

1. you must follow directions (i.e. walk, skip, hop)
2. you must completely freeze on the signal
3. you may not touch anything or anyone (even accidentally)
4. you may not make a sound (even a whisper or a giggle)

As a game of elimination, children are asked to stand on the outside of the room if they break a rule, but only for a moment. They are then invited back in.

Tips on Managing Movement in the Classroom
Submitted by Jan Adams, Winston-Salem/Forsyth Schools

1. Set limits and expectations with consequences first (i.e. four controls – body, mind, voice, space).
2. Know your objectives for the activity (i.e. to illustrate a concept, problem solve a creative solution, to help visualize, etc). Expending energy will always be a byproduct of whatever you do. Don't make it the primary objective.
3. Don't begin too big or complicated. Asking a few students to demonstrate something in the front of the room is a good way to begin to use movement.
4. Do not let a student even stand up if he/she is not completely focused. It sets the standard for your expectations.
5. Come down hard early in your requirements (i.e. sitting a child down who giggles while working, even if it is merely enjoyment. It tells the students that you are serious).
6. Visualize step-by-step approach of how you will present material.
7. Establish an "instruction stance," such as sitting, stopping or standing with students' hands behind their backs.
8. Have students model.
9. Establish expectations for choosing partners, which include method of getting to a partner and consideration for each other.
10. "Choreograph" your transitions (i.e. "move like a robot to your seats").
11. Use music to create the atmosphere that inspires quality work.
12. Begin with "safe" movement that students don't feel foolish doing.
13. Begin with very directed movement before heading toward more creative movement.
14. Move around the outside of the room. Don't get caught in the middle of the room.
15. Have students close their eyes and visualize the exact movement they want before they do it.

TIPS: INTEGRATION

Introduction to Curriculum Integration

What is Integration?

The term integration literally means “to combine into a whole.” Thus, when integrating curricula, the emphasis is on a comprehensive understanding of a “whole,” rather than many unrelated “parts.” With Constructivism, teachers and students are working together to build an education based upon what students’ experiences are and what they know, so that learning becomes meaningful. Gestalt theory states that “the whole is greater than the sum of the parts.” So, when we talk about integrating the curriculum, we are really talking about helping students to gain comprehensive understandings within and across various disciplines.

Why Integrate?

With the current emphasis on the ABC's of Public Education, local- and state-mandated assessments, and the need for accountability of arts education programs, it is extremely important to educate and inform administrators, teachers, parents, and the general public about the role of the arts in the education of every child. Additionally, the No Child Left Behind Act (NCLB), which was signed into law by President Bush in January 2002, stipulates that all children must become proficient, as defined by the state, within twelve years. While the arts are included as a core subject area within NCLB, it is important to note that the key provisions of the act are directly related to testing and demonstrating proficiency in reading and mathematics (and eventually science).

The following is taken from the *North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12, 2000*, which emphasizes the comprehensive nature of arts education programs:

"Arts Education should promote interdisciplinary study; and integration among and across the arts and other disciplines... because forging these kinds of connections is one of the things the arts do best, **they can and should be taught in ways that connect them to each other and to other subjects**. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. "

Within the *National Standards for Arts Education* and the *North Carolina Arts Education Standard Course of Study (SCS)*, each of the arts areas: dance, music, theatre arts and visual arts have multiple goals and objectives that address the need for content integration. Goals that specifically lend themselves to content integration are outlined below:

Dance

Goal 3: The learner will understand that dance can create and communicate meaning (National Standard 3).

Goal 5: The learner will demonstrate and understand dance in various cultures and historical periods (National Standard 5).

Goal 6: The learner will make connections between dance and healthful living (National Standard 6).

Goal 7: The learner will make connections between dance and other content areas (National Standard 7).

Music

Goal 8: The learner will understand relationships between music, the other arts, and content areas outside the arts (National Standard 8).

Goal 9: The learner will understand music in relation to history and culture (National Standard 9).

Theatre Arts

Goal 1: The learner will write based on personal experience and heritage, imagination, literature, and history (National Standard 1).

Goal 5: The learner will research by finding information to support informal or formal productions (National Standard 5).

Goal 6: The learner will compare and integrate art forms by analyzing theatre, dance, music, visual arts, and new art forms (National Standard 6).

Visual Arts

Goal 4: The learner will choose and evaluate a range of subject matter and ideas to communicate intended meaning in artworks (National Standard 3).

Goal 5: The learner will understand the visual arts in relation to history and cultures (National Standard 4).

Goal 7: The learner will perceive connections between visual arts and other disciplines (National Standard 6).

Perhaps most importantly, conscious efforts to integrate the curriculum:

- helps students gain comprehensive understandings within the arts areas being studied;
- helps students gain insights and understandings in other areas of the curriculum;
- and helps students make connections within and across disciplines or content areas.

Criteria for Integration

Each arts education area has a *Standard Course of Study*, which specifies what students should know and be able to do as a result of instruction in that particular area. Making connections does not mean sacrificing the integrity of the program, but rather finding common elements that naturally lend themselves to helping students gain understanding within and across content areas.

Before attempting to integrate instruction with an activity, lesson or unit, a teacher should ask him/herself the following questions:

1. Can I teach the goals and objectives of my curriculum with the topic being considered? (The teacher should then define the objectives and the criteria for achievement).
2. Will my efforts to integrate *most likely* increase student learning and understanding? (Is it relevant)?
3. How will what I do affect students' learning? (Identify the outcomes – your personal outcomes and the expected outcomes for the other area(s) being studied with the integrated lesson or unit).

If a lesson/activity/unit can not be justified through the above factors, it is probably not worthwhile or appropriate to integrate. For true integration to occur, it is essential for communication to take place between arts education teachers and classroom or other area teachers. Some ideas for making this connection with other teachers are included at the end of this article.

Benefits

Integrating instruction when appropriate and possible helps to provide students with an understanding of the relationship of parts to a whole. It provides students with a means for making learning their own. Your efforts to help students make connections may provide links to students who may not be reached in other ways. Collaborating with other teachers improves relationships, increases knowledge, and cultivates appreciation for all areas of study. Integration can help to build parent, administrator, and public support for your arts education program. Finally, integration is an important means for educating the whole child.

Conclusion

The following is taken from *Arts Education K-12: Integrating with Reading, Writing, Math, and Other Areas of the Curriculum*, which may be accessed on-line in its entirety through NCDPI Publications: www.ncpublicschools.org:

“In the past, we have tended to look at production/performance as the chief end for arts curricula. Our new responsibilities have come about chiefly as a result of arts education being included in the basic curriculum, as opposed to being formerly extracurricular. As arts educators, we do not have to choose between quality performance and integrating arts instruction with the rest of the curriculum. Integration does not minimize or otherwise adversely affect quality performance. In fact, it enhances production/performance by giving students a better understanding of what they are doing and, more often than not, significantly improves the resulting performance or product because of this understanding.

Those who would call for the teaching of art for arts sake fail to understand the breadth of what is implied in the arts. The arts do not exist in a vacuum and need to be connected to life and learning as much as possible. Integration is not a way of

"justifying" the arts by relating them to reading, writing and mathematics. It is a way of showing how the arts are fundamentally connected to all other branches of knowledge and how those branches are connected to the arts."

Curriculum Integration

Suggestions to facilitate integration across content areas, assist with communication, and map and align the curriculum within and across grade levels and areas:

- ✓ Display a dry erase board, chart, hallway display, or bulletin board calendar in a central location for one or more months at a time. Have all teachers write what curriculum units and objectives they are teaching during this time period. Include student examples, if desired.
- ✓ Use written communication between teachers to facilitate the integration of subject matter. A letter could be sent out requesting units of study and time periods in which these units would be taught from all teachers. These timelines of study could be collected and housed in a location that all teachers would have access to (media center, workroom, office, etc).
- ✓ Use common planning times (before or after school, workdays, etc) for teachers to meet and discuss interdisciplinary units of study. Meeting in person will allow teachers to brainstorm ways in which the curricula may overlap, describe in-depth instructional strategies and objectives for teaching the unit of study, create maps to outline the study, and plan how and when the unit will be taught.
- ✓ Participate with grade levels or teams in school-wide curriculum mapping and alignment. Explore the curriculum at various grade levels/courses and educate other teachers about the goals and objectives of your area.
- ✓ Collaborate with teachers and administrators to present “informances” at PTA or other school events, as a means to educate the school community about your program, how your curriculum helps to educate students in your and other areas, and the process for how students learn the SCS.
- ✓ Use newsletters to educate students, staff, and parents of important aspects of your program and how your program fits into the total school program.
- ✓ Be proactive! Regularly invite teachers, parents, and administrators into your classes so they can see how you are delivering your content as well as making connections within and across other content areas.

“Being Words”
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

Can be used at any grade level

Lesson Focus

Language Arts/ “Being” Words/Dance as Communication

Lesson Objective

Students will explore the movement possibilities of “BEING” words.

Focus and Review

Dance is movement. The instrument for dance is the body. The material for dance is anything – your imagination, your words.

Statement of Objectives

Students will “BE” words. There may be several definitions of specific words – whatever the word means to each student – their definition is correct.

Teacher Input

Teacher will announce the words.

Guided Practice

The teacher will demonstrate words – UP – tiptoe, or jump, or point, or smile; DOWN-rolling on the floor, falling, slouching, sad, etc.

Independent Practice

Students will perform the words: FORWARD, BACKWARD, SIDEWAYS, SLOW, FAST, BIG, LITTLE, TALL, SHORT, WIDE, THIN, STRAIGHT, CROOKED, CURVED, CIRCULAR, LOOSE, TIGHT, BUMPY, SMOOTH, RAGDOLL, STATUE, POPCORN, FLOATING, SINKING, COLD, HOT, COOL, ALONE, TOGETHER, LONELY, AFRAID, TIRED, GROWING, SHRINKING, SWING, WAVES, SOFT, HARD, PARALLEL, HORIZONTAL, VERTICAL, DIAGONAL, LIGHT, DARK, HEAVY, SLIPPERY, STUCK, GOOEY, PRICKLY, HELLO, GOODBYE, QUIET, LOUD.

Closure

Dance is imagery, imagination, and creativity. Dance is a challenge. Dance is you. Your body is your communication, your instrument, your dance.

The Diary of Anne Frank
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

8th grade

Lesson Focus

English Language Arts/ *The Diary of Anne Frank*, Anne Frank

Lesson Objectives

Students will have an interdisciplinary experience exploring a variety of aspects presented in *The Diary of Anne Frank*.

Structure and Strategies for Teaching

Introduction/ Presentation World War II and Adolf Hitler, the Holocaust and the torture and murder of so many of the Jewish faith, the emotions, the life of a teenager and her family all provide a setting for *The Diary of Anne Frank*. Explain to the class that you will experiment with them, this can also be related Concentration Camps and the “medical” experiments that were conducted on Jews, adults and children and multiples- twins and triplets. Have the students brainstorm and provide a word list (the teacher can write this out on the board or overhead) describing the situations, the events, and the emotions of the diary. These words can be specifically nouns and adjectives, for example, family, friends, fear, love maturity, hope, responsibility, greed, courage, danger, crowded, goodness, evil, silence, safety, lack of freedom. Reflect back to this list throughout class to “connect” what the students are experiencing.

Exploration Have the students find good personal space and lie down on their backs, knees bent, feet on the floor, eyes closed (constructive rest). Quietly direct them to imagine themselves in Anne Frank’s place, surrounded by family and strangers, pulled abruptly from your friends and your life, loosing everything. Have the students imagine being confined with their family for 25 months, over two years without being able to get away from them, never leaving the annex. Have the students listen for the silence, the safe sounds, the unsafe sounds. Talk them through what life would have been like- the urgency for silence. What if someone sneezed or coughed? Every sound could mean your discovery, the end of your life, the end of the lives of your family. The need for silence was ... (during this time, find a heavy book and position it over a surface that when the book is slammed a very loud sound will be produced). Drop the book! Ask the students what happened. Was it the Gestapo, the green police, the bookcase being destroyed, and the hiding place being discovered?

Discuss again the idea of closeness, the inability to get away from each other. Have the students form a standing group, a blob. Have the class, as this group, move as one, from one corner of the room to another, staying close, always touching in total silence. Experience the closeness. Share the experiences with one another. Anyone claustrophobic?

Dependent upon the numbers, use the entire class or divide the class into groups. Have one person sit in the middle of the group. Have the rest of the group hover over the “sitter” never touching, but obstructing light and space by positioning their bodies and their hands around the “sitter”. Have the “sitter” remember the feelings. Change “sitters” to allow the entire class the opportunity to experience this feeling. Share the experiences, the feelings- was it comfortable? Smothering?

Reflect back to the word list. What has the class experienced today?

At the end of Act 1, the families celebrate Hanukkah and Anne expresses her ideal of hope. Introduce the idea of celebration in the Jewish community and teach an Authentic Hora folk dance (Weikart, Hora Medura). Explain that the families could possibly have danced this very quietly at night but then again it may have been too dangerous. Have the students execute the Hora. Experience the joy of the dance, the hope for a future.

Culmination/ Final Forming

Return to the word list. Identify what words the class had experienced. Ask the students to explain why this was a class on The Diary of Anne Frank, or why this was not. What did the students learn from these experiences?

Ideas for Extending the Lesson

Additional Jewish dances could be introduced, providing cultural background. Students could write about their personal experiences pertaining to this lesson, in narrative or “diary” form. Students could create visual art pertaining to this lesson.

Resources

Teaching Movement and Dance, Phyllis Weikart

ANNE FRANK

- **WORD LIST**
Family, friends, fear, strangers, maturity, greed, responsibility, love, closeness, danger, hope, crowdedness, hunger, goodness, silence, evil, empathy
- **EXPERIMENTS (2-3)**
- 25 months
- **CONSTRUCTIVE REST** – strangers, family, noise, “safe” sounds, lack of space, lack of freedom, every sound – cough, sneeze, BOOK
- Discuss feelings- Gestapo, gunshot
- **CLOSENESS**- silence, entire class- move as one – close always, touching
- Discuss feelings

- “HOVERING”- smothering/threatening, no contact – one person in center
- Discuss feelings

- End of Act I – “hope” = Hora Medura- #3,13 PW
 - 8 intro
 - R Side, close, s, c, s, c, s, c (1,2,3,4,5,6,7,8)
 - In 2,3,4 Out 2, 3, 4 (1,2,3,4,5,6,7,8)
 - Repeat side close and in/out
 - Grapevine (1+2+3+4+5+6+7,8) Rt X, side, X, side, X, side, X, side, X, side, X, side, heel, heel.
 - Repeat

Discuss: was this or was this not a language arts class, why or why not.

Parts of Speech and Dance
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

English Language Arts/ Parts of Speech

Lesson Objective

Students will explore the relationship between Language Arts and Dance.

Focus and Review

The students will discuss the use of the elements of dance and of composition (beginning, middle and end).

Statement of Objectives

Students will share ideas on how language arts can be used in dance – poetry, imagery, sentence structure, compound sentences, run on sentences, and parts of speech. Define noun, verb, adverb and preposition. Students will use parts of speech (verbs, adverbs, and preposition) as a basis for developing a composition.

Teacher Input

Teacher will explain a noun as a person, place or thing (today the thing will be your body or a part of your body). A verb is an action (discuss examples, especially that dance is an action, therefore an action verb). An adverb is a word that describes the verb, and a preposition as a connecting/location word. In dance terms, a noun says *what* or *who* moves, a verb says *what you are doing*, an adverb says *how you are doing it* and a preposition says *where you are doing it*.

Warm-up: Teacher will lead a warm-up using isolation of the body parts (nouns), “be” words (identify parts of speech), a verb warm-up (twist, stretch, shake, freeze, melt, etc.), a verb/adverb warm-up (twist slowly, stretch widely, shake softly, freeze abruptly...), and/or a verb/adverb/preposition warm-up (twist slowly around your spine, stretch strongly towards a neighbor, etc.). Note each part of speech to the students.

Guided Practice

Teacher will distribute verb card, adverb card and preposition card to each student. Each dancer will have three cards. Students form groups, I usually start with trios. Students must perform only their three cards.

Independent Practice

The group chooses how to organize their composition- setting a beginning, the middle whether it is simultaneously performed or individually performed, and an ending. The students decide how their actions relate to each other and the group as a whole.

Students practice. Students perform for the class. Constructively critique each performance- were the parts of speech identifiable and clearly performed, what were some of the choices that the group made?

Closure

Realize that each dancer in each dance probably executes hundreds of verbs, adverbs and prepositions. Language Arts is not just something that is done in the classroom at a desk, with paper and pencil – it can be danced.

Reading, Writing and Dance?
Submitted by Jan Adams, Winston-Salem/Forsyth Schools

Movement and dance are forms of communication which come naturally to children. As such, they are powerful tools which teachers can use to teach and reinforce reading and writing.

I. Using Movement to Build Background Information

Quite often, the point at which children falter the most in their reading is when they begin to read in the content areas of science, social studies and math. They no longer can rely on predictable words or story structure to help them figure out what they are reading. They are faced with new vocabulary and concepts with which they are unfamiliar. Movement can help in a variety of ways:

***Introducing New Vocabulary**

Before reading a science passage of new words, see if you can come up with ideas on ways children can build the word or concept with their bodies (i.e. igneous rock is a very hard statue that can not be moved when I try to move it, metamorphic rock changes and compresses very slowly and sedimentary rock is layered). Have children say the word, create the shape or movement with their bodies, and write the word on the board. Then have children read the passage. The new words are now already familiar (and will be remembered longer).

Dance: understanding dance as a way of exploring other content areas.
ELA: applying preparation strategies to comprehend or convey experiences and information.

***Enriching Vocabulary**

Children can be caught up in any teacher's enthusiasm over words. Have students define with their own bodies or in groups enriching words, for example:

Vibrate	Simmer	Puncture	Shrivel	Seethe	Shatter
Swirl	Bubble	Congeval	Ooze	Flicker	Melt
Evaporate	Decay	Shrink	Density	Disintegrate	Momentum

From their definitions, you could have a group create dance compositions of opposites, such as aggregate-dissipate, accelerate-decelerate, expand=contract.

***Building Models of Understanding**

Create and have the students help create physical models to demonstrate difficult concepts such as volume, mass, parallel and series electrical circuits, photosynthesis, etc.

Dance: developing the ability to use dance as a language.
ELA: applying, extending, and expanding on information and concepts.

II. Motivation

Dance and movement can be an energizing and galvanizing force in the classroom as a motivation to another activity.

*Motivating Research

Movement games such as “Habitat Hideaways” can be used to motivate research on defense mechanisms. Or explore through movement a covered wagon; the building of the intercontinental railroad; or tap out rhythms of a telegraph before beginning a research project on westward expansion.

Dance: understanding that making a dance requires planning.

ELA: identifying, collecting or selecting information and ideas.
--

*Motivating Writing

Prewriting experiences such as “Bird’s Eye View” will help children to expand their powers of visualization. By dividing roles within the class or group, the group can collectively generate a rich list of experiences from which to draw for descriptive writing.

Dance: understanding that the choreographic process includes improvisation and brainstorming.

ELA: responding critically and creatively to selections or personal experiences; using concrete images and vivid descriptions in writing poetry and prose.
--

III. Reinforcing the Writing Process with Choreography

Each step of the writing process correlates to a step choreographers use when making up dances:

Writing	Dance
Brainstorming Ideas	Brainstorming Ideas
Research	Research
Trying out words or phrases	Trying out movements
Sequencing into first draft	Sequencing into beginning, middle, end
Revising	Revising, rehearsing
Editing	Clean-up rehearsal
Final Draft/Publication	Performance
Evaluation	Evaluation

Dance: understanding the choreographic process.

ELA: analyzing, synthesizing and organizing information and discovering related ideas, concepts, or generalizations.
--

IV. Response to Literary or Poetic Work

Movement and dance is a powerful way to extend understanding of literary work.

Dance: understanding that dance can express ideas.
--

ELA: responding creatively to selections.

Accumulation: Mathematics and Dance
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

Math/ Accumulation

Lesson Objective

Students will explore the relationship between Math and Dance.

Focus and Review

The students will discuss the use of the elements of dance and of composition (beginning, middle and end).

Statement of Objectives

Students will share ideas on how math can be used in dance- addition, subtraction, multiplication, division, geometry, area and volume, etc. Math can be utilized when working in groups and the numbers of people (sets) and patterns in space and with body shapes.

Students will “accumulate” movements- adding on movements to form a phrase.

Teacher Input

Warm-up: Teacher will lead a warm-up utilizing geometric shapes – circles, arcs, line segments, diamonds, parallel lines, right angles, etc.

Students will form octets. Students number themselves 1-8. #1 creates a movement/shape and teaches it to the group. #2 creates a movement and “adds” it on to #1 movement, all perform. #3 add on to #2 and #1, etc.

Independent Practice

The group chooses how to organize their composition. They set a beginning, a shape or entrance (one dancer enters, add another, add another). The middle consists of the performance of movement 1-8, or performance of 1, 1-2, 1-2-3, etc, or perform 8,7,6,5,4,3,2,1. The dance can also address the issue of 2 sets of 4 or 4 sets of 2 or a group of 8. The group will also create an ending. The students decide how their actions relate to each other and the group as a whole.

Students practice. Students perform for the class. Constructively critique each performance- how was math used.

Closure

Math can be rhythm, the use of grouping, or use of space. Math is found in all aspects of dance.

Algebra and Dance
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

7th and 8th grade

Lesson Focus

Math/ Algebraic Equations

Lesson Objectives

Students will have an interdisciplinary experience applying their knowledge of algebra to movement.

Structure and Strategies for Teaching

Introduction/ Presentation

Mathematics and movement might, at first glance, have little in common. Often students ask, "How can you dance math?" After a warm up utilizing geometric shapes and division, this lesson will experiment with algebra.

Exploration

Warm-up: Have the students find good personal space on the floor and sit with their legs in a diamond shaped position (a symmetrical shape, body perpendicular to the floor, creating right angles, etc.). Using an upbeat 4/4 musical selection, "arc" the torso forward 8 counts, sideward 8 counts, backward 8 counts, and then the other side 8 counts. Divide the counts by 2 = 4 counts to each side; divide by 2 = 2 counts to each side; divide by 2 = 1 count to each direction. Change the legs to a parallel shape straight out in front of the body and repeat the combination of directional arcs and division of counts. Change the leg position once more to create a right angle with the legs on the floor and repeat the directional and division combination.

"The Equation": Teach "X" possibilities. "X" has the potential in this lesson of being any number "1" through "5". Either teacher generated or student generated, teach or create five movements. For example, the five movements could be wrap, spiral turn, reach, squat, and jump. These are your five possibilities of "X". Demonstrate the equation, $2X + 3 = 13$. "X" equals 5, so you perform all five of the movements in any order, two times, then create 3 completely new movements. Students observing will identify all of the "X" movements performed twice (2X), and will observe three new movements (+3) to total a combination of 13 counts. Therefore, "X" = 5, and the equation as demonstrated is $2X + 3 = 13$. Demonstrate the equation, $4X + 1 = 9$. "X" equals 2, so you perform only two of movements in any order, four times, then create one new movement. Students observing will identify only two of the "X" movements performed four times (4X), and will observe one new movement (+1), to total a combination of 9 counts. Therefore, "X" equals 2, and the equation as demonstrated is $4X + 1 = 9$.

Divide the class into groups of four. Give each group an equation remembering, "X" in this particular class can not be more than 5. ($5X + 1 = 6$, $2X + 4 = 8$, $X + 2 = 6$, $3X + 3 =$

12, etc.) Each group has a different equation and should keep it a secret from the other groups. Working independently of the other groups, they need to solve “X”, decide what “X” movements they want to use, how many times they perform their “X”, and how many “new” movements they need to create to demonstrate their equation. Then they need to decide how they are going to present their equation to the class – what floor pattern, a line, a circle, a semi-circle? Allow adequate time for creation and rehearsal.

Have each group perform their equation for the class, their audience. Ask them to perform it again so that the audience can notate what they see. Repeat the performance again, if necessary, then ask an audience member to share the equation that they observed and to solve “X”. Reinforce that it takes a good observer to solve the equation but it also takes the clarity and the correctness of the performers in demonstrating the equation. Have each group share their equation as the audience notates what they see.

Culmination/ Final Forming

Have the students explain why this was, or was not a math class. Identify the mathematical forms that were used- equations, geometrical shapes, division, multiplication, counting, sequence, order, pattern, balance, symmetry and asymmetry.

Ideas for Extending the Lesson Have the students create the possibilities for “X”. Have the “X” possibilities be more than 5. Have the students create their own equations to be performed. Add music (a slow tempo) for the performance.

Teaching Mathematics Through Dance and Movement
Submitted by Jan Adams, Winston-Salem/Forsyth Schools

Geometry/Spatial Reasoning

- Explore shape with positive and negative space.
- Symmetry statues and studies.
- Dance combination reversals.
- Mirroring reversals.
- Statues with flips, slides.
- Moving pathways, then mapping (big to little, little to big).
- Pathway dances, machines.
- Movement tessellations.

Numeration

- Make sets of matched shapes or movements
- What fraction of the whole class is doing a given movement? How would you represent that fraction as a percentage?
- Shape puzzles – problem solving individually or in groups of two or more: “Create a statue with a partner with seven body parts touching the floor.”
- Matrix choreography: forward or backward steps add or take away tens. Lateral steps or take away ones. Make up a combination, then figure out what number you would land on if your beginning point was 1 – how about 14?

Measurement

- Predict, then measure how many steps, tiptoes, leaps it will take to cross a room. Discuss non-standard units of measure exemplified by different people’s leaps.
- Measure a variety of steps, crawls or leaps on a measurement chart.
- Perimeter dances with a partner. Figure out a sequence of movement that leads you in a rectangle (i.e. 8 slides to right, 4 zigzag jumps back, 8 slides left, 4 zigzag jumps forward). Before you can perform it to music with your partner, you must figure out the perimeter and the area of your dance space.
- Create a map of your school by sending two students out to measure with footsteps each hallway. You may also send students in to measure gym or media center or lunchroom. Then reduce their measurement to an agreed scale (i.e. 10 paces = 1 inch). Have them with their partner cut out a strip (for halls) or a rectangle (for large rooms) of paper and assemble map on large board. Create legend, including scale used.

Calculation

- With vinyl numbers spread around room, dance or move to another number. Figure out an addition, subtraction, multiplication or division problem that has that number for an answer. Write down on paper. The paper will provide information for assessment.

Graphing/Probability/Statistics

- Line graph dance. Record your dances through a simple line graph. Put movements along one side of chart and amount of time in units of 8 counts along bottom.
- With vinyl numbers spread around room, put on music and hop, skip, dance to another number. When music is turned off, stop on the nearest number. What is the probability that you will land on an even number? A number above 6? With pencil and paper in hand, go through process 10 times. Gather data and find out.
- Stand on a vinyl number. Notice the color you are on. As you move to another vinyl number, count the number of skips (or hops or walks, etc) that you are taking and you may only land on the same color. If you are moving to another number and someone gets to the color ahead of you, you must proceed to another vinyl square of your color. Count your skips, or hopes, or walks. Repeat 10 times and record the number of steps it took you to get there. What is the median number of steps that you took? The range? The mode?

Patterns/Classification

- Look at two shapes. How are they alike? How different?
- Draw shapes using the least lines possible to capture body shape. Write down how shapes are alike, how they are different.
- Look at a group of shapes or movement patterns. Group according to similar properties.
- Create dances with rhythmic patterns. Interlock those patterns by creating dances “in canon.”
- Create movement patterns and movement tessellations.

Shadowplay – Discovery Through Play
Submitted by Jan Adams/Brenda Williams, Winston-Salem/Forsyth Schools

Artists and teachers operate on a similar premise: one of the richest grounds for discovery is through PLAY. In Dance and Physical Education, this is especially true. By playing around with ideas and discussing and documenting their discoveries, students can gain knowledge and make decisions based on their findings.

To explore the properties of light, we will follow a process much like the scientific process:

1. Pose questions
2. Explore ideas through independent play and structured games
3. Discuss and document discoveries
4. Augment knowledge through research
5. Create choreography or devise new games based on findings

Several centers will be set up. At each center, play with the materials and try to answer the questions posed. For students, these answers can be discussed or documented on data sheets.

1. **Flashlight Investigation:** What materials are transparent, translucent, or opaque? What causes light to change colors? What other properties do you discover?
2. **Shadow Study:** What makes shadows? What components do you need? What affects the size of a shadow? Can shadows be created on either side of the shadow screen? What else can you learn about shadows?
3. **Light in a Bag:** Can light pass through the sculpture bag? What lighting effects can you create with the flashlights in and out of the bag?
4. **Laser Play:** Does this light radiate? Can it bend? What can block or interrupt this light? How far can it go? Can you draw with it?

Student discoveries can be connected to other knowledge or properties of light through research. These discoveries can lead to rich possibilities for choreography. They can also lead to numerous structured games. The best games will be the ones devised by the students themselves from their own discoveries playing with the various materials. Here are some we came up with:

1. **Laser Ray Obstacle Course:**
 - a. Equipment: ropes or elastic bands, flashlights, suspenseful music
 - b. Create a maze of extended ropes held and lit on each end at oblique angles in dark space. Have students go through the maze without touching and being “burned” by a laser.

2. Laser Tag:

- a. Equipment: laser pens, reflector shields
- b. Begin with one person armed with a laser pen. Others in class are divided into players and observers. Players try to avoid being “zapped” in the reflector shield by the laser while observers call out those who have been eliminated. Gradually, increase the difficulty by adding more lasers to the game.

3. Partner Laser Tag/Shadow Shield

- a. Equipment: laser pens, reflector shields
- b. In this version, students work in partners. One tries to protect the other with his/her shadow from being hit by the laser beam.

Science Terms and Vocabulary:

Experiment

Draw Conclusions

Create Models

Analyze Data

Properties of Light

Reflection/Refraction

Systems

Variables

Transparent/Translucent/Opaque

SHADOWPLAY Data Sheet #1

Description of Material:	Is this material transparent, translucent, or opaque?	What other observations can you make?

SHADOW PLAY Data Sheet #2

What makes shadows? What can you learn about them? Document your discoveries below:
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

SHADOW PLAY Data Sheet #3

In your play with the lights and the sculpture bag, what properties did you observe? List below:

Describe a way you might use this bag in choreography. Specifically include the use of light.

SHADOW PLAY Data Sheet #4

In your play with the laser pen lights, what properties did you observe? List below:

Describe and name a game that you would make up using laser pen lights:

Animal Classification Game

Submitted by Jan Adams, Winston-Salem Forsyth Schools

Whether your study of animals leads to non-fiction reports and research projects or creative writing and fables, all will be enriched by a factual understanding of animals and their characteristics. This game is a great way to introduce animal characteristics, build knowledge, transfer that knowledge to a pencil and paper mode and assess in a fun and active way.

Theme: Animals – Fact and Fiction

Connections: Communication Skills, Math, Science, Dance

Essential Questions:

- How are animals alike and how are they different?
- What vocabulary do scientists use to describe animals?
- How many different ways can we show what we know about animals?

Process:

- Do a movement warm-up, exploring the movement of a variety of animals.**
- Create on blackboard, with students, lists of ways animals are classified. Fill board with information.*
- Choose a child to play “Animal Charades,” but instead of guessing the animal, they may only guess a characteristic of that animal.**
- Next day, have children help you reconstruct the information on the board. Repeat this game several days, extending lists on board.*
- After playing the game several times, introduce the ideas that a behavioral scientist is a person who studies animals, by quietly observing them and collecting data. Ask children to get out pencil and paper and to help reconstruct the board. This time, instead of guessing aloud, they will record their data on their paper. By now, the information on the board should be more and more familiar.*
- After playing this version for a day or so, let the children separate into partners. One will be the animal, another the scientist, all moving and observing simultaneously.**
- When playing this version, after data has been collected, read one student’s observations and ask the rest of the class to guess what animal this scientist might have been observing with the data.**

This game is a great way to lead into any non-fictional or fictional writing about animals.

**Traditional Assessment Opportunities*

***A+ Enriched Assessments*

Bringing Reports to Life: Writing and Staging Documentaries **Submitted by Jan Adams, Winston-Salem/Forsyth Schools**

Dance, movement, and creative dramatics can be the means to **bring to life** non-fiction reports, particularly those in science and social studies. This process requires students to visualize what they are writing, and thus connects them to their writing in a more profound way. This process also provides great opportunities to turn curriculum-related material into presentable programs for stage or video. This process fulfills many goals from the *Standard Course of Study*, including:

- ✓ Science: the accumulation and interpretation of data
- ✓ Social Studies: the analysis of geographic features
- ✓ Science: the study of the interrelatedness of ecostructures

...and the list goes on and on!

Process

1. Introduce the idea that the body can express a huge variety of living and nonliving things. Offer practice by having kids create, with their bodies: an ocean wave, water in a whirlpool, a kite in the air, a burning piece of paper, an ice cube in a pot on the stove, modes of transportation, etc.

2. Ask them to describe, either in oral or written form what is happening.

3. Move to more complex ideas, with partner or small group, such as: a simple machine such as a pulley or wheel and axle, magnets, a mountain being eroded by wind, a volcano, a turbine, an assembly line, etc.

(These ideas can be interpreted in movement or in statues or tableaux. By incorporating music and a variety of presentation modes, interest can be maintained).

4. Hold them factually accountable. If they don't know what occurs in a volcano, they must research or review before they can interpret.

5. Ask them to write a script (a paragraph of text which will accompany their movement, as if they are directing a movie).

6. Interpret through movement or statues even bigger themes or ideas: the Civil War, the three branches of government, pollution and its effect on people, etc.

7. Jigsaw a project into groups with related sub-topics. Each group would discuss, research and write a script for a different aspect of the topic. Examples:

-Australia

- Its geography
- The coral reef
- The animals that inhabit it
- The people, Aboriginal and European and other descendents

-The Industrial Revolution

- Life in an unindustrialized world
- Simple and compound machines
- Mass production through assembly line/variety of inventions that changed life

-North Carolina

- A specific geographical region (i.e. the coastline, formation, erosion, tidal effects)
- Its people, lifestyles, occupations, social movement
- Animal and plant environment, create a food web or chain
- Its symbols or perceptions

8. Once each group has begun researching and exploring ideas, decide all together what the order of presentation will be. Might one group have a divided presentation? Might any of the groups overlap? "Choreograph" the flow from group to group so you will minimize the start/stop effect and will tie the whole presentation together.

TIPS:

- I often offer music as the defining aspect of a group, both in time and in atmosphere created
- Impose time limitations (i.e. "your part of the presentation will last no more than two minutes.")
- Discuss a variety of presentation modes: pantomime, status of tableaux, free movement, unison or cannon movement, etc.

Fables – Move Them, Write Them, Asses Them!
Submitted by Jan Adams, Winston-Salem/Forsyth Schools

This move it, write it, revise it/edit it, perform it, evaluate if format creates a continuous flow of engagement, comprehension, and response that leads to high participation and high quality.

Theme: Animals, fact and fiction

Connections: Communication Skills (Writing), Dance, Theatre Arts, Science

Essential Questions:

- What distinguishes fables from other forms of literature?
- Why are fables important?
- Might you find similar fables from one culture to another? Why?

Process: This is an up, down, up, down approach that is very effective in keeping children engaged while providing some valuable active brainstorming.

- Discuss the elements of a fable.*
- Explore, through movement, a variety of habitats, then animals who live there.**
- Choose a moral.*
- Decide what animal would most likely be your main character.*
- While some move like that character, observe and build a bank of words that describe that animal's characteristics and movements.**
- Choose secondary animals that share that same habitat.*
- Discuss a problem that might lead to this moral.*
- Write together your leading sentence, making sure setting and main character are introduced.*
- Sketch out story and write your first draft.*
- While someone reads the story, let children enact it, everyone playing all parts and thinking what revisions might need to occur.**
- Sit down and discuss revisions. Circle words that are repetitive or not colorful enough. Refer to your word bank and enrich the vocabulary. Proceed to your final edit.**
- Using the story as a script, create a storyboard for still photos or enactment.**
- Perform**
- Discuss the process and the essential questions. Assess your writing and performance.**

**Traditional assessment opportunities*

***A+ enriched assessments*

**Submitted by Tammy Hunt,
Catawba County Schools**

Ancient Egypt Interdisciplinary Unit

Language Arts: Read The Egypt Game or The Golden Goblet

Science: Study Body Systems and mummification, weather and the Nile and Simple Machines

Mathematics: Hieroglyphic numbers, geometry and pyramid building

Social Studies: Ancient Egyptian society and history

Art: Hieroglyphs, Cartouche design, 2-dimensional drawing, jewelry making, Obelisk design, Papier-mache containers

Drama: Ancient Egyptian society, playwriting, costume design (students write their own plays about Ancient Egypt)

Dance: 2-dimensional movement, Ancient Egyptian society, gesture abstraction, AB form, straight/angular shapes (students create dances using Egyptian art and information about Egyptian society) (See "Dance Like an Egyptian" following this outline)

Computers/Keyboarding: typing/correcting passages on Ancient Egypt

Health: mummification and body systems, health practices of the Ancient Egyptians

Chorus/Music: Ancient Egyptian songs

P.E.: Ancient Egyptian games, pyramid races

French/Spanish: Ancient Egyptian vocabulary

**Submitted by Tammy Hunt,
Catawba County Schools**

DANCE LIKE AN EGYPTIAN

Lesson 1: Students learn a 2-dimensional or “flat” warm-up.

Lesson 2: Students will improvise flat shapes and how to make them locomote on a straight or diagonal pathway. In groups, they will create part A by choosing 4 Egyptian shapes from a handout and putting together shapes and transitions. They must include at least one locomotor movement. The movements must also be 2-dimensional. The shapes, of course, will be straight/angular shapes.

Lesson 3: Students will discuss the five segments of Egyptian society (Gods, Nobles, Priests, Scribes, Craft workers and peasants). Using a tree map, students will brainstorm movements that would typically be done by each group. Then, students will create part B of their dance by putting together five movements from their chosen tier. This part does not have to be flat, but it must have an Egyptian mood.

Lesson 4: Students will make the dance an ABA composition by repeating A but making it 3-dimensional.

Lesson 5: Performance

After performing these dances, I tie these dances into the work of Martha Graham. The idea for this project came from Louis Horst’s Modern Dance Forms. IN this book, Graham technique is explored through her use of 2-dimensional movement. I like to show a Graham work and allow students to look for her use of “flat” dance.

**Submitted by Tammy Hunt,
Catawba County Schools**

Native American Interdisciplinary Unit

The following outlines an interdisciplinary unit planned and used in the middle school where I teach. This outline may be used as a springboard for ideas for other teachers wishing to plan an integrated unit of study.

Language Arts: Read Native American legends
Have students write their own Native American legends

Math: Use Trail of Tears for distance word problems
Study geometric patterns using native bead designs and art
Use native patterns to create tessellations

Science: Man's effect on the environment
Animals and their habitats
Use the book Keepers of the Earth by Joseph Bruchac

Social Studies: Study local tribes and U.S. tribes
Study Native American gods and mythology

Music: Native American music

Dance: Authentic native dances, ceremonies (recreate the corn ceremony of the Pawnee found in 4th grade music book), animal movement

Health: environmental health, ancient herbal remedies

P.E.: Lacrosse, Native American games

Drama: storytelling with legends, pantomime with legends

Art: weaving, pottery, masks, stylized design

Spanish: tribes of the Southwest and Central and South America, Spanish words with native origins

Computers: Internet on tribes, word processing using articles about Native Americans

Submitted by
Nancy Clark, Ed Moon, and Patricia Pleasants
Wake County Public Schools

Integrated Performance:
French, Orchestra, Dance

Objective:

To integrate three disciplines in order to meet the various learning styles of our students and encourage cooperative effort.

Alignment with NC Standard Course of Study and Grade Level Competencies, K-12:

Dance

Goal 3: The learner will understand that dance can create and communicate meaning.

Goal 5: The learner will demonstrate and understand dance in various cultures and historical periods.

Goal 7: The learner will make connections between dance and other content areas.

Music

Goal 1: The learner will sing, alone and with others, a varied repertoire of music.

Goal 2: The learner will play on instruments, alone and with others, a varied repertoire of music.

Goal 8: The learner will understand relationships between music, the other arts, and content areas outside the arts.

Goal 9: The learner will understand music in relation to history and culture.

Description of Activity:

(Written by Nancy Clark, French Language Teacher)

When one of my French students told me that he was learning to play a French song in orchestra I asked him to play it for me. I recognized it as *Au Clair de la Lune* and immediately thought, "This is an opportunity for integration." I spoke with the orchestra teacher about the possibility of accompanying my French students on several numbers for *Une Soiree Francaise* (A French Evening). The collaborative effort was expanded when I asked the dance teacher to have some of her students demonstrate ballet terms and then dance while the orchestra played and my students sang.

After a brain-storming session we each set about teaching our students the songs, terms, and dance. When the students were ready, we met briefly to work out the logistics of when and where to gather all students for practice. We decided to meet before classes began, and communicated the days and times of the rehearsals with the classroom teachers and parents. One might think it would take a lot of extra time to organize such an activity; however, we found that it took very little extra effort, and the end result was much more effective than if each group had performed individually.

This performance showcased the skills and talents of approximately 80 students. They benefited in several areas. First of all, students and teachers faced the challenges of coordinating tempo and sharing limited stage space. For some, it was the first time they had performed for the public in the evening and for fellow students and teachers the next day at school. In fact several students who told me they were too nervous to perform found strength in numbers and overcame their fears.

Some of the French students were also in the orchestra, and although they played their instrument during the performance instead of singing, they at least knew the words and story to the music they were playing. Some French students also participated in the dance. Others put their foreign language skills into practice through speaking and singing.

All students gained self-confidence through the pride they felt for having worked hard to cooperate with teachers and each other. We teachers learned the benefits of providing such an opportunity for our students and look forward to our next performance.

Powell Elementary Magnet School for the Visual and Performing Arts
Raleigh, NC

Classroom Structures for Learning

Learning Centers in Elementary Arts Education Classrooms

Why Centers?

The role of dance, music, theatre arts and visual arts teachers in the elementary school setting can be overwhelming. Arts educators may be asking themselves, “how am I supposed to meet the instructional needs of 500+ students each week, maintain accountability for my students and my program, perform a myriad of extra duties, integrate the curriculum, and ensure that I am delivering my curriculum in one 45-minute (or less) period per week?” There is no easy answer to these questions, but, perhaps, some teachers may want to explore the use of centers to help address some of these concerns.

What are Centers and How Do They Work?

Learning centers should provide an opportunity for students to apply previously taught skills and concepts. You may want to start with just a few centers, and add more frequent opportunities to participate as the year progresses. Typically, students rotate through centers, either by choice/interest, or predetermination by the teacher. Since learning centers provide students with the opportunity to apply previously taught skills or concepts, the teacher may use them for assessment. After each center has been introduced to the class, students may have multiple opportunities to work on specific activities that they are interested in.

Management

There are many ways to manage centers; the most important thing is to choose the way that works for you. You may want to visit classroom teachers’ rooms that are implementing centers, or consult some resources to help you get started. Some options include “have to” (teacher-directed) and “want to” (student choice) centers for students to visit; and the use of dots, color-coordinated clothes pins, or rules (i.e. “four no more”) to indicate how many students visit a center at a time.

Student Accountability

The type of accountability system you use will depend upon what the purpose is for each of your centers. A student contract which is checked off by students and perhaps kept in a portfolio is one way to document centers visited and objectives addressed. The teacher may want to use a checklist for some centers to document mastery of specific skills. Student or group self-assessment is yet another way to document student learning.

Differentiation

Keep in mind the wide variety of student levels you are working with in just one class. When you are designing centers, the more open-ended the activity is, the better chance

it has of meeting a variety of student needs and providing students with success, no matter what their individual levels may be. Open-ended centers may also provide students with more choices in their learning, and allow students to show you what they are learning in a variety of ways, rather than one product that is produced by every child. The more student choice and responsibility that is allowed, the more students will take ownership for their learning.

Planning Centers

The following outline is suggested as a tool for planning learning centers:

- ✓ Name of center
- ✓ Materials required
- ✓ Number of students
- ✓ Instructional and behavioral objectives
- ✓ NC Standard Course of Study competency goals and objectives that are addressed (should be arts education area specific goals/objectives and can also be grade level curriculum goals/objectives to support integration of the curriculum)
- ✓ Student Accountability/Assessment

Conclusion

The use of learning centers in the elementary arts education classroom can be a valuable means for meeting the instructional needs of a wide variety of students, provide accountability for these students, and allow students opportunities to practice and apply what they are learning. Well-designed centers, where students can work independently, may provide the teacher with opportunities to work with individuals or small groups of students, while the other students are engaged in center activities.

LITERACY AND THE ARTS

Connections: Literacy and the Arts

With the current emphasis on the ABC's of Public Education, local- and state-mandated assessments, and the need for accountability of arts programs, it is extremely important to educate and inform administrators, teachers, parents, and the general public about the role of the arts in the education of every child. The following is taken from the *North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12, 2000*, which emphasizes the comprehensive nature of arts programs:

"Arts Education should promote interdisciplinary study; and integration among and across the arts and other disciplines... because forging these kinds of connections is one of the things the arts do best, **they can and should be taught in ways that connect them to each other and to other subjects**. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. "

This article is intended to provide some insight into the elements of a **Balanced Literacy Program** and some connections that may be made with arts education. It may be helpful to begin by thinking about what English Language Arts and the other arts have in common:

Common Elements of Reading, Writing, and the Arts:

- Interpreting symbol systems- sound/symbol correspondence in sequence
- Gaining competency through practice and repetition
- Studying a variety of genres
- Reflecting on societies and cultures
- Composing/writing/creating for different purposes
- Supporting various levels of meaning- personal interpretation, connections to own experience, connections to past events
- Expressing or evoking feelings/emotions

The 1999 *English Language Arts Standard Course of Study* states, "The priority of the English Language Arts curriculum is oral and written language development and use. Literacy requires the ability to think and reason as a literate person with a focus on thinking critically and creatively using oral language, written language, and other media and technology as tools."

A **Balanced Literacy Program** includes **modeled, shared, guided, and independent** reading and writing. The following overview describes these components and some possible connections with arts education:

I. Modeled Reading

A. Read Aloud

Description: Teacher reads a selection aloud to students.

Arts Connection: Reading informational texts, stories, or plays/dialogues models expressive, fluent reading for students while educating them about a particular composer/artist/choreographer/author; exposes students to new vocabulary; creates interest; and enables students to hear stories/information they may not yet be able to read independently.

B. Think Aloud

Description: The teacher is reading aloud and thinking aloud.

Arts Connection: When sharing informational texts, the teacher can model how a fluent reader approaches the text (what goes through your mind as you are reading, what are you thinking to yourself to help make sense of what you are reading?---think these things aloud so students are able to hear you process the text as you are sharing it).

II. Shared Reading

Description: A more competent reader reads (sings, chants) text that all participating students can see (chart, big book, overhead, etc) while students are encouraged to join in. This process actively engages students in a process that may be beyond their independent reading level.

Arts Connection: Shared reading can easily be incorporated in arts classes through singing, choral reading, etc. For early emergent/emergent readers, shared reading helps to introduce print concepts such as title, recognizing the difference between a letter and a word, recognizing where to begin reading, matching one-to-one written word to spoken word, and return sweep (coming back to the beginning of the next line when reading from left to right). For all readers, shared reading can help students with comprehension and exposes students to language and language structure.

III. Guided Reading

Description: A teacher and a group of students talk, read, and think their way purposefully through a selection. Selections are chosen based on the learners' instructional levels and each participant has an individual copy of the material being read.

Arts Connection: Arts educators do not typically conduct guided reading lessons; however, the process is much the same as the type of individualized, guided practice provided to students with instruction in the arts (learning to play an instrument, performing a dance sequence, painting a picture, etc).

IV. Independent Reading

Description: Students read individually without the support of another reader.

Arts Connection: Arts teachers can provide students with a wide range of choices for independent reading in whole class or small group settings.

I. Modeled Writing

Description: The teacher shares or models a piece of his/her writing. The process is modeled aloud.

Arts Connection: Very much a part of the composing process. The teacher can model good writing/composing strategies/skills such as notating music on an overhead or chart on the board.

II. Shared Writing

Description: The teacher and students compose a writing piece together.

Arts Connection: A group composition, dance, art piece, or dramatic writing are good examples of this process. Shared writing does not have to result in a final product, and can be done in small blocks of time (5-10 minutes).

III. Guided Writing

Description: The teacher supports a single child or small group of students with a strategy or skill, which will move the student(s) to a more independent level.

Arts Connection: Individualized opportunities for writing/composing/choreographing/creating with focus on specific skills or strategies is an example of this process.

IV. Independent Writing

Description: Students choose their own topics and write independently without the support of the teacher.

Arts Connection: Arts teachers can provide students with a wide range of choices and opportunities for independent writing in whole class or small group settings. Keeping reflective journals is just one example of an easy way to provide students with opportunities for independent writing.

V. Writing Across the Curriculum

Description: Writing is a thinking and doing process with many phases. Writing depends on the purpose, message, audience, and contexts for communication. Students should have opportunities to use writing processes in all environments. While no one writing process is used by every writer in every piece of writing, students need to understand how to write purposefully and strategically. They should learn to use a range of strategies to create a final product.

Arts Connection: Arts compositions incorporate many strategies for writing. For example, a dance composition may involve:

- **Pre-writing** (brainstorming, improvising)

- **Writing** (combining brainstormed ideas into dance sequences or a composition)
- **Revising** (changing the composition until it looks/communicates the way the student wants)
- **Editing** (making sure all the technical aspects of the dance are correct)
- **Publishing** (performance is a form of publication)

Arts educators in our state are to be commended for the natural connections that are already being made for students in their classrooms on a regular basis. Making connections does not mean sacrificing the integrity of the program, but rather finding common elements that naturally lend themselves to helping students gain understanding within and across content areas. Hopefully, this overview will enable teachers to better understand the components of a **Balanced Literacy Program** and thereby help students connect their learning through literacy and the arts.

Writing Across the Curriculum

Introduction to K-12 Writing Across the Curriculum

What is Writing Across the Curriculum?

Writing across the curriculum (WAC) refers to incorporating writing in all content areas or courses, rather than isolating writing in the English Language Arts (ELA) class. While the ELA teacher continues to emphasize the development of writing skills, teachers of other disciplines include writing as a tool for both learning and assessment. Students benefit from WAC because they are writing more frequently and often for greater variety of purposes, audiences, and contexts. Additionally, students learn the content and the styles of discourse for other disciplines as they write for each course or area. Teachers can use writing to help assess student knowledge and understanding of the discipline's content, as well as to encourage the development of communication skills essential to success in school and beyond.

Why should I implement writing in arts education classes?

Arts Education teachers are already implementing components of writing within their classrooms. In addition to assignments that require standard English writing, students studying the arts are required to go through processes which are often a part of writing whenever they are asked to choreograph a dance, compose a piece of music, write a dramatic work, or create a visual art work (see Connections: Literacy and the Arts section of this Handbook). As stated in the English Language Arts Standard Course of Study, "while no one writing process is used by every writer in every piece of writing, students need to understand how to write purposefully and strategically. They need to learn how to generate ideas; to organize and prioritize; to rethink and revise language and ideas; and to edit their own work." These processes can be and are used in arts education classrooms in writing and other forms of communication.

Where is writing supported by the NCSCS for Arts Education?

At the elementary level, students are learning and applying strategies and skills to read and write. Many concepts and skills that are being explored in arts education classrooms directly contribute to concepts and skills needed to be able to read and write. Some examples include, but are not limited to: understanding of beginning, middle, and end; left to right sweep; organization of sounds and symbols; expressing ideas; brainstorming; publishing/performing, and the list could go on and on. More resources for elementary connections with writing as well as other writing resources may be added to this handbook at a future date.

The matrices following this article illustrate where writing is supported (6-8 and 9-12) by the *Arts Education Standard Course of Study and Grade Level Competencies, K-12*. Many of the skills and concepts taught in arts education classes are an inherent part of writing; therefore, arts educators should not view the support of writing in their classes as an "add-on" to what they are already doing. Many times, it may be possible for arts

educators to help their students make connections with writing within the art form being studied.

Overview of Alignment Matrices, 6-12

The 6-8 alignment matrix, found on the next several pages of this handbook, demonstrates the curricular connections between dance at grades 6, 7, and 8 and the writing environments of critical, expressive, argumentative, and informational writing. Specific objectives at each grade level are identified, and one example of an activity that would lend itself to each of these environments is described.

The Correlation Matrix: Grade 10 Writing Assessment relates directly to the new 10th grade writing assessment. The Objectives in this matrix support:

- writing features (main idea, support and elaboration, organization, conventions, and synthesis)
- specific types of writing assessed (definition, cause-effect, and problem-solution)

Additionally, examples of cause-effect, problem-solution, or definition writing activities are described. While specific objectives that most directly relate to writing are identified in this matrix, it should be noted that many objectives not listed here *could* be aligned with writing, according to the focus and intent of the lesson.

Writing in the Middle Grades
CURRICULAR CONNECTIONS

<p>CRITICAL: Critical communication involves interpreting, proposing, and judging. Critical works include media and/or book reviews and essays that provide critical analysis. Creating standards and making informed choices are very important in critiques.</p>	<p>Grade 6 Dance objectives that lead to opportunities in Critical Writing 3.02, 4.02, 4.03, 4.04</p>	<p>Grade 6 Sample Activity Examine how the elements of sound/silence, music, spoken text, lighting, set, props and costumes affect the interpretation of a dance.</p>
	<p>Grade 7 Dance objectives that lead to opportunities in Critical Writing 4.03, 4.04</p>	<p>Grade 7 Sample Activity Analyze a dance in terms of time, space, and energy.</p>
	<p>Grade 8 Dance objectives that lead to opportunities in Critical Writing 3.02, 4.01, 4.04, 5.03, 5.04, 5.06, 6.03</p>	<p>Grade 8 Sample Activity Incorporate and justify the use of various elements to communicate meaning in a dance.</p>

**WRITING IN THE MIDDLE GRADES
CURRICULAR CONNECTIONS**

<p>EXPRESSIVE: Expressive communication involves exploring and sharing personal insights and experiences. The writer of expressive text addresses the reader as a confidante, a friendly, though not necessarily personally known, audience who is interested in how thoughtful people respond to life. Understanding self and others is a part of expressive communication as are autobiographies, journals and friendly letters.</p>	<p>Grade 6 Dance objectives that lead to opportunities in Expressive Writing 2.04, 3.01, 4.04</p>	<p>Grade 6 Sample Activity Improvise, create, and perform a dance based on your own ideas. Explain the ideas you are attempting to convey through your dance composition.</p>
	<p>Grade 7 Dance objectives that lead to opportunities in Expressive Writing 2.04, 3.01, 4.04</p>	<p>Grade 7 Sample Activity Keep a journal of personal thoughts, ideas, and experiences that you may use as a basis for original dance compositions.</p>
	<p>Grade 8 Dance objectives that lead to opportunities in Expressive Writing 2.04, 3.01, 4.04</p>	<p>Grade 8 Sample Activity Create, present and explain a dance that communicates a topic of personal significance.</p>

**WRITING IN THE MIDDLE GRADES
CURRICULAR CONNECTIONS**

<p>ARGUMENTATIVE: Argumentative communication involves defining issues and proposing reasonable solutions. Argumentative works include but are not limited to debates, problem/solutions, speeches and letters to the editor. In middle school, students must learn the difference between a confrontation and a logical, detailed, coherently organized argumentative work.</p>	<p>Grade 6 Dance objectives that lead to opportunities in Argumentative Writing 4.01, 4.02, 4.04, 6.02, 6.03, 6.04</p>	<p>Grade 6 Sample Activity Present and defend possible aesthetic criteria for evaluating dance.</p>
	<p>Grade 7 Dance objectives that lead to opportunities in Argumentative Writing 4.01, 4.02, 4.04, 6.02, 6.03, 6.04</p>	<p>Grade 7 Sample Activity Compare and contrast multiple solutions and validate one solution to a given movement problem.</p>
	<p>Grade 8 Dance objectives that lead to opportunities in Argumentative Writing 4.01, 4.02, 4.04, 6.02, 6.03, 6.04</p>	<p>Grade 8 Sample Activity Describe how a dancer must prepare physically and mentally for movement and propose strategies that may help a dancer prevent injuries.</p>

**WRITING IN THE MIDDLE GRADES
CURRICULAR CONNECTIONS**

<p>INFORMATIONAL: Informational communication involves giving information to explain realities or ideas, to teach people what the writer/speaker knows. The writer of informational text should be knowledgeable and should communicate so that the audience gains the knowledge as well as the circumstance required. Informational texts often are based on who, what, when, where and how. Some examples of informational works include definitions, instructions, directions, business letters, reports, and research.</p>	<p>Grade 6 Dance objectives that lead to opportunities in Informational Writing 1.04, 3.02, 4.04, 5.03, 5.04, 5.05, 5.06, 6.02, 6.03, 6.04, 7.03, 8.01, 8.03</p>	<p>Grade 6 Sample Activity Describe the movement elements observed in a dance using movement/dance vocabulary.</p>
	<p>Grade 7 Dance objectives that lead to opportunities in informational Writing 1.05, 4.04, 5.03, 5.04, 5.05, 5.06, 6.01, 6.02, 6.03, 7.03, 8.01, 8.03</p>	<p>Grade 7 Sample Activity Define the role of the audience and of a performer in dance.</p>
	<p>Grade 8 Dance objectives that lead to opportunities in Informational Writing 1.05, 3.01, 4.04, 5.03, 5.04, 5.05, 5.06, 6.01, 6.02, 6.03, 6.04, 7.03, 8.01, 8.03</p>	<p>Grade 8 Sample Activity Investigate and explain dances from various cultures and historical periods.</p>

Correlation Matrix: Grade 10 Writing Assessment

Objectives listed below support:

- **writing features** (main idea, support and elaboration, organization, conventions, and synthesis)
- **specific types of writing assessed** (definition, cause-effect, and problem-solution)

	Dance I	Dance II	Dance III	Dance IV	Special Topics Dance I	Special Topics Dance II
9-12 Dance Education	2.01, 2.03, 2.04, 2.05, 2.06, 2.08, 3.02, 3.03, 4.02, 5.01, 5.02, 5.03, 6.02, 6.04, 7.01, 8.04	1.04, 2.01, 2.03, 2.04, 2.05, 2.06, 2.07, 2.08, 3.01, 3.02, 3.03, 4.01, 5.01, 5.02, 5.03, 6.03, 6.04, 7.01, 7.03, 8.03	2.01, 2.03, 2.04, 2.05, 2.06, 2.07, 2.08, 3.01, 3.02, 3.03, 4.01, 5.01, 5.02, 5.03, 6.02, 6.03, 6.04, 7.01, 7.02, 7.03, 7.04, 8.02	1.02, 1.04, 1.05, 2.03, 2.04, 2.05, 3.01, 3.02, 3.03, 4.01, 4.03, 5.01, 5.02, 5.03, 6.02, 6.03, 7.01, 7.02, 7.03, 7.05, 8.03, 8.04	1.04, 2.02, 2.04, 2.05, 2.07, 3.02, 3.03, 4.01, 4.02, 5.01, 5.02, 5.03, 6.04, 7.01	1.04, 2.02, 2.04, 2.05, 2.06, 2.07, 3.02, 3.03, 4.01, 4.02, 4.03, 5.01, 5.02, 5.03, 6.03, 6.04, 7.01, 8.03
Related Assignments	Cause-Effect: What are the effects of various stimuli (visual, auditory, tactile, kinesthetic) on dance movements?	Definition: How is the human body used as a tool for communication in dance?	Cause-Effect: How are technical and theatrical elements used to influence interpretation and meaning in dance?	Problem-Solution: Many professional dancers do not take good care of their bodies. Explain the challenges dancers face and offer steps they can take to help take care of their bodies to achieve personal dance goals.	Problem-Solution: Explore movement possibilities within a given structure or problem to determine the best course of action.	Cause-Effect: What are some of the possible effects of cultural expectations of what the human body should look like on a dancer's personal health and fitness?

TIPS: Strategies for Teaching the Elements of Dance

Elements of Dance – Time (Tempo)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Time

Lesson Objective

The students will experience the element of Time by exploring tempo.

Focus and Review

Warm-up: Isolation of the body parts at various tempos.

Define tempo.

Statement of Objectives

Students will explore moving/dancing to varying/various tempos.

Teacher Input

Review- Space-shape and levels- nonlocomotion with tempo:

Slow tempo shapes from low level to high level, then from high to low level.

Fast tempo shapes from low to high, then from high to low.

Locomotion (creating pathways) in a slow tempo, then a fast tempo, then a combination of slow to fast tempos.

Guided Practice

Students will move across the floor in a fast tempo/high level, then a slow tempo/high level. Students will move across the floor in a fast tempo roll/low level, then a slow tempo roll. Students will combine tempos choosing the level of their work, and changing the levels throughout- start in a slow tempo, change to a fast tempo, then change back to a slow tempo before reaching the other side of the floor.

Independent Practice

With a hand drum, students beat out one tempo as others perform that tempo, utilizing all elements of dance. Students, who want to play, try to stay true to their tempo.

Closure

Varying the speed of movements provides variety.

Elements of Dance – Time (Rhythm and Notation)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Time

Lesson Objective

The students will experience the element of Time by exploring Rhythm.

Focus and Review

Review Rhythmic Notation – quarter notes, half notes and whole notes.

Statement of Objectives

Students will learn a movement combination to perform – then notate the phrase.

Teacher Input

Teacher will choreograph a phrase and teach it to the students.

Guided Practice

Rehearsal – notate first measure. Decide number of measures.

Independent Practice

Students will notate dance.

Students will perform notation: movement and instrument(s).

Closure

Rhythmic vs. non-rhythmic movement (quarter note, half notes and whole notes) may still be within a meter.

**Elements of Dance – Time (Rhythm and Notation as
Structure for Choreography)**
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Time

Lesson Objective

The students will experience the element of Time by exploring Rhythm.

Focus and Review

Review Rhythmic Notation – quarter notes, half notes and whole notes and eighth notes.

Statement of Objectives

Students will notate a rhythm phrase played on a drum, choreograph movements to that notation, creating a phrase of movements, rehearse, and perform and have the audience notate the movement phrase.

Teacher Input

Teacher will clarify and assist where and when necessary.

Guided Practice

Notate, create, rehearse, and perform.

Independent Practice

Students, as an audience, will notate dance.

Closure

Dance may begin with music or rhythm as a structure the choreographer will need to deal with, or choose to contrast.

Elements of Dance – Time (Rhythm and Meter)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Time

Lesson Objective

The students will experience the element of Time by exploring Rhythm.

Focus and Review

Warm-up: 8 counts/8 shapes from high to low level, then from low to high

4 counts/4 shapes from high to low, then from low to high.

2 counts/2 shapes from high to low, then from low to high

1 count/1 shape from high to low, then from low to high.

Statement of Objectives

Students will identify the meter of beats/rhythms and movements.

Teacher Input

Teacher will beat out various rhythms on a drum. Students will identify the “1” in an 8 count, 5 count, 3 count and a 1 count. Students will identify how many beats are in each phrase. Students will identify the “1” in recorded music (4/4, 3/4, 2/4, 9/8 time signatures).

Guided Practice

Teacher will demonstrate a walk across the floor in a 4/4 rhythm – 4 steps forward, four steps backward, 4 forwards. Students will identify the rhythm, by the accent/ the turn. Students will perform the 4/4 across the floor.

Teacher will ask students to identify a triplet by the accent/ the “down”. Students will perform triplets forward, then backwards and then a combination utilizing forward and backward triplets.

Teacher will demonstrate a leap combination with a descending meter – 4/4, leap on the accent, the “1” (leap, step, step, step)- 3/4 (leap, step, step) – 2/4 (leap, step) – 9/8 (leap, leap, leap).

Closure

With or without music or a drumbeat, rhythm and meter can be identified through movement.

Elements of Dance – Space (Symmetrical and Asymmetrical Shapes)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance - Space

Lesson Objective

The students will experience the element of Space by exploring Shapes – individual and group shapes symmetrical and asymmetrical shapes.

Focus and Review

Define symmetry and asymmetry.

Warm-up with individual straight lined and curved lined shapes, symmetrical and asymmetrical shapes. Sitting on the floor with crossed legs (asymmetrical), contract (curved lined shape), release (straight lined shape), circle torso/ repeat in “diamond shape of the legs”, “butterfly” (symmetrical), parallel straight legs in front (symmetrical), in an asymmetrical shape with the legs in front of the body, in a second position on the floor(symmetrical) and an asymmetrical shape with the legs open.

Statement of Objectives

Body Symmetry and Asymmetry vs. Group Symmetry and Asymmetry.

Teacher Input

Body Shape = individual

Group Shape = connects, must be responsible for one’s own body weight.

Guided Practice

Teacher demonstrates group shapes with a student - Symmetrical Body Shape/
Symmetrical Group Shape

- Symmetrical Body/ Asymmetrical Group Shape
- Asymmetrical Body/ Symmetrical Group Shape
- Asymmetrical Body/ Asymmetrical Group Shape

Independent Practice

Duets create the four group shapes mentioned above. Divide the students into trios, quartets, etc. Each group performs for the class audience. Discuss each performance – which shapes were the most interesting?

Closure

Symmetry offers balance and security, strength and safety.

Asymmetry offers unbalanced, varied and different shapes.

Elements of Dance – Space (Levels)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Space

Lesson Objective

Students will experience the element of Space by exploring Levels in Space.

Focus and Review

Warm-up – Shapes – straight lined shapes, curved lined shapes, symmetrical shapes and asymmetrical shapes.

Statement of Objectives

Define levels – high, medium and low.

Teacher Input

Students will create individual non-locomotive shapes on each level: straight lined shapes on low level, curved lined shapes on low, symmetrical shapes on low, and asymmetrical shapes on low, then the four types of shapes on medium, then high.

Students will create individual locomotive shapes – all on high – all on medium – all on low level (symmetrical group).

Students will create locomotive shapes on different levels (asymmetrical group).

Guided Practice and Independent Practice

Define solo (sole, solitary), duet (dos, Dynamic Duo), trio (triangle, triplet, tricycle), quartet (quarters, quadrangle), quintet (5 babies), sextet*if you are brave*(hexagon), septet (September), octet(octagon, octopus), etc. Have students form trios or quartets and perform a level study. Students create a new group frozen shape every 8 counts – a group shape that incorporates all three levels. The group may not talk/ discuss. Group members must be on a different level with each freeze, don't allow one student to "always be the low level shaper". The group shape should be innovative, unique and interesting. Have the students be an audience for each trio. Discuss strengths of each group.

Closure

Variety is interesting. Asymmetry of shape and level gives a variety. Symmetry of level offers strength, sometimes monotony.

Elements of Dance – Space (Shapes)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All grades

Lesson Focus

The Elements of Dance – Space

Lesson Objective

The students will experience the element of Space by exploring Shapes – individual shapes, straight lined shapes and curved lined shapes.

Focus and Review

Dance is made up of the use of space by defining the shape of the dancer's body. Each body is a shape – a dancer's body must create interesting shapes to keep an audience's attention.

Statement of Objectives

Students will explore the many ways they can create with their bodies, working in their own personal space, with their individual body shapes.

Teacher Input

Warm-up – In a parallel first position, students will draw circular/curved-lined shapes and straight lined shapes, performing this movement by isolation of body parts.

Guided Practice

Students will create non-locomotive stagnant shapes- straight lined shapes, curved lined shapes.

Students will create locomotive, straight and curved lined shapes.

Students will create locomotive shapes with a freeze.

Independent Practice

Divide the class into audience and performers. Observe shapes – innovative, creative, interesting.

Closure

Everything we see has shape. As a dancer, be aware of all shapes around you as possible material for dance.

Elements of Dance – Space (Shapes, Levels, Volume and Pathways)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

Review the Elements of Dance – Space

Lesson Objective

Students will review the element of Space – shapes, levels, volume and pathways.

Focus and Review

The students will define the elements of dance – space (shapes- straight, curved, symmetrical and asymmetrical shapes, level – high, medium and low, volume and pathways).

Statement of Objectives

Students will explore space utilizing shape, level, volume, and pathways.

Teacher Input

Warm-up – straight lined shape/ high level, curved line shape/high level, symmetrical shape/high level, asymmetrical shape/high level, maximum space/high level, minimum space/high level- all on medium level, all on low level.

Walk on particular pathways within the student’s personal space:

Square (emphasizing the angles) 4 steps per side – walk forward, side, back, side.

Circle (direction – forward, sideways, backward).

Guided Practice

Teacher will demonstrate and teach a choreographed combination:

Open, open, close, close (symmetrical, asymmetrical shapes – straight and curved lined shapes- maximum and minimum volume)

Repeat open, open, close, close

Turn around yourself (3 steps), leap forward (pathway, asymmetrical shape, maximum volume)

Step, hop, step, hop (asymmetrical shape)

Roll 2,3, stand up on 4 (level). Repeat.

Independent Practice

Students practice. Students perform.

Closure

The use of space is found in all types and styles of dance.

Elements of Dance – Space (Pathways)
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Space

Lesson Objective

The students will experience the element of Space by exploring pathways through space.

Focus and Review

Warm-up: Volume /on levels/ shapes/ nonlocomotive.
Define pathways through space as locomotion/traveling.

Statement of Objectives

Students will draw a map/pathway to follow, utilizing shape, levels, and volume.

Teacher Input

Teacher will instruct students to put an X on their paper, label this A. Draw a straight line from A, put another X at the end of this straight line, label B. From B, draw a curved line, label the end C. Draw a straight line from C, label this D. Draw a zig-zag line from D, label this E. I end here – you could certainly go on.

Guided Practice

Students will walk their pathways.
Students will determine their beginning shape, level, way of locomotion (changing at each X), and an ending shape.

Independent Practice

Ask one person, a solo, to perform their map. Add another student who will perform their map, a duet. A trio. A quartet. Etc. Have the audience watch this accumulation, progression and relationships between dancers. Discuss how students may need to compromise and alter their pathways to make it possible for more dancers to intersect pathways.

Closure

The use of space- nonlocomotion/locomotion- provides another aspect of variety, interest and potential for dance.

Elements of Dance – Space and Time
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

The Elements of Dance – Space and Time

Lesson Objective

The students will experience the use of Space within the limitations of a count (rhythm).

Focus and Review

Review the elements of space, time and energy.

Statement of Objectives

Students will warm-up and explore space and time utilizing shape, level, volume, pathways, tempos, rhythm and energy.

Teacher Input

Teacher will lead a warm-up – “personal space” – sitting- stretch face, twist face, stretch and twist spine, stretch to standing – stretch/twist/shake/freeze/melt to floor- stretch and twist body.

Guided Practice

Teacher will instruct students to take 10 counts to “locomote” from personal space to spread out all over the floor, standing – do it silently, do it in exactly 10 counts, no more, no less.

10 counts to go from personal space through general space back to the same personal space (5 out, 5 in)

8 counts to a new personal space.

8 counts through general space, back to the same personal space.

4 counts...

2 counts...

1 count...

Students will be encouraged to utilize all the elements of dance.

Closure

Dance requires discipline, control, limitations, and restrictions. But within these restraints emerges creativity, excitement and the energy of dance.

Elements of Dance – Time and Energy
Submitted by Susan Hartley, Wake County Public Schools

Grade Level

All levels

Lesson Focus

Review the Elements of Dance – Time and Energy

Lesson Objective

Students will review the elements of Time – Tempo and Rhythm- and Energy.

Focus and Review

The students will define the elements of dance – time (tempo and rhythm) and energy.

Statement of Objectives

Students will explore space utilizing time and energy.

Teacher Input

Warm-up –

- 8 counts/ 8 shapes to move from high to low level.
- 4 counts/ 4 shapes
- 2 counts/ 2 shapes
- 1 count/ 1 shape - increase the tempo

Ask students what happened to the “time” of the “1’s”. The rhythm stayed the same – the tempo changed.

Guided Practice and Independent Practice

Teacher has choreographed a combination.

Students clap one measure of 4/4,-second measure of 3/4,-third measure of 2/4, and - fourth measure of 1.

Demonstrate: Kick, rock, rock, step

Hop, step, step

Leap, step

Jump

Define, hop (going off of one foot and landing on the same foot), leap (going off of one foot and landing on the other), and jump (going off of both feet and landing on both feet). Students practice and perform.

Closure

Identify the various rhythms throughout the combination. If students have mastered the combination, change the tempo of the performance/execution. (slow, moderate, fast). Identify the use of energy – accent/high energy on every “1”.

RESOURCES

WEB RESOURCES

North Carolina arts educators recommended the following web resources. The NC Department of Public Instruction does not endorse or promote any of these sites.

Web Address	Name of Website	Description
http://www.aahperd.org	American Alliance for Health, PE, Recreation and Dance	National association for the groups represented in title. Link to NDA (National Dance Association). Information regarding advocacy, publications, resources, conferences, etc.
http://apcentral.collegeboard.com/	AP Central: The College Board's Online Home for AP Professionals	Home site for advanced placement courses and information in conjunction with the College Board.
http://www.ncartseducation.org/	Arts Education Coalition/NC Alliance for Arts Education	NC coalition of arts education organizations to promote arts education
http://www.ncartseducation.org/	Arts Education Coalition/NC Alliance for Arts Education Home Page	Resources, news, awards for arts educators in NC
http://aep-arts.org/Home1.html	Arts Education Partnership	National coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools.

http://www.ascd.org/	Association for Supervision and Curriculum Development	International, nonprofit, nonpartisan association of professional educators whose jobs cross all grade levels and subject areas – information, resources, conferences, etc.
http://www.aaae.org/	Association for the Advancement of Arts Education	Programs, resources, research, etc. for arts educators, parents, and community members.
http://www.culturalexpllosion.com	Cultural Explosion	Latin dance information and resources
http://www.cyberdance.org/	CyberDance – Ballet on the Net	Collection of over 2000 links to classical ballet and modern dance resources on the internet.
http://www.dance-teacher.com	Dance Teacher	Website for Dance Teacher magazine – information for dance teachers.
http://www.nasaa-arts.org/	National Assembly of State Arts Agencies	News, publications, research, resources for leaders in arts education
http://www.nbpts.org/	National Board for Professional Teaching Standards	Information, applications, institutes, etc. related to National Board certification.
http://www.ndeo.org	National Dance Education Organization	National association focused specifically on dance education. Includes publications, grant information, resources, conferences, etc for dance educators.
http://arts.endow.gov/	National Endowment for the Arts	The primary grant-making foundation for arts organizations and individual artists in the United States.

http://www.ncaahperd.org	NC Alliance for Athletics, Health, PE, Recreation and Dance	State association for the groups represented in title. Link to DANCE (Dance Association for NC Educators). Information regarding advocacy, opportunities, conferences, etc.
http://www.learnnc.org/dpi/instserv.nsf	NCDPI Instructional Services Division News Information and Resources Home Page	Links to each content area to get current curriculum information, news about upcoming activities, and a guide to resources.
http://www.artswire.org	New York Foundation for the Arts	Variety of information including newsletters and opportunities for artists and organizations.
http://www.nypl.org/catalogs	New York Public Library	New York Public Library Dance Collection catalogue.
http://www.ncarts.org/	North Carolina Arts Council Home Page	The Arts Council is a division of the Department of Cultural Resources. Info, programs, grants, organizational assistance, and guidance to the groups and individuals that make up North Carolina's arts community
http://www.ncga.state.nc.us/	North Carolina General Assembly Home Page	Information about sessions, bills, findings, and legislation in NC.
http://www.ncptsc.org/ncptsc.htm	North Carolina Professional Teaching Standards Commission	Focused on setting, monitoring, reviewing and revising standards for entering and continuing in the teaching profession

http://www.ncpublicschools.org/	Public Schools of North Carolina Home Page	Access curriculum, information, news, job opportunities, publications, directory, State Board of Education, testing and accountability, events, etc. through the NC Department of Public Instruction.
http://www.teachwithmovies.org	Teaching With Movies	Lessons for using select movies in the classroom.
http://artsedge.kennedy-center.org/	The Kennedy Center ArtsEdge Worldcom	Supports the place of arts education at the center of the curriculum through the creative and appropriate uses of technology – resources, news, teaching materials.
http://www.ed.gov/	US Department of Education	Education resources, research, grants, policies, etc.
http://www.worldsamba.org	World Samba	Latin dance information and resources

PRINT, VIDEO, RECORDINGS, AND OTHER MEDIA RESOURCES

Arts Educators in North Carolina recommended the following resources. The North Carolina Department of Public Instruction does not endorse or promote any of the following resources:

Title	Author	Publisher	Year	ISBN Number	Description
National Standards for Dance Education and Opportunity-to-Learn Standards	National Dance Association	MENC	1996	0-88314-750-5	National Dance Standards K-12
National Standards for Arts Education	Consortium of National Arts Education Associations	MENC	1994	1-56545-036-1	National Arts Ed Standards K-12
Arts Education Standard Course of Study and Grade Level Competencies, K-12	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	2001	Publications No IS102 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Revised Standard Course of Study including purpose, philosophy, strands, goals, objectives, etc.
Arts Education Standard Course of Study and Grade Level Competencies, K-12 2000 Scope and Sequence	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	2001	Publications No IS137 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Horizontal and vertical articulation of Dance, Music, Theatre Arts and Visual Arts Goals and objectives, K-12
Dance Strands Poster	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	2000	Publications No IP105 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Graphic representation of strands for Dance SCS and alignment with national standards/state goals
Arts Education K-12: Integrating with Reading, Writing, Math and Other Areas	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1997	Publications No IS130 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Explanations and examples of integration with arts ed areas, K-12
Arts Education: A State Perspective on Classroom Instruction	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1997	Publications No IS131 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Defines arts education, how it should happen, who makes it happen, etc.
Arts Education K-12: Promoting a Safe School Environment	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1998	Publications No IS133 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Highlights aspects of arts ed that promote safe school environments

Arts Education K-12: The Effective Use of Itinerant Teachers	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1998	Publications No IS134 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Describes situations and recommendations for itinerant teachers in arts education
Arts Education Honors Course Standards	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1998	Publications No IS136 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Regulations and standards for Honors Courses which may be offered in the four arts areas
Arts Education Facilities Planner (9-12)	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	2000	Publications No SP125 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Describes facilities necessary for delivering instruction in the four arts programs, 9-12
Arts Education Facilities Planner (K-8)	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	2001	Publications No SP124 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Describes facilities necessary for delivering instruction in the four arts programs, K-8
Classroom Assessment: Linking Instruction and Assessment	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1999	Publications No LS111 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Overview and strategies for classroom assessment
Study Guide for Classroom Assessment: Linking Instruction and Assessment	North Carolina Department of Public Instruction	North Carolina Department of Public Instruction	1999	Publications No LS112 Phone 1-800-663-1250 or www.ncpublicschools.org (click on Publications)	Study guide to accompany book – practical application

Resources that Assist With or Demonstrate Curriculum Integration

The NC Department of Public Instruction does not endorse or promote any of these resources.

Name of Resource	Purpose	Audience	Grade Span	Features
<i>Reference Guides for Integrating Curriculum, 2001-2002</i> ; NCDPI Publications	To assist teachers in planning for instruction	Elementary Classroom and Special Area Teachers	K-5	Goals and Objectives from each Content Area in the NC Standard Course of Study
<i>Arts Education K-12: Integrating with Reading, Writing, Math and Other Areas of the Curriculum</i> , Monograph No. 1; 1997, NCDPI Publications	To assist arts education teachers with integrating instruction with other areas of the curriculum	Arts Education Teachers (Dance, Music, Theatre Arts, and Visual Arts Education)	K-12	Purpose of integration; types of integration; making connections clear and communicating them to various audiences
<i>The Pebble Book, Using the Arts in the Elementary Classroom: An Interdisciplinary Approach</i> ; Louisiana Dept of Education, Bulletin 1894	To assist classroom teachers with reaching curricular goals through the integration of dance, music, theatre arts and visual arts	Classroom Teachers; Can be used with other area teachers	K-6	Activities which can be used as springboards for multiple lessons and adapted by teachers for various levels; can be adapted readily to the needs of all students
<i>Whole Music; A Whole Language Approach to Teaching Music</i> ; Lois Blackburn, Heinemann; ISBN 0-435-07043-6; 1998	To assist classroom teachers and music teachers with integrating music into their classroom by applying principles of whole language	Classroom teachers; music teachers	K-5	Examples and practical activities for integrating music instruction using a whole language approach
<i>The Creative Classroom; a guide for using Creative Drama in the Classroom, PreK-6</i> ; Lenoire Blank Kelner; Heinemann; ISBN0-435-08628-6; 1993	To assist teachers with introducing, reviewing or reinforcing content material across the curriculum using creative drama	Classroom teachers; arts education teachers; ESL and other special area teachers	PreK-6	Overview of creative drama and sample activities for instruction across the curriculum

<p><i>Mapping the Big Picture; Integrating Curriculum and Assessment, K-12</i>; Heidi Hayes Jacobs; ASCD; ISBN 0-87120-286-7; 1997</p>	<p>To assist educators with the construction and use of maps to facilitate integration, teaching, and assessing the curriculum</p>	<p>All teachers</p>	<p>K-12</p>	<p>Procedures and examples of curriculum maps for instruction, integration, and assessment of the curriculum</p>
<p><i>The Mindful School; How to Integrate Curricula</i>; Robin Fogarty; IRI Skylight; ISBN 0-932935-31-1; 1991</p>	<p>To provide educators and young people with models of integrating curricula and to encourage interdisciplinary thinking</p>	<p>Teachers and students, K-adult</p>	<p>K-Adult</p>	<p>10 models that address integrating within a discipline; integrating across disciplines; integrating within the learner himself; and integrating across networks of learners</p>
<p><i>Layered Curriculum; the Practical Solution for Teachers with More than One Learner in Their Classroom</i>; Kathie F. Nunley; Morris Publishing; ISBN 1-929358-08-3; 2001</p>	<p>To provide teachers with means for designing instruction for a variety of learners for any subject at any grade level</p>	<p>Teachers of all disciplines</p>	<p>K-University Level</p>	<p>Practical instructions for designing instruction to incorporate inclusion, diversity, learning styles, multiple intelligences and mind styles in the regular classroom without sacrificing standards</p>
<p><i>Weaving in the Arts; Widening the Learning Circle</i>; Sharon Blecher and Kathy Jaffee; Heinemann; ISBN 0-325-00032-8; 1998</p>	<p>To provide classroom teachers with ways to broaden the definition of literacy to include music, dance, poetry, drama and the visual arts.</p>	<p>Pre-service and In-service classroom teachers</p>	<p>K-University Level</p>	<p>Ways to incorporate the arts into daily curriculum; ways for students to use the arts as a bridge to reading and writing and as a valid means of interpreting the world around them</p>

<p><i>Curriculum Mapping; Charting the Course for Content</i>; ASCD; 1999; ASCD Stock Number 499049 (Facilitators Guide; Video tapes 1 and 2</p>	<p>To assist schools, districts, and individual teachers in developing and using curriculum maps.</p>	<p>Teachers, schools, districts, supervisors, principals, parents, students</p>	<p>K-University Level</p>	<p>Video-based staff development using two videos and a facilitator's guide to assist educators with the process and use of curriculum mapping</p>
<p><i>Interdisciplinary Art; Lessons and resources; School Edition</i>; Phil E. Phillips, Cynthia Bickley-Green, and Anne Wolcott, Editors; McGraw-Hill; ISBN 0-07-039603-5; 1998</p>	<p>To provide teachers with ideas to support discipline-based content and cross-curricula integration</p>	<p>Visual Arts Teachers, Classroom Teachers, Other Arts Area Teachers</p>	<p>K-8 Teachers</p>	<p>Lessons and resources for curriculum instruction and integration</p>
<p><i>Leap Into Learning! Teaching Curriculum Through Creative Dramatics and Dance</i>; Kristen Bissinger and Nancy Renfro; Nancy Renfro Studios; ISBN 0-931044-18-9; 1990</p>	<p>To provide teachers with ideas for using drama and dance to teach the curriculum</p>	<p>Classroom teachers, Dance and Theatre Arts teachers</p>	<p>K-5</p>	<p>Lessons and activities for teaching elements of dance and drama and for teaching all areas of the curriculum through dance and drama</p>
<p><i>Authentic Connections: Interdisciplinary Work in the Arts</i>; The National Consortium of Arts Education Associations; 2002; available on-line at: http://www.naea-reston.org/news.html</p>	<p>To assist and support educators in interdisciplinary work.</p>	<p>Teachers in all disciplines, teaching artists, administrators, teacher educators at the college level, parents.</p>	<p>All</p>	<p>Explanations of interdisciplinary work, examples and models.</p>
<p>http://www.ascd.org</p>	<p>To provide educators with print and electronic educational resources</p>	<p>All</p>	<p>All</p>	<p>Website for a diverse, international community of educators, forging covenants in teaching and learning for the success of all learners</p>

http://www.Help4Teachers.com	To provide educators with resources for meeting diverse student needs	All	All	Combines classroom practices with current brain-imaging research; web site provides articles, newsletters, and sample lesson sheets
http://www.learnnc.org/dpi/instrserv.nsf	To provide educators with the means to access current curriculum information, news about upcoming activities, and a guide to resources	All	All	Curriculum materials and support for all disciplines in the Instructional Services Division of the NC Department of Public Instruction

**Submitted by Kacy Crabtree, MFA
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RESOURCE BOOKS FOR CREATIVE ARTS TEACHING AND INTEGRATION

CORE REFERENCES

A+ SUMMER INSTITUTES: Kenan Foundation

*OPPORTUNITY-TO-LEARN STANDARDS FOR ARTS EDUCATION
Developed by the Consortium of National Arts Education Associations
ISBN: 0-937652-90-3*

*NATIONAL STANDARDS FOR ARTS EDUCATION
Developed by the Consortium of National Arts Education Associations
ISBN: 1-56545-036-1*

DANCE

*ADVENTURES IN CREATIVE MOVEMENT ACTIVITIES
by: Marcia Lloyd
ISBN: 967-914-392-9
Publisher: Federal Publication - Malaysia, (1990)*

*BUILDING DANCES
by: Susan McGreevy-Nichols and Helene Scheff
ISBN: 0-87322-573-2
Publisher: Human Kinetics Books, Champaign, IL., (1995)*

*CHEROKEE DANCE
By: Donald Sizemore
ISBN: 0-935741-21-6
Publisher: Cherokee Publications, Cherokee, NC, (1999)*

*CHILDREN MOVING
A REFLECTIVE APPROACH TO TEACHING PHYSICAL EDUCATION
by: George Graham, Shirley Holt/Hale, Melissa Parker*

*CREATIVE PLAY ACTIVITIES FOR CHILDREN WITH DISABILITIES
by: Lisa Rappaport Morris and Linda Schulz
ISBN: 0-87322-933-9
Publisher: Human Kinetics Books, Champaign, IL., (1989)*

DANCE A WHILE

by: Jane A. Harris, Anne M. Pittman, Marlys S. Walker

ISBN: 0-02-350550-8

Publisher: Macmillan Publishing Co. New York, (1988)

DANCE FOR YOUNG CHILDREN

by: Sue Stinson

ISBN: 0-88314-381-X

Publisher: AAHPERD, Reston, VA, (1988)

DANCE TECHNIQUE FOR CHILDREN

by: Mary Joyce

ISBN: 83-061535

Publisher: Mayfield Publishing Co., CA., (1984)

DANCING: The Pleasure, Power, and Art of Movement

by: Gerald Jonas

ISBN: 0-8109-2791-8

Publisher: Harry N. Abrams, INC., Publishers, New York, (1992)

EARLY CHILDHOOD CREATIVE ARTS

by: Lynette Young Overby

ISBN: 0-88314-522-7

Publisher: NDA - AAHPERD, Reston, VA, (1988)

FIRST STEPS IN TEACHING CREATIVE DANCE TO CHILDREN

by: Mary Joyce

ISBN: 79-91834

Publisher: Mayfield Publishing Co., CA, (1980)

MORE MOVING EXPERIENCES: Connecting Arts, Feelings, and Imagination

by: Teresa Benzwie

ISBN: 1-56976-032-2

Publisher: Zephyr Press, Arizona, (1996)

MOVEMENT STORIES

by: Irene Kelly

ISBN: 1-57525-048-9

Publisher: Smith and Kraus Book, NH, (1996)

MULTICULTURAL FOLK DANCE: TREASURE CHEST

By: Christy Lane

Publisher: Human Kinetics

- Includes videos, music, and instructional guides

RHYTHMIC ACTIVITIES AND DANCE

by: John Bennett and Pamela Riemer

ISBN: 0-87322-718-2

Publisher: Human Kinetics, (1995)

SOCIAL DANCE

by: Jane A. Harris, Anne M. Pittman, Marlys S. Walker

ISBN: 0-205-27477-3

Publisher: Allyn and Bacon, MA, (1998)

TEACHING CHILDREN DANCE

by: Theresa M. Purcell

ISBN: 0-87322-479-5

Publisher: Human Kinetics, (1994)

TEACHING FOR THE VITALITY OF MOVEMENT

by: Judith B. Carlson

ISBN: 0-8403-8982-5

Publisher: Kendall- Hunt Publishing Co. Iowa, (1993)

THE INTEGRATED EARLY CHILDHOOD CURRICULUM

by: Suzanne Lowell Krogh

ISBN: 0-07-035977-6

Publisher: McGraw-Hill, Inc., (1990)

MUSIC

MULTICULTURAL FOLK DANCE: TREASURE CHEST

by: Christy Lane

Publisher: Human Kinetics, (1995)

- *Includes videos, music, and instructional guides*

RHYTHMIC ACTIVITIES AND DANCE

by: John Bennett and Pamela Riemer

ISBN: 0-87322-718-2

Publisher: Human Kinetics, (1995)

State adopted texts (see Music Teacher for current adoption)

THEATRE ARTS

CREATIVE DRAMA IN THE CLASSROOM AND BEYOND

by: Nellie McCaslin

ISBN: 0-8013-1585-9

Publisher: Longman Publishers, NY, (1996)

LIVING THEATRE: A History
by: Edwin Wilson & Alvin Goldfarb
ISBN: 0-07-070733-2
Publisher: McGraw-Hill, Inc., (1994)

ON STAGE: Theatre Games and Activities for Kids
by: Lisa Bany-Winters
ISBN: 1-55652-324-6
Publisher: Chicago Review Press, (1997)

PERIOD MAKE-UP FOR THE STAGE
by: Rosemarie Swinfield
ISBN: 1-55870-468-X
Publisher: Betterway Books, Ohio, (1997)

SHAKESPEARE FOR KIDS
by: Colleen Aaceden and Marcie Blumberg
ISBN: 1-55652-347-5
Publisher: Chicago Review Press, (1999)

STAGE LIGHTING: STEP-BY-STEP
by: Graham Walters
ISBN: 1-55870-458-2
Publisher: Quarto Publishing, (1997)

STAGE MAKEUP: STEP- BY-STEP
by: Rosemarie Swinfield
ISBN: 1-55870-390-X
Publisher: Betterway Books, Ohio, (1994)

THEATRE FOR YOUNG AUDIENCES
by: Coleman A. Jennings
ISBN: 0-312-18194-9
Publisher: St. Martin's Press, New York, (1998)

THEATRE GAMES FOR THE CLASSROOM: A Teacher's Handbook
by: Viola Spolin
ISBN: 0-8101-4004-7
Publisher: Northwestern University Press, Il., (1986)

VISUAL ARTS

THE ANTI-COLORING BOOK

by: Susan Striekr and Edward Kimmel

ISBN: 0-8050-0246-4

Publisher: Henry Holt and Co., Inc., New York, (1978)

ASSESSMENT IN ART EDUCATION

by: Donna Kay Beattie

ISBN: 87192-363-7

Publisher: Davis Publications, Inc., MA, (1997)

ARTWORKS

by: Donald and Barbara Herberholz

ISBN: 0-697-34424-X

Publisher: McGraw - Hill, (1998)

THE STORY OF ART

by: E.H. Gombrich

ISBN: 0-13-850066-5

Publisher: Prentice-Hall, Inc., NJ, (1984)

THE THIRD ANTI-COLORING BOOK

by: Susan Striker

ISBN: 0-8050-1447-0

Publisher: Henry Holt and Co., Inc., New York, (1980)

AESTHETICS AND CREATIVITY

ALL ABOUT ME, MYSELF, AND I

by: Betty Trzcinski

ISBN: 0-87879-863-3

Publisher: High Noon Books, CA, (1989)

THE CREATIVE IMPULSE: An Introduction to the Arts

by: Dennis J. Sporre

ISBN: 0-13-189754-3

Publisher: Prentice-Hall, NJ, (1990)

DRAWING ON THE RIGHT SIDE OF THE BRAIN

by: Betty Edwards

ISBN: 0-87477-513-2

Publisher: Jeremy P. Tarcher, Inc. Los Angeles, (1989)

LEARNING BY HEART: Teaching to Free the Creative Spirit
by: Corita Kent and Jan Steward
ISBN: 0-553-34445-5
Publisher: Bantam Books, (1992)

NOTEBOOKS OF THE MIND: Explorations of Thinking
by: Vera John-Steiner
ISBN: 0-06-097084
Publisher: Harper & Row, New York, (1985)

SPINNING INWARD: Using Guided Imagery with Children for Learning, Creativity & Relaxation
by: Maureen Murdock
ISBN: 0-87773-422-4
Publisher: Shambhala Publications, Inc., (1987)

THINKING THROUGH AESTHETICS
by: Marilyn G. Stewart
ISBN: 87192-361-0
Publisher: Davis Publications, Inc., MA, (1997)

MULTIPLE INTELLIGENCIES and INTEGRATION

ARTS AND LEARNING: An Integrated Approach to Teaching and Learning in Multicultural Settings
by: Meryll Goldberg
ISBN: 0-8013-1607-3
Publisher: Longman, (1997)

THE INTEGRATED EARLY CHILDHOOD CURRICULUM
by: Suzanne Lowell Krogh
ISBN: 0-07-035977-6
Publisher: McGraw-Hill, Inc., (1990)

MULTIPLE INTELLIGENCES: Teaching the Way They Learn
by: Irene A. Paredes Barnett
ISBN: 0-7682-0122-5
Publisher: Frank Schaffer Publications, Inc., CA, (1999)
• Grades K, 1,2,3,4,5,5

MULTIPLE INTELLIGENCES: THE THEORY IN PRACTICE
by: Howard Gardner
ISBN: 0-465-01821-1
Publisher: BasicBooks - HarperCollins Publishers (1993)

TEACHING AND LERANING THROUGH MULTIPLE INTELLIGENCES

by: Linda Campbell

ISBN: 0-205-16337-8

Publisher: Allyn & Bacon, MA, (1996)

THE ARTS AS MEANING MAKERS

by: Claudia E. Cornett

ISBN: 0-13-792920-X

Publishers: Prentice-Hall, NJ (1999)