**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

| Knowledge and Skills | Outcomes (CLE, SPI, CFU) | Assessments | Instructional Menu |
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| First Nine Weeks |  |  |  |
| PERFORMANCE SKILLS |  |  |  |
| Elements and Skills |  |  |  |
| A. Demonstrate improved clarity in performing technical skills. | The student will: Demonstrate appropriate skeletal alignment, body part articulation, strength, flexibility, agility, endurance, and coordination in locomotor and non-locomotor / axial movements. (1.1-1.4) | Teacher Observation  Rubric Checklist | Practice proper warm-ups and body conditioning for each specific style of dance that is studied.  Learn proper structure for dance class (varies for different dance styles). |
| B. Perform movement combinations to music in a variety of meters and styles. | The student will: Demonstrate rhythmic acuity and musicality. (1.5) | Teacher Observation  Music theory assessment | Learn and perform basic movement compositional phrases. |
| C. Demonstrate improvement in performing movement combinations through application of verbal corrections. | The student will: Refine technique through teacher-directed corrections and self-evaluation/self-corrections. (1.6) | Teacher Observation  Self-Assessment/Peer Observation | Make dance phrases that articulate and involve single body parts, shapes, or two dimensional body sides. |
| D. Perform combinations within a given dynamic range. | The student will: Analyze dance movement according to the basic elements of dance (space, shape, time, and energy). (1.7) | Written Critique  Verbal Critique | Review and discussion of dance terminology and material. |
| E. Critique a live or taped dance production. | The student will: Identify and use appropriate dance terminology, correct studio and performance etiquette and understand the basic elements of dance performance and production. (1.8-1.10) | Written Assessment  Verbal Response | Technical theater |
| F. Demonstrate spontaneity in movement through improvisation. | The student will: Use sensory information to generate movement through improvisation. (2.1) | Teacher Observation  Self-Assessment | Improvise in response to a stimulus. |
| G. Create movement studies using the elements of dance, within a specific structure. | The student will: Generate and analyze movement with a clear intent, purpose, or structure. (2.2) | Teacher Observation  Rubric Checklist  Peer Observation | Performance of solos based on dance style(s) studied. |
| H. Evaluate movement based on choreographic structure and principles. | The student will: Understand the differences in choreography as relative to specific genres of dance, recognize and apply the basic principles and structures of choreography, and analyze solo and/or group movement studies as they relate to the principles and structures of choreography. (2.3-2.5) | Written Critique  Verbal Critique | Critique peer choreography based on the choreographic principles. |
| I. Analyze movement in relation to other academic principles. | The student will: Identify principles of other academic areas as they occur in dance. (7.3) | Written Response  Verbal Response | Encourage students to critically think how dance lessons and/or ideas relate to other academic subjects with given list to stimulate the student process. |
| ANALYSIS/RESPONSE |  |  |  |
| A. Solve complex problems. | The student will: Construct original movement phrases using the elements of dance to solve given problems. (4.1) | Teacher Observation  Self-Assessment | Create dance composition with a beginning, middle and end and repeat dance more than once. |
| B. Relate skills learned in dance to skills used in other disciplines or career area. | The student will: Apply technical critique given in class/rehearsal setting. (4.2) | Written Assessment  Verbal Response | Research various dance careers within the field of dance other than dancer and choreographer. |
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| Second Nine Weeks |  |  |  |
| PERFORMANCE SKILLS |  |  |  |
| Creativity and Communication |  |  |  |
| A. Create a dance study that effectively communicates a given idea, thought, and/or feeling to others. | The student will: Use dance as a medium to develop self-awareness and self-confidence. (3.1) | Written Response  Verbal Response | The student compares and contrasts how meaning is conveyed in two choreographic works. The students watch two dance pieces, either taped or live, and write a response in essay form comparing and contrasting the two. |
| B. Explore how images, sounds, and sensory experiences convey meaning in a dance study. | The student will: Analyze how dance can communicate meaning and broaden perceptions. (3.2) | Teacher Observation  Demonstration | Create dance compositional studies based specific ideas, themes, feelings and emotions. |
| C. Perform dance movement with projection. | The student will: Understand how dance can be used to create an awareness of social issues. (3.3) | Demonstration | Learn choreographed phrases designed by teacher and repertory phrases from dance companies. |
| D. Examine ideas as they have been expressed in a variety of art forms. | The student will: Understand how the same idea can be expressed in dance and in other art forms. (7.1) | Written Response  Class Discussion | The student composes a dance in three parts based on the geometric shapes of line, circle, and triangle. The students are expected to explore the properties of the shape through movement and dynamics in relation to Theatre, Music, and Visual Art. |
| E. Discuss uses of technological equipment in the creative process. | The student will: Examine how technology can be used in dance. (7.2) | Class Discussion | Student will use technology such as videotaping, recording, editing, and review through workshop studies using the basic principles, processes, structures for choreographic skills. |
| ANALYSIS/RESPONSE |  |  |  |
| A. Relate his/her interpretations of choreography to personal experiences. | The student will: Apply technical critique given in a class/rehearsal setting. (4.2) | Teacher Observation  Teacher Rubric Checklist  Peer Observation  Student Rubric Checklist | Analyze the style of a choreographer and create a dance in that style. |
| B. Develop a set of aesthetic criteria to be used in choreography. | The student will: Compare and analyze student and professional performances. Analyze the choreographic intent in performances.(4.3-4.4) | Written Response  Class Discussion | Open discussion of choreographic principles, processes, and structures for phrases. |
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| Third Nine Weeks |  |  |  |
| PERFORMANCE SKILLS |  |  |  |
| Health |  |  |  |
| A. Discuss healthful/unhealthful living choices as they affect performances. | The student will: Discuss how healthful/unhealthful living choices affect the dancer. (6.1) | Written Assessment/Project  Class Discussion | Teacher led discussion of healthful/unhealthful living choices for dancers.  Project: Design poster for dance studio depicting “DO” or DON’T” for dancers. |
| B. Compare images of the body from various historical periods with contemporary images. Apply basic principles of anatomy, physiology, and kinesiology to movement. | The student will: Understand how anatomy, physiology, and kinesiology relate to dance. (6.2) | Written Assessment/Project  Class Discussion | Project: Make collage of images from historical period of students choice with written reflection of body image during that time and the present.  Demonstration of proper body conditioning techniques for dancers and how to warm-up and stretch particular muscles within the body. |
| C. Apply proper studio and stage etiquette for dancers. | The student will: Employ proper safety measures in the studio and theatre. (6.3) | Written Assessment/Project  Class Discussion  \*Memphis Dance Performance Assessment | Students will create a public service announcement on studio and stage etiquette. |
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| Fourth Nine Weeks |  |  |  |
| PERFORMANCE SKILL |  |  |  |
| Culture/Historical Contexts |  |  |  |
| A. Explore dance forms in their historical contexts. Compare and contrast differences in dance expression throughout the world. | The student will: Recognize the diversity of dance expression throughout the world. (5.1) | Class Discussion  Individual/Group Project | Teacher led discussion of similarities and differences of dances from other cultures such as Kabuki.  Create a timeline illustrating important dance events, placing them in their social, historical, cultural, and political contexts. |
| B. Demonstrate expressive body movements that occur in the human experience. | The student will: Understand that dance has its roots in rituals. (5.2) | Class Discussion | History and Theory on various dance genres.  Learn and perform dances from other cultures. |
| C. Interpret characteristics of dance works in classical, theatrical, and contemporary forms. | The student will: Understand the historical background of classical, theatrical, and contemporary forms of dance. (5.3) | Written Assessment  Class Discussion | Teacher led discussion of similarities and differences of dances that are considered classical, theatrical, and contemporary. |
| D. Illustrate uses of dance in the media. | The student will: Understand the similarities and differences of various dance genres. (5.4) | Written Report  Class Discussion | View video of both commercialized and concert dance and discuss how the media portrays the professional dancer whether dancer serves in the genre of hip hop or ballet. |

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| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **1.0 Elements and Skills** | 1.1 Demonstrate appropriate technique through skeletal and muscular alignment. | * 1. Perform a demi-plié in parallel first,   turned out first, parallel second, and turned out second with proper body alignment.  Balance for an extended period in various positions. | 1.1.1 Demonstrate an awareness of proper alignment from a standing position.  1.1.2 Demonstrate proper alignment from a standing position.  1.1.3 Apply proper alignment while executing a movement combination.  1.1.4 Execute, consistently, proper alignment in complex movement combinations. |
| **1.0 Elements and Skills** | 1.2 Demonstrate appropriate technique through body part articulation. | 1.2 Demonstrate a tendu articulating through the metatarsals.  Initiate a movement with a specific body part. | 1.2.1 Recognize how to perform movement by muscular articulation.  1.2.2 Demonstrate muscular articulation in simple movement combinations.  1.2.3 Apply muscular articulation while executing movement combinations.  1.2.4 Execute, consistently, muscular articulation in complex movement combinations. |
| **1.0 Elements and Skills** | 1.3 Demonstrate strength, flexibility, agility, endurance, and coordination. | 1.3 Execute the warm-up in its entirety.  Perform center floor or traveling exercises in proper form. | 1.3.1 Demonstrate basic strength, flexibility, agility, endurance, and coordination in simple  movements.  1.3.2 Demonstrate increased strength, flexibility, agility, endurance, and coordination in a  combination of various movements.  1.3.3 Apply strength, flexibility, agility, endurance, and coordination in more advanced  movement combinations.  1.3.4 Execute complex movement combinations with an advanced level of strength, flexibility,  agility, endurance, and coordination. |
| **1.0 Elements and Skills** | 1.4 Identify and demonstrate locomotor and nonlocomotor/axial movements. | 1.4 Perform triplets traveling down the floor.  Perform twisting and bending in place. | 1.4.1 Demonstrate locomotor and nonlocomotor/axial movements.  1.4.2 Exhibit basic locomotor and nonlocomotor movements in simple combinations.  1.4.3 Perform basic locomotor and nonlocomotor/axial movements in more complex  combinations.  1.4.4 Implement advanced locomotor and nonlocomotor movements in extended sequences. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **1.0 Elements and Skills** | 1.5 Demonstrate rhythmic acuity and musicality. | 1.5 Execute a combination using appropriate counts and proper accents with the musical  accompaniment.  Dance to contrasting tempos and meters. | 1.5.1 Demonstrate the connection between music and movement.  1.5.2 Perform basic movements to musical phrases in various meters and styles.  1.5.3 Perform complex movements with a clear musical connection.  1.5.4 Demonstrate advanced musicality with complex movements. |
| **1.0 Elements and Skills** | 1.6 Refine technique through teacher-directed corrections and self-evaluations/self-  corrections. | 1.6 Correct technical element identified by the teacher.  Self-correct a technical element given to the class by the teacher. | 1.6.1 Demonstrate improvement in performing movement combinations through application of  demonstrated corrections.  1.6.2 Demonstrate improvement in performing movement combinations through application of  verbal corrections.  1.6.3 Demonstrate improvement in performing movement combinations using self- and peer-  evaluation.  1.6.4 Exhibit proficient technique with artistry through ongoing self-evaluation and correction. |
| **1.0 Elements and Skills** | 1.7 Analyze dance movement according to the basic elements of dance (i.e., space, shape,  time, and energy) | 1.7 Create movements properly using space, shape, time, and energy as directed and  specified by teacher. | 1.7.1 Identify basic terminology of the elements of dance (e.g., space, shape, time, and energy)  in a visual presentation .  1.7.2 Demonstrate the elements of dance in a teacher-directed movement series.  1.7.3 Create a movement phrase incorporating the elements of dance.  1.7.4 Analyze the use of the elements of dance in compositions. |
| **1.0 Elements and Skills** | 1.8 Identify and use appropriate dance terminology. | 1.8 Perform steps, physically, following verbal instructions in dance terminology given by the  teacher.  Identify steps demonstrated using correct terminology. | 1.8.1 Recognize and verbalize basic dance vocabulary.  1.8.2 Define and use basic dance vocabulary.  1.8.3 Apply dance vocabulary appropriately in the class/rehearsal setting.  1.8.4 Use proper dance terminology in a critical analysis. |
| **1.0 Elements and Skills** | 1.9 Identify and use correct studio and performance etiquette. | 1.9 Perform in a dance class adhering to proper etiquette.  Perform in a rehearsal adhering to proper etiquette. | 1.9.1 Identify and discuss the value of proper etiquette for the studio, performance,  audition, and audience. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  |  | Participate as an audience member with appropriate etiquette | 1.9.2 Recognize appropriate dance studio, performance, audition, and audience etiquette.  1.9.3 Apply proper studio, performance, audition, and audience etiquette in real life  situations.  1.9.4 Analyze the value of appropriate etiquette in performance venues. |
| **1.0 Elements and Skills** | 1.10 Identify and understand the basic elements of dance performance and production. | 1.10 Assist and/or perform in a dance production. | 1.10.1 Recognize the basic elements of a dance production via a live or recorded concert.  1.10.2 Apply the basic elements of a dance production as directed by the teacher.  1.10.3 Evaluate the use of various elements of a dance production.  1.10.4 Design and implement a dance production. |
| **2.0 Choreography** | 2.1 Use sensory information to generate movement through improvisation. | 2.1 Generate movement using a teacher-directed auditory prompt. | 2.1.1 Use basic senses (visual, auditory) to create movement through improvisation.  2.1.2 Generate movement phrases from sensory information (e.g., visual, auditory, emotional).  2.1.3 Generate advanced movement phrases from sensory information.  2.1.4 Generate complex compositions from sensory information. |
| **2.0 Choreography** | 2.2 Generate and analyze movement with a clear intent, purpose, or structure. | 2.2 Construct a movement study with a teacher-specified intent, purpose, or structure.  Discuss and articulate specifically how movement expresses intention in a study.  Give clear examples of how purpose and structure contribute to the intention in a  movement study. | 2.2.1 Identify intention, purpose, or structure in movement.  2.2.2 Construct movement phrases with a defined intent, purpose, or structure.  2.2.3 Analyze compositions for a defined intent, purpose, or structure.  2.2.4 Create complex compositions with a defined intent, purpose, or structure. |
| **2.0 Choreography** | 2.3 Understand the differences in choreography as relative to specific genres of dance. | 2.3 View three pieces of differing choreography and determine their genres (e.g., modern, ballet, jazz, tap, hip-hop, ballroom).  View two or more pieces of choreography from different genres and articulate their contrasting characteristics. | 2.3.1 Identify similarities and differences of the genres of dance.  2.3.2 Identify similarities and differences of choreography as it relates to the genre.  2.3.3 Create movement phrases in a specified genre of dance.  2.3.4 Create compositions in different genres of dance. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **2.0 Choreography** | 2.4 Recognize and apply the basic principles and structures of choreography. | 2.4 Define, written or oral, the basic structures of choreography (e.g., AB, ABA, ABAB, canon, variation, retrograde, call and response).  Demonstrate, physically, an example of selected structures of choreography.  Define, written or oral, the basic principles of choreography (e.g., intent, form/design, theme, repetition).  Demonstrate, physically, an example of selected principles of choreography. | 2.4.1 Identify the basic structures of choreography (e.g., AB, ABA, ABAB, canon, variation,  retrograde, narrative, call and response).  2.4.2 Identify the basic principles of choreography (e.g., intent, form/design, theme, repetition).   * + 1. Create movement phrases using the basic   principles and structures of choreography.  2.4.4 Create compositions employing the basic principles and structures of choreography. |
| **2.0 Choreography** | 2.5 Analyze solo and/or group movement studies as they relate to the principles and structures of choreography. | 2.5 View two or more movement studies and determine (in written or oral format) the  choreographic structures employed.  View two or more movement studies and determine (in written or oral format) the choreographic principles employed. | 2.5.1 Identify the choreographic structure of a solo and/or group movement study.  2.5.2 Identify the choreographic principles of a solo and /or group movement study.  2.5.3 Examine the use of choreographic principles and structures in a composition.  2.5.4 Evaluate the impact of the structures and principles of choreography on a composition. |
| **3.0 Creativity and Communication** | 3.1 Use dance as a medium to develop self-awareness and self-confidence. | 3.1 Generate movement which portrays a specific personality trait.  View and evaluate movement of peers to determine personality trait being depicted.  Perform movements with the appropriate eye contact, expression, projection, posture, and energy to exhibit self-confidence. | 3.1.1 Identify self-awareness and self-confidence in the dance studio.  3.1.2 Demonstrate self-awareness and self-confidence in the dance studio.  3.1.3 Create a dance study that exhibits self-awareness and self-confidence.  3.1.4 Perform a dance study that exhibits self-awareness and self-confidence. |
| **3.0 Creativity and Communication** | 3.2 Analyze how dance can communicate meaning and broaden perceptions. | 3.2 Create a movement to depict a specified idea. | 3.2.1 Identify how an idea, thought, and/or feeling communicates meaning through dance.  3.2.2 Explore how images, sounds, and sensory experiences convey meaning in dance.  3.2.3 Create a dance study that communicates a self-chosen idea, thought and/or feeling to others.  3.2.4 Manipulate and combine images, sounds, and experiences to convey meaning and broaden perceptions in a dance study. |
| **3.0 Creativity and Communication** | 3.3 Understand how dance can be used to create | 3.3 View selected choreography depicting a social issue and determine the message. | 3.3.1 Identify and define social issues.  3.3.2 Discuss ways dance is used to create an |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  | an awareness of social issues. |  | awareness of social issues.  3.3.3 Create movement to portray a specified social issue.  3.3.4 Construct a composition expressing and promoting an awareness of a social issue. |
| **4.0 Criticism and Analysis** | 4.1 Construct original movement phrases using the elements of dance to solve given problems. | 4.1 Create a dance in ABA form using selected locomotor and nonlocomotor movement. | 4.1.1 Discover movement solutions to technical or structural movement problems.  4.1.2 Create movement phrases to demonstrate a solution to a specified movement problem.  4.1.3 Edit and revise movement phrases to refine solutions to movement problems.  4.1.4 Create a composition solving complex movement problems. |
| **4.0 Criticism and Analysis** | 4.2 Apply technical critique given in a class/rehearsal setting. | 4.2 Demonstrate a specified technical correction given by the teacher in class/rehearsal.  Work with a partner to determine correct vs. incorrect execution of a specified technical  movement. | 4.2.1 Apply critique given by teacher to refine technique.  4.2.2 Apply critique given by teacher to refine performance.  4.2.3 Refine technique and performance using teacher and peer evaluation.  4.2.4 Refine technique and performance using self-reflection and self-evaluation. |
| **4.0 Criticism and Analysis** | 4.3 Compare and analyze student and professional performances. | 4.3 View two or more works and critique the choreographic structures.  View two or more works and critique the dancers’ performance (technique and artistry). | 4.3.1 Identify the elements of a dance critique.  4.3.2 Identify the elements of a dance critique and apply to a performance.  4.3.3 Compare and contrast student and professional performances.  4.3.4 Construct a formal written critique of a student and/or professional performance. |
| **4.0 Criticism and Analysis** | 4.4 Analyze the choreographic intent in performances. | 4.4 Determine, in a peer setting, the choreographic intent of a given piece.  Write a formal critique determining the choreographic intent of a given piece. | 4.4.1 Identify intent in specified choreographic works.  4.4.2 Discuss the use and impact of intent in specified choreographic works.  4.4.3 Discover how individual perceptions can change interpretation of the choreographer’s  intent.  4.4.4 Evaluate ways personal experiences affect the creation of choreographic intent. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **5.0 Cultural/Historical Contexts** | 5.1 Recognize the diversity of dance expression throughout the world. | 5.1 View a selection of cultural/folk dances from around the world and list their  characteristics. | 5.1.1 Identify diverse forms of dance throughout the world.  5.1.2 Discuss the differences in dance expression throughout the world.  5.1.3 Compare and contrast differences in dance expression throughout the world.  5.1.4 Assess reasons dance expression differs throughout the world. |
| **5.0 Cultural/Historical Contexts** | 5.2 Understand that dance has its roots in rituals. | 5.2 Identify historic rituals, and identify and list the purpose of these rituals (e.g., religion,  fertility, harvest, hunting). | 5.2.1 Identify primitive rituals.  5.2.2 Identify and define the role dance played in primitive rituals.  5.2.3 Compare and contrast the role dance played in historic rituals.  5.2.4 Analyze expressive movement in rituals and the connection to present day dance. |
| **5.0 Cultural/Historical Contexts** | 5.3 Understand the historical background of classical, theatrical, and contemporary forms of  dance. | 5.3 Create a timeline of the evolution of a specific genre of dance. | 5.3.1 Discover the origins of classical, theatrical, and contemporary forms of dance.  5.3.2 Identify similarities and differences between the origins of classical, theatrical, and contemporary forms of dance.  5.3.3 Explore the effects history had upon the development of classical, theatrical, and contemporary forms of dance.  5.3.4 Analyze the significance of dance in social, cultural, political and historical contexts.  5.4.1 Identify the different genres of dance.  5.4.2 Discuss similarities and differences of genres of dance.  5.4.3 Interpret characteristics of different genres of dance.  5.4.4 Categorize dance works according to dance genres. |
| **5.0 Cultural/Historical Contexts** | 5.4 Understand the similarities and differences of various dance genres. | 5.4 Compare two genres of dance and identify their unique characteristics (e.g., modern vs. ballet). | 5.4.1 Identify the different genres of dance.  5.4.2 Discuss similarities and differences of genres of dance.  5.4.3 Interpret characteristics of different genres of dance.  5.4.4 Categorize dance works to dance genres. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
| **6.0 Health** | 6.1 Discuss how healthful/unhealthful living choices affect the dancer. | 6.1 Design a presentation depicting health “DO’s and DON’TS” for dancers. | 6.1.1 Identify healthful living choices.  6.1.2 Describe ways in which dance promotes health and well being.  6.1.3 Discuss the affect of healthful living choices on dance performance.  6.1.4 Develop a personal program which achieves a healthy dancer and lifestyle. |
| **6.0 Health** | 6.2 Understand how anatomy, physiology, and kinesiology relate to dance. | 6.2 Identify specified muscles and skeletal structures used in specific dance technique. | 6.2.1 Define selected principles of anatomy, physiology and kinesiology related to dance  6.2.2 Identify selected principles of anatomy, physiology and kinesiology related to dance.  6.2.3 Apply selected principles of anatomy, physiology and kinesiology to dance.  6.2.4 Apply selected principles of anatomy, physiology and kinesiology to technical skills in dance. |
| **6.0 Health** | 6.3 Employ proper safety measures in the studio and theatre. | 6.3 Design a guide listing and defining studio and theatre safety measures. | 6.3.1 Identify important safety measures that should be taken in the dance studio and theatre.  6.3.2 Discuss the importance of safety measures in the dance studio and theater.  6.3.3 Employ proper safety measures in the studio and theatre.  6.3.4 Develop a safe studio and theatre environment via peer monitoring. |
| **7.0 Interdisciplinary Connections** | 7.1 Understand how the same idea can be expressed in dance and in other art forms. | 7.1 Create a movement phrase demonstrating an emotion depicted in a painting. | 7.1.1 Discuss how the same idea is expressed in dance and in other art forms.  7.1.2 Examine how the same ideas are expressed in dance and in other art forms.  7.1.3 Compare and contrast how ideas are expressed in dance and in other art forms.  7.1.4 Create a multi-disciplinary (arts) dance composition. |
| **7.0 Interdisciplinary Connections** | 7.2 Examine how technology can be used in dance. | 7.2 Design a lighting plan to enhance the student’s choreographic intention.  Research innovative uses for technology in dance, and share examples with class. | 7.2.1 Identify ways technology is used in dance.  7.2.2 Discuss how technology can be used in the creative process.  7.2.3. Evaluate how technology can impact choreography.  7.2.4 Create choreography which incorporates technology. |
| Standard Used | Course Level Expectations | Checks for Understanding | Student Performance Indicators |
|  | 7.3 Identify principles of other academic areas as they occur in dance. | 7.3 Create a dance using specified geometric shapes (e.g., line, circle and triangle).  Create a dance expressing the meaning and/or form of a poem. | 7.3.1 Identify ideas from other academic areas that appear in dance.  7.3.2 Analyze how movement relates to other specified academic disciplines.  7.3.3 Identify connections between movement and other academic disciplines.  7.3.4 Create a dance study based upon a principle from another academic discipline. |