

Grade 8 DANCE INSTRUCTIONAL MATERIALS SCREENING INSTRUMENT

SECTION I: NON-NEGOTIABLE ALIGNMENT CRITERIA

All submissions must be aligned to the Tennessee Dance Standards and therefore must meet 80% of the non-negotiable criteria of Section I prior to moving to Section II.

Note: The Tennessee standards including the introduction and grade level standards appropriate to this screening instrument and this screening instrument should be read in full prior to reviewing materials. Evaluators of materials must be well versed in the standards for the grade/course(s) aligned to the materials in question, how the content fits into the progressions in the content standards, and the expectations of the standards.

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SECTION I. Alignment to Tennessee Dance Standards

Part A. Alignment: The instructional materials represent 80% alignment with the Tennessee Dance Standards, 100% alignment with the major work/focus of the grade, and explicitly focus teaching and learning on the grade level standards at a level of rigor necessary for students to reach mastery. Shared between all fine arts disciplines are the eleven foundations and the four overarching domains, listed below. It is important to keep in mind that the order of the four overarching domains will depend on each specific discipline (dance, theatre, media art, visual art and music). For dance the four overarching domains in order are Perform (P), Create (Cr), Respond (R), and Connect (Cn). Since perform is listed first in the dance standards it is the major work/focus of the grade. You will need a copy of the standards as you review materials and look at the standard aligned to the specific grade level for the eleven foundation and four overarching domains. Each of the eleven foundations will have multiple standards designated by a letter (e.g. A, B, C, etc...).

| SECTION IA (1): PERFORM: Elements and Skills | Yes | No | Evidence (e.g., page numbers and/or examples of inclusion) |
|--|------------|-----------|---|
| <p>1. Select, analyze, & interpret artistic work for presentation, performance, production.</p> <p>8.D.P1.A Use space to develop kinesthetic awareness while performing various pathways, levels, and patterns in space, alone and with others. Demonstrate use of space by designing body shapes in relation to others, objects, and environment. Maintain focus with partner or group in near and far space.</p> <p>8.D.P1.B Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance study. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Demonstrate dance phrases of different lengths that use various timings within the same section.</p> <p>8.D.P1.C Identify and demonstrate energy/effort and dynamics in technique exercises and dance performances. Use energy and dynamics to enhance and project movements. Identify uses of energy/effort and dynamics in a variety of dance genres.</p> | | | |

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|--|--|--|--|
| <p>2. Develop and refine artistic techniques and work for presentation, performance, production.</p> <p>8.D.P2.A Identify and demonstrate technical skills including proper body alignment, coordination, balance, core support, endurance, flexibility, transfer of weight, and body part articulation in locomotor and axial movements in a particular genre of dance.</p> <p>8.D.P2.B Identify and use appropriate dance terminology.</p> <p>8.D.P2.C Refine technique through teacher-given corrections and self-evaluations using appropriate dance terminology.</p> <p>8.D.P2.D Demonstrate movement combinations in the center and across the floor using correct technique and musicality.</p> <p>8.D.P2.E Apply movement principles such as movement initiation and use of imagery while performing dance sequences and movement studies.</p> <p>8.D.P2.F Plan and execute collaborative and/or independent practice to achieve personal, technical, and/or artistic goals.</p> | | | |
| <p>3. Express meaning through the presentation, performance, production of artistic work.</p> <p>8.D.P3.A Identify and demonstrate appropriate performance etiquette and performance practices during class, rehearsal, and performance. Document efforts, and create a plan for ongoing improvements.</p> <p>8.D.P3.B Identify, explore, and analyze the basic elements of dance production.</p> | | | |

| SECTION IA (2): CREATE: Choreography; Creativity and Communication | Yes | No | Evidence (e.g., page numbers and/or examples of inclusion) |
|---|-----|----|--|
| <p>1. Generate and conceptualize artistic ideas and work.</p> <p>8.D.Cr1.A Explore a variety of stimuli to generate movement through various improvisational approaches. Develop self-awareness and self-confidence through the explanation of movement.</p> <p>8.D.Cr1.B Explore various movement vocabularies, and solve movement problems to develop choreographic content.</p> <p>8.D.Cr1.C Create movement from a variety of stimuli that develops artistic expression, and use to create an original dance study. Explain choices using appropriate dance terminology.</p> | | | |
| <p>2. Organize and develop artistic ideas and work.</p> <p>8.D.Cr2.A Identify and explore choreographic devices and structures. Develop a dance study individually or with a group using various devices and structures that supports artistic intent</p> <p>8.D.Cr2.B Use a variety of choreographic devices and structures to develop a dance study with clear artistic intent. Explain how choreographic choices support the artistic intent.</p> <p>8.D.Cr2.C Identify and explore movement choices that communicate personal or cultural meaning. Create a dance study incorporating these choices.</p> | | | |
| <p>3. Refine and complete artistic work.</p> <p>8.D.Cr3.A Identify and develop artistic criteria to revise a dance study. Revise a composition using the artistic criteria. Explain choices and revisions, and articulate how they affect artistic intent.</p> <p>8.D.Cr3.B Investigate and explore a recognized system to document or record a dance sequence using symbols, writing, or a form of media technology.</p> | | | |

| SECTION IA (3): RESPOND: Criticism and Analysis | Yes | No | Evidence (e.g., page numbers and/or examples of inclusion) |
|--|-----|----|--|
| <p>1. Perceive and analyze artistic work.</p> <p>8.D.R1.A Describe, analyze, interpret, and discuss movement sequences and their relationships to the artistic intent.</p> <p>8.D.R1.B Identify and analyze how the elements of dance are used in a variety of genres or cultural movement practices. Use genre-specific terminology.</p> <p>8.D.R1.C Generate appropriate feedback in verbal or written form for peers and self to develop technique and performance skills. Analyze and apply feedback from teachers, peers, or self-evaluation.</p> <p>8.D.R1.D Construct a formal written critique of a student or professional performance.</p> | | | |
| <p>2. Interpret intent and meaning in artistic work.</p> <p>8.D.R2.A Demonstrate and explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, and context using genre-specific dance terminology from the dance as evidence to support the explanation.</p> | | | |
| <p>3. Apply criteria to evaluate artistic work.</p> <p>8.D.R3.A Identify artistic criteria to determine the effectiveness of a dance using the characteristics of a genre or cultural movement practice. Use the artistic criteria to determine a particular dance work's effectiveness, and evaluate it considering the content, context, genre, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</p> | | | |

| SECTION IA (4): CONNECT: Cultural/Historical Contexts; Health. Interdisciplinary Connections | Yes | No | Evidence (e.g., page numbers and/or examples of inclusion) |
|--|------------|-----------|---|
| <p>1. Synthesize and relate knowledge and personal experiences to artistic endeavors.</p> <p>8.D.Cn1.A Analyze and compare various movement qualities and dance elements from various genres and cross-cultural dances to one's own personal experiences and knowledge</p> <p>8.D.Cn1.B Research aspects from the historical, social, or cultural development of a dance genre. Analyze how these aspects affect the development of the movement.</p> <p>8.D.Cn1.C Identify and apply basic anatomical knowledge and spatial awareness to promote safe and healthful practices while warming up and dancing</p> <p>8.D.Cn1.D Examine the effects of healthful/unhealthful living choices.</p> <p>8.D.Cn1.E Identify and demonstrate proper safety measures in the studio and theater.</p> | | | |
| <p>2. Relate artistic works with societal, cultural and historical context.</p> <p>8.D.Cn2.A Identify and analyze the similarities and differences in various genres of dance. Identify and compare the historical background of cultural, classical, theatrical, and contemporary forms of dance.</p> <p>8.D.Cn2.B identify ritualistic dance from other cultures and locations throughout the world. Identify social impacts on the development of a particular genre or style of dance.</p> | | | |
| SECTION IA (5): | Yes | No | Notes (summary of notes from section IA (1-4)) |
| <p>The instructional materials reviewed in section IA (1-4) represents 80% alignment with the Tennessee Dance Standards, 100% alignment with the major work/focus of the grade, and explicitly focus teaching and learning on the grade level standards at a level of rigor necessary for students to reach mastery.</p> | | | |

SECTION I. Focus in the Tennessee Dance Standards

Part B. Focus: Instruction centers on the eleven foundations at the arts disciplines and grade/course level articulated within the standards.

| | Yes | No | Evidence (only include evidence of extraneous or inaccurate material, if relevant) |
|---|-----|----|--|
| Materials focus on the grade level standards (i.e., do not include extraneous information outside of the scope of the grade level standards or disconnected facts and details). | | | |
| Materials are accurate and grade level appropriate. | | | |

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

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SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

Part A. Key Areas of Focus

| | Yes | No | Evidence |
|---|-----|----|----------|
| Rigor: Learning experiences provide opportunities for thought, discourse, and practice in an interconnected and social context. | | | |
| Coherence: Units and instructional sequences are coherent and organized in a logical manner that builds upon knowledge and skills learned in prior grades or earlier in the year. | | | |
| Literacy: Materials help to reinforce literacy through the careful study of discipline specific vocabulary, the review of primary sources in the content, and a variety of engagement opportunities specifically in the artistic domains of “Respond” and “Connect”. | | | |

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

Part B. Student Engagement and Instructional Supports.

| | Yes | No | Evidence |
|--|-----|----|----------|
| a. Engages students through real-world, relevant, thought-provoking questions and/or situations that stimulate interest and elicit critical thinking and creativity. | | | |
| b. Adheres to safety rules and regulations where appropriate and provides a thorough list of materials as needed. | | | |
| c. Integrates appropriate supports for students who are ELL, have disabilities, or perform below grade level. | | | |
| d. Materials are artistically accurate and grade-level appropriate. | | | |

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

Part C. Monitoring Student Progress

| | Yes | No | Evidence |
|---|------------|-----------|-----------------|
| a. Assessments provide data on all four of the overarching domains. | | | |
| b. Assessments measure student mastery using methods that are unbiased and accessible to all students. | | | |
| c. Includes aligned rubrics or scoring guidelines that provide sufficient guidance for interpreting student products and performance. | | | |
| d. Uses varied modes of curriculum embedded assessments that may include pre-, formative-, summative-, and self-assessment measures. | | | |
| e. Assessments are embedded throughout instruction materials as tools for students' learning and teachers' monitoring of instruction. | | | |

SECTION II: ADDITIONAL ALIGNMENT CRITERIA AND INDICATORS OF QUALITY

Part D. Teacher Support Materials

| | Yes | No | Evidence |
|--|-----|----|----------|
| a. Includes strategies that assist teachers in incorporating appropriate and integral connections between dance and other subject areas (e.g., mathematics, ELA, social studies, science, career and technical subjects, and other fine arts disciplines). | | | |
| b. Includes strategies that assist teachers in engaging students through real-world, relevant, thought-provoking questions and/or situations that stimulate interest and elicit critical thinking and creativity. | | | |