

Date: 11/18/19	Subject: Dance II	Grade: 9-10
Lesson Topic: Movement Motifs	Class/Group Size: 6	
Instructional Location: Dance Studio		
Lesson 1 of 5		
I. Learning Objectives		
Central Focus of Lesson – Students will create movement motifs inspired by abstracting a variety of choreographic stimuli.		
Lesson Objective(s):	Standards Addressed:	
Content Objective: 1. Students will be able to <i>develop</i> two movement motifs by abstracting choreographic stimuli through improvisational exploration and observation.	NCAS – DA:Cr1.1.Ia. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement. NJCCCS – 1.1.12.A.1 Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.	
Language Objective: 2. Students will be able to <i>describe</i> the function of movement motifs by constructing a definition connecting class activities and prior knowledge.		
Key Vocabulary: choreographic device, movement motif, stimulus, abstraction, Laban Movement Analysis Effort Actions (glide, float, flick, dab, press, punch, wring, slash), Language of Dance Basic Body Actions (flexion, extension, rotation, travel, change of support, spring, fall)		
II. Lesson Consideration		
Prior Academic Learning and Prerequisite Skills	Students have used the six basic body actions outlined in the Language of Dance Alphabet (flexion, extension, rotation, travel, change of support, spring, fall) throughout the semester, relating the actions to ballet and modern dance technique as well as dance composition. In their choreography unit, students have studied the Elements of Dance: body, action, shape, space, effort, and relationship through both improvisation and development of choreographic studies. Students have a basic knowledge of choreographic structures and devices that has informed their collaborative small group choreography in which they working to develop an artistic intent. Students have developed skills in giving appropriate feedback through analyzing peer choreography and making connections between choreographic choices and artistic intent.	
Misconceptions	<ul style="list-style-type: none">- Choreography should focus on technical skills and created to music.- Movement should not be repeated in choreography.- Stimuli should be translated into movement literally.	
III. Lesson Plan Details		
Lesson Introduction – “Before” – 10 Minutes		
<ul style="list-style-type: none">- Prior to today’s lesson, students took a pre-assessment quiz which serves as the <u>Diagnostic Formative Assessment (Assessment Strategy #1, Appendix page XXX)</u> for this unit.- Before students enter the dance studio, three stations are pre-set around the room, each with one stimulus: putty, magnets, or feathers.- As students enter the dance studio, they will complete the Do Now written on the board: (1) Find a partner who has the same number of pets as you. (2) Take a mini white board and marker and spread out in the room. (3) Write everything you know or think you know about movement motifs. Be prepared to share with the class.- Partnerships will share their prior knowledge with the class and then will collaborate to develop a working definition of movement motif.		
Learning Activities - “During” – 20 Minutes		
<ul style="list-style-type: none">- “Today we are going to develop skills in creating movement motifs using a variety of choreographic stimuli.”- Students will gather in a circle and the teacher will present a small mermaid sculpture to the class.- “Create a single movement that represents this mermaid sculpture. Turn away from the circle to create, when you are finished turn and face the inside.”- Students will likely use a literal interpretation of a mermaid to develop their movement motif.- The teacher will model the activity as the first person to share in the circle. Students will then share their movement motif one at a time.		

- Students practice abstracting their movement motif by identifying the essence or key quality of their motif and manipulating their movement by changing levels, body part initiations, or actions.
- Once again, students will turn away to create and turn in to share their new motif one at a time.
- The mermaid sculpture will be passed around for students to observe, explore, and describe the qualities of the sculpture including weight, color, and texture. The class will begin to abstract their findings through the following discussion prompts: How would you describe this object? What is the overall essence of the object? What Basic Body Actions and Effort Actions describe essence of the object?
- Students will then create a movement motif (1-2 movements) that represents the essence of the mermaid sculpture using the identified essence, Basic Body Action, and Effort Action. Students will again, turn away from the circle to create and in to present. The teacher will present her own movement motif first to model.
- Students will then work in heterogeneous partnerships to repeat the process with two other stimuli, found at stations around the dance studio.
- Students will use a Movement Motif Development Graphic Organizer (*Assessment Strategy #2, Appendix page XX*) to document their observations and connect the stimulus to an Effort Action and a Basic Body Action. Using their observations and Effort and Basic Body Action choices, students will create a movement motif that represents the essence of the stimulus.
- The teacher will circulate throughout the process to check for understanding and offer both clarification and individualized feedback to each partnership.
- Following their exploration, students will gather in a circle to share their movement motifs with the class.
- One stimulus at a time, students will perform their motif and justify their choreographic choices using the observations, Basic Body Actions, and Effort Actions identified in their graphic organizer.
- After each group has performed their movement motif for a specified stimulus, the partnership who did not create a motif for that stimulus will offer feedback. Students will compare the qualities of the movement motifs inspired by the same stimulus each answering one of two sentence starters: “I saw similar qualities of...” or “I saw contrasting qualities of...”
- Students will connect their experiences by responding to the following Exit Slip question on a Post-It Note: How can a movement motif help to develop an artistic intent within your choreography?

Closure - “After” – 5 Minutes

- “Let’s revisit our class definition of movement motif. After creating movement motifs in class today, what changes or adjustments do we need in order to make our definition accurate? Make any edits you see necessary and underline or star key concepts.”
- Students will each use a different colored marker to revise, underline, or star key concepts in the Class Developed Movement Motif Definition (*Assessment Strategy #3*). Students will be able to verbally justify their choices using discoveries from class.
- Homework: research the traditional movement practices of student identified travel destination using reliable web sources and guided research questions (*Appendix XX*)

Extension: Students will choose one of their developed movement motifs and work with their partner to create a duet that uses their movement motif to convey the essence of your choreographic stimulus.

IV. Assessment

Assessment Strategy #1

Description of Assessment Strategy #1:	Alignment with Objectives: This assessment was given one week prior to the first lesson to guide the focus and design of the learning segment. This pre-assessment is aligned with the central focus of the lesson, testing student knowledge of specific terminology and concepts pertaining to movement motif, motif manipulation, and responsible use of traditional movement practices outside of the students’ immediate culture.
Diagnostic Formative Assessment (<i>Appendix XX</i>)	Evidence of Student Understanding: This diagnostic formative assessment provides evidence of students’ prior knowledge of concepts covered in this learning segment. Students have not been directly instructed on any of the concepts and are not expected to accurately define and identify the terms and concepts in the assessment. This assessment informed the depth of coverage for key knowledge and skills, including motif development and traditional movement practices.
	Student Feedback: This assessment is primarily for the instructor to guide lesson depth and design. Students will receive a score based on accuracy to collect quantitative data. The teacher will use responses to determine gaps in knowledge relating to motif development and the function of dance in society. The pre-assessment score will be compared to the post-assessment score following the last class to evaluate the effectiveness of lesson design and next steps for instruction.

Assessment Strategy #2	
Description of Assessment Strategy #2: Movement Motif Development Graphic Organizer (Appendix XX)	Alignment with Objectives: This assessment is aligned with the content objective: students will be able to <i>develop</i> two movement motifs by abstracting choreographic stimuli through improvisational exploration and observation. As students explore the choreographic stimuli, they will document their observations and connect their findings with Effort Actions and Basic Body Actions in a graphic organizer. Student responses in the graphic organizer will serve to both scaffold motif development through abstraction and justify movement choices within their developed movement motifs.
	Evidence of Student Understanding: Students will be able to describe their stimulus using specific adjectives that relate to how the stimulus moves, what it feels like, and literal uses of the stimulus. Students will be able to analyze their observations in order to make informed connections with dance concepts (Basic Body Actions and Effort Actions). Student descriptions will be detailed and observation evidence will justify movement choices.
	Student Feedback: During the lesson, the teacher will circulate to give students verbal feedback regarding the connection between their movement motif and observations, Effort Action, and Basic Body Action choices. After the lesson, students will receive written feedback that identifies a goal for future work in creating abstract movement motifs based on their work creating motifs in class.
Assessment Strategy #3	
Description of Assessment Strategy #3: Class Developed Movement Motif Definition	Alignment with Objectives: This assessment is aligned with the language objective: students will be able to <i>describe</i> the function of movement motifs by constructing a definition connecting class activities and prior knowledge. Students will collaborate using prior knowledge and informed guesses to create a class definition of movement motif. Students will then revise their co-created definition based on experiences in the class.
	Evidence of Student Understanding: Students will revise their definition based on experiences in class. Students will demonstrate growth from the start of class by identifying mistakes, misconceptions, or gaps in the definition. Using different colored markers, each student will revise, underline, or star key concepts. Students will be able to verbally justify their choices using discoveries from class.
	Student Feedback: The teacher will use marker colors to chart student responses following the lesson. Students will receive verbal feedback as they share their revisions regarding accuracy. The teacher will prompt students to justify their choices and/or deepen their responses as necessary. Students will reflect on and return to this definition throughout the unit, having chances to revise or add to as they construct a deeper understanding of movement motifs.
V. Knowledge of Students	
Building on Personal/Cultural/Community Assets: This lesson links students' knowledge of choreographic tools and devices to a new concept, movement motifs. Students have studied the elements of dance: body, action, shape, space, effort, and relationship through both improvisation and choreographic studies which supports students in improvising and exploring the stimuli in this lesson. Students have practiced analyzing movement by making connections to artistic intent through elements of dance, choreographic structures, and choreographic devices. In this lesson, students will use these analysis skills by exploring stimuli and creating an abstract representation of that stimuli through a movement motif. Students will use their prior learning of Basic Body Actions, learned in their ballet and modern technique classes, and Effort Actions, learned through choreographic skill development, in order to scaffold their abstract movement motif choices. Personal assets are linked to learning as students improvise, explore, and create unique movement motifs based on stimuli. Students are given autonomy in their motif choices and, as a result, personal style and interpretation are encouraged. Furthermore, as students create and revise their class definition of movement motif, they are using their prior learning and personal experiences to shape the definition. Students collaborate to refine the definition, using the community respect and rapport developed throughout the semester.	
Grouping Strategies: As students discuss their preexisting knowledge of movement motifs in a think pair share format, they will be randomly grouped. For the majority of class, students are paired in heterogeneous partnerships based on their ability to make abstract connections. The high achieving dance technicians in this class struggle with abstract concepts in choreography; as a result, each group will have at least one student who demonstrates strong ability developing abstract concepts.	
Planned Supports: <ul style="list-style-type: none"> - Hands-on learning through choreographic stimuli: diverse learning styles, modification for student with IEP for CAPD and ADHD 	

- Teacher Modeling of Movement Motif Development Process: all students, repeat and clarify instructions modification for students with IEPs
- Working in heterogeneous partnerships: support students to achieve skills within their Zone of Proximal Development, “learning buddy” modification for student with IEP for CAPD and ADHD
- Movement Motif Development Graphic Organizer (*Assessment Strategy #2, Appendix XX*): support all students in abstracting choreographic stimulus, simplified task instructions modification for both students with IEPs
- Posters of Effort Actions and Basic Body Actions: visual support for all students
- Teacher check-ins throughout process: all students
- Sentence starters for choreographic feedback: all students, modification to support student with IEP who struggles with answering higher order thinking questions

VI. Supporting Literacy Development through Language

Main Language Function: The main language function for the learning segment is *create*. In this lesson, students will be able to *describe* the function of movement motifs by constructing a definition connecting class activities and prior knowledge. *Describe* is an element of comprehension in Bloom’s Taxonomy. In order for students to successfully *create* in future lessons, they must first construct understanding of the targeted knowledge and skills, in this lesson, movement motifs.

Key Learning Task(s): Students will collaboratively construct and revise a working Class Developed Movement Motif Definition (*Assessment Strategy #3*). At the start of the lesson, students will use prior knowledge to develop a definition of the main concept, movement motif. Students will then explore choreographic stimuli through improvisational exploration and observation to interpret, analyze, and abstract the stimulus in a movement motif. Students will observe their peers’ movement motifs with the purpose of recognizing the opportunity to present varied perspectives through movement motif, even when using the same inspiration. Finally, students will synthesize their findings to *describe* the function of movement motifs in choreography in an exit slip and finally revise their Class Developed Movement Motif Definition (*Assessment Strategy #3*) using evidence from their experiences in class.

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes: choreographic device, movement motif, stimulus, abstraction, Effort Actions (glide, float, flick, dab, press, punch, wring, slash), and Basic Body Actions (flexion, extension, rotation, travel, change of support, spring, fall). Students will practice discourse as they abstract choreographic stimuli and create movement motifs following the Movement Motif Development Graphic Organizer (*Assessment Strategy #2, Appendix XX*). Dancers will engage in discourse as they use the key vocabulary to justify their movement motif choices as they share their work and describe their creation process to the class.

Language Supports: Prior to completing the stimulus exploration, the teacher will guide students through a modeled example using dance specific academic language to interpret, analyze, and abstract a stimulus to create a movement motif. The guided practice will develop student understanding of the key concept, movement motif, and will support students in successfully exploring stimuli and creating their own unique movement motifs. In the motif development process, students will use the Movement Motif Development Graphic Organizer (*Assessment Strategy #2, Appendix XX*) to document their work; the setup of the graphic organizer prompts students to use prior knowledge of Effort Actions and/or Basic Body Actions to abstract and embody the stimulus through movement. When giving feedback to their peers, students will use sentence starters to focus their responses. The sentence starters will prompt students to verbally compare and contrast each group’s movement motifs supporting students in recognizing the opportunity to express varied perspectives within movement motifs. Students experiences in class will support them in clarifying and refining their Class Developed Movement Motif Definition (*Assessment Strategy #3*) and as a result, students will be able to *describe* the function of movement motif in choreography.

Date: 11/20/19	Subject: Dance II	Grade: 9-10
Lesson Topic: Movement Motif Development		Class/Group Size: 6
Instructional Location: Dance Studio		
Lesson 2 of 5		
I. Learning Objectives		
Central Focus of Lesson – Students will create and develop movement motifs based on the essence of traditional movement practices from a country of their choosing.		
Lesson Objective(s):		Standards Addressed:
Content Objective: 1. Students will be able to <i>determine</i> the essence of their traditional movement practice by distinguishing the impact of dance on their chosen culture in a class discussion.		NCAS – DA:Cr1.1.Ia. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement. DA:Cn11.1.Ia. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate
Language Objective: 2. Students will be able to <i>apply</i> three of the six learned movement motif manipulation devices (inversion, level, instrumentation, embellishment, retrograde, background) to develop a movement motif inspired by their research of a traditional dance practice.		NJCCCS – 1.1.12.A.1 Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices. 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
Key Vocabulary: movement motif, motif manipulation devices: inversion, level, instrumentation, embellishment, retrograde, background, traditional movement practice, cultural appropriation, cultural appreciation		
II. Lesson Consideration		
Prior Academic Learning and Prerequisite Skills	In their choreography unit, students have studied the elements of dance: body, action, shape, space, effort, and relationship through both improvisation and choreographic studies. Students have a basic knowledge of choreographic structures and devices that has informed their collaborative small group choreography in which they working to develop an artistic intent. Students have developed research skills by reading with guided questions and finding choreographic works of notable figures in ballet history. Students have shared their research with their peers, highlighting key discoveries and notable elements of presented choreography. In the previous lesson, students explored creating movement motifs using exploration and abstraction in order to communicate the essence of a stimulus.	
Misconceptions	<ul style="list-style-type: none">- Movement should not be repeated in choreography.- The function of dance in society is solely for performance and artistic expression.- Appropriation is the “appropriate” way to represent a culture.	
III. Lesson Plan Details		
Lesson Introduction – “Before” – 5 Minutes		
<ul style="list-style-type: none">- Students will complete a Do Now: manipulate your assigned movement motif using the device defined on your slip of paper.- As students enter the classroom, they will be handed a slip of paper that contains a simple movement motif (such as clap or wave), motif manipulation device (inversion, level, instrumentation, embellishment, retrograde, background), and description/definition of the device. Students will use problem solving skills interpret their assigned device and manipulate their movement motif.- Students will then share their movement motif manipulation device, movement motif, and manipulated movement motif in order to teach their choreographic device to the class.		

Learning Activities - “During” – 20 Minutes

- “Save those motif manipulation devices, we are going to return to them shortly! Switching gears, you are now going to share what you discovered about your chosen destination and their traditional movement practices. Using your research to guide your responses, share your destination, the name of the dance form, descriptions of the movement, and the function of this dance form in their culture/society. Then you will perform the 8 counts of authentic movement that you learned.” (Response prompts will be documented on a mini-white board for student reference.)
- One at a time, students will report out their research findings.
- Class Discussion: Common Themes and Functions of Traditional Movement Practices (Assessment Strategy #1): (1) Which of the other style(s) of dance most closely relates to the one you studied? Why? (2) What common functions and/or themes do notice in these dance forms? (3) What are the distinguishing features of your traditional movement practice? What is the overall essence of your dance form?
- The teacher will lead a class discussion defining Cultural Appropriation and Cultural Appreciation. Students will share their knowledge of the topics and be prompted to identify examples of each within their own experiences in order to establish accurate understanding of the distinguishing factors of each.
- “You are now going to use your understanding of the traditional movement practices of your destination to create and develop a movement motif, demonstrating responsible appreciation for the culture within your movement choices.
- “First, create a movement motif that represents a common shape or action in the dance form that you believe represents the essence of the dance form.
- “Next, purposefully choose three of the motif manipulation devices explored in the beginning of class to manipulate and develop your motif. Your choices should continue to convey the purpose and essence of the dance form.
- Students will receive a visual support Movement Motif Development Handout (Assessment Strategy #2, Appendix XX) that contains all six identified motif manipulation devices along with definitions to support understanding. Students will use this handout to document their developed movement motif and manipulations.
- Students will work to develop and document a movement motif. The teacher will circulate to check for understanding and provide individualized support and feedback.

Closure - “After” – 10 Minutes

- Exit Slip: Students will complete the sentence starters at the bottom of the Movement Motif Development Handout to justify their choreographic choices: (1) My movement motif conveys the essence of the traditional movement practice because... (2) I chose these motif manipulation devices because...
- “Looking ahead, you will use your developed movement motif from class today to create a 32-count solo that blends the essence of your researched dance practice with modern dance vocabulary.”
- Homework: students will watch segments of two professional masterworks, “Linea Recta” and “Revelations,” that represent blended movement styles. Students will answer the guided viewing questions pertaining to motif development (*Appendix XX*).

Extension: Students will find an alternative way to manipulate their motif using the same device previously identified. This will require students to be creative in their choices, revise their work, and as a result, make unique and interesting choices.

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1: Class Discussion: Common Themes and Functions of Traditional Movement Practices	<p>Alignment with Objectives: This assessment is aligned with the content objective: students will be able to <i>determine</i> the essence of their traditional movement practice by distinguishing the impact of dance on their chosen culture in a class discussion. Students will be able to articulate key themes within their researched cultural dance form by synthesizing and sharing research in a class discussion: (1) Which of the other styles of dance most closely relates to the one you studied? Why? (2) What common functions and/or themes do notice in these dance forms? (3) What are the distinguishing features of your traditional movement practice? What is the overall essence of your dance form?</p> <p>Evidence of Student Understanding: Students will identify themes of their researched dance form including key movement qualities and the function of their dance form within the culture such as celebration, religion, ritual, entertainment, or communication. Students will be able to synthesize and articulate their findings to determine the essence of their traditional movement practice.</p> <p>Student Feedback: Students will receive real time feedback regarding their responses. Students will be prompted to cite evidence and asked follow-up questions to promote deeper thinking. Students will be encouraged to engage in discourse with one another through the discussion.</p>
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Assessment Strategy #2	
Description of Assessment Strategy #2: Movement Motif Development and Accompanying Handout (Appendix XX)	Alignment with Objectives: This assessment is aligned with the language objective: students will be able to <i>apply</i> three of the six learned movement motif manipulation devices (inversion, level, instrumentation, embellishment, retrograde, background) to develop a movement motif inspired by their research of a traditional dance practice. Students will create, develop, and document a movement motif using the Movement Motif Development Handout (Appendix XX). Students will justify their choreographic choices using research on the culture and traditional movement practices of their destination.
	Evidence of Student Understanding: Students are able to develop a movement motif that represents the essence of the traditional movement practice they researched. Students will be able to make connections between their research and choreographic choices. Students will apply their knowledge of motif manipulation devices to their choreography accurately and effectively as they use three devices to manipulate their movement motif.
	Student Feedback: The teacher will informally conference with students as they are creating their movement motifs in order to assess if students are authentically and intentionally creating and developing movement motifs. The teacher will challenge students to develop unique movement motifs and intentionally manipulate their motif by justifying their choices using research. The teacher will use the Movement Motif Development Handout (Appendix XX) to further evaluate students' ability to identify their motif, motif manipulation devices, and supporting evidence from their research offering written feedback regarding clarity of choices and asking questions for deeper thinking.
V. Knowledge of Students	
Building on Personal/Cultural/Community Assets: This lesson builds on students' understanding of movement motifs from the previous lesson in which students used exploration and abstraction to communicate the essence of a stimulus. Students now are asked to use their knowledge from the previous lesson to develop a movement motif using their research on the traditional movement practices of their chosen destination as a choreographic stimulus. Furthermore, motif manipulation devices are grounded in student understanding of the elements of dance: body, action, shape, space, effort, and relationship which students have studied in depth throughout the semester. In previous units, students have developed research skills through reading with guided questions, online research, and finding choreography of notable figures in ballet history. Students have shared their research with their peers, highlighting key discoveries and notable elements of presented choreography which has prepared them for the research share today in class. Personal assets are highlighted in this lesson as students are responsible for presenting information regarding their researched dance form and have agency in creating and developing their movement motif. Students' cultural assets may come into play as their understanding of their chosen dance form may be influenced by their experiences dancing in studios or within their home culture. The school district community represents a wealthy demographic and as a result, students often travel on long weekends and school breaks. In this lesson, students will be able to use their community assets and personal experiences to make connections between the places they have or will travel and the traditional culture of the destination.	
Grouping Strategies: As students are working independently or in whole group instruction in this lesson.	
Planned Supports: <ul style="list-style-type: none"> - Step by step directions in Do Now activity: modifications for both students with IEPs - Bulleted list of questions for research share: modifications for both students with IEPs - Use of homework for reference in research share: all students, acts as "word bank" modification for student with IEP for ADD - Movement Motif Development Handout (Assessment Strategy #2, Appendix XX): students who struggle with abstraction, step by step directions for students with IEPs - Extension activity: gifted dance students 	
VI. Supporting Literacy Development through Language	
Main Language Function: The main language function for the learning segment is <i>create</i> . In this lesson, students will be able to <i>apply</i> three of the six learned movement motif manipulation devices (inversion, level, instrumentation, embellishment, retrograde, background) to develop a movement motif inspired by their research of a traditional dance practice. Application is a middle tiered critical thinking skill in Bloom's Taxonomy. In order for students to successfully <i>create</i> in future lessons, they must apply and practice their knowledge of the targeted skills within the context of the unit.	
Key Learning Task(s): Students will apply their knowledge of movement motifs from Lesson 1 and their knowledge of movement motif devices from the start of Lesson 2 to create, develop, and document a movement motif using the	

Movement Motif Development Handout (*Appendix XX*). Students will justify their choreographic choices using research on the culture and traditional movement practices of their destination in the exit slip sentence starters.

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes movement motif, motif manipulation devices: inversion, level, instrumentation, embellishment, retrograde, background, traditional movement practice, cultural appropriation, and cultural appreciation. Students will develop syntax for motif manipulation devices as they learn what the devices are and how to incorporate them into their choreography. Students will engage in discourse as they *create* and manipulate movement motifs inspired by the essence of their researched dance form.

Language Supports: Students are supported in developing skills related to the main language function *apply* as they practice pre-requisite skills of recall, explain, and provide examples through the motif manipulation device Do Now. Students will investigate their assigned device, teach it to the class verbally, and provide an example with movement. In the research share, students will identify common themes and functions in traditional movement practices of their researched cultures. In this discussion, students are gaining background knowledge which will support them in developing a movement motif that represents the essence of their researched traditional movement practice. The Movement Motif Development Handout will support students in recalling key information related to movement motifs, applying devices to their choreography, and ultimately justifying choreographic choices in the exit slip sentence starters.

Date: 11/21/19	Subject: Dance II	Grade: 9-10
Lesson Topic: Artistic Criteria		Class/Group Size: 6
Instructional Location: Dance Studio		
Lesson 3 of 5		
I. Learning Objectives		
Central Focus of Lesson – Students will analyze movement motif development in professional masterworks to formulate artistic criteria for their choreographed solo phrases.		
Lesson Objective(s):		Standards Addressed:
Content Objectives: 1. Students will be able to <i>formulate</i> artistic criteria for their solo dance phrases using the elements observed in professional masterworks “Linea Recta” and “Revelations.”		NCAS – DA:Cn11.1.Ia. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate
Language Objective: 2. Students will be able to <i>create</i> a theme-based solo demonstrating the essence of their researched traditional movement practice through movement motif and at least three of the six learned movement motif manipulation devices.		NJCCCS – 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity
Key Vocabulary: artistic criteria, movement motif, movement motif manipulation devices: inversion, level, instrumentation, embellishment, retrograde, and background, motif development, elements of dance: body, action, space, time, effort, and relationship		
II. Lesson Consideration		
Prior Academic Learning and Prerequisite Skills	Students have practiced watching professional masterworks and peer choreography with a critical eye, looking to identify artistic intent and justify their choices using elements of dance, choreographic devices, and choreographic structures. In their choreography unit, students have studied the elements of dance: body, action, shape, space, effort, and relationship through both improvisation and choreographic studies. In the previous lessons, students explored creating and developing movement motifs related to a specific stimulus. Students will continue to develop their motifs inspired by their knowledge of the traditional movement practices they researched in order to develop an artistic intent. Students have practiced co-creating criteria related to technical skills and performance in their ballet unit.	
Misconceptions	<ul style="list-style-type: none">- Dance styles exist in a vacuum, they are easily identified and distinct from one another.- Artistic Criteria are the same for all dance forms.	
III. Lesson Plan Details		
Lesson Introduction – “Before” – 10 Minutes		
<ul style="list-style-type: none">- Before class, the teacher will create two T-Charts on the white board. Each T-Chart will have an accompanying guided question: (1) What elements of the choreography effectively communicated the artistic intent? (2) What elements of the choreography were confusing or distracting from the artistic intent?- Each T-Chart will be divided by the assigned videos “Linea Recta” and “Revelations.”- Dancers will enter the studio and immediately begin working <u>Do Now: Professional Masterworks Comparison</u>. Students will each receive a different colored marker and recall the videos watched for homework to add evidence to two T-Charts outlined on the white board.- Students will then engage in a discussion explaining their choices and identifying key motifs and themes within the professional masterworks.		

Learning Activities - “During” – 20 minutes

- Students will collaborate with the instructor to determine artistic criteria for their solo choreography.
- Students will have 2-3 minutes to identify characteristics of effective blended movement style choreography. Students will use their observations from the videos, qualities identified in the Do Now, new knowledge of movement motif and development, and prior knowledge of choreographic elements to generate their criteria.
- Students will document each characteristic/quality on a post-it note and stick them on the white board.
- After everyone has finished working individually, students will discuss and categorize the post-it notes in order to come up with 4-6 overarching Co-Created Artistic Criteria (*Assessment Strategy #1*) for the project.
- The teacher will prompt students to add detail and examples through questions such as “how can we see this in the choreography?” and “what are examples of this in choreography?”
- The teacher will analyze student responses for specificity to the choreographic project and will chart the number and quality of student responses for each individual.
- The teacher will document the final Co-Created Artistic Criteria (*Assessment Strategy #1*) in order to construct a rubric using both dance specific academic and student generated language and examples within the criteria and gradations. The rubric will be used for self, peer, and teacher assessment in future lessons.
- “Using our artistic criteria to focus your choreographic choices, you have the remainder of class to develop your solo choreography we discussed last class.”
- Students will be handed a checklist that includes all requirements to reference as they create their choreography (*Appendix XX*).
- Students will be handed back their Movement Motif Development Handout from Lesson 2 to help guide their choices.
- Students will craft their solo phrases, incorporating their movement motif and motif development from the previous class. Students will be able to reference the assignment requirements (choreographic checklist) and co-created criteria brainstorm as they develop choreography.
- The teacher will circulate for Informal Student-Teacher Conferences (*Assessment Strategy #2*) with each student.
- The teacher will ask students questions including: How do you plan to convey the essence of their researched movement practice within your solo choreography? How did the professional masterworks inspire you to create these choreographic choices? What message or intent do you want to communicate through your choreography?

Closure - “After” – 5 Minutes

- Students will complete an Exit Slip documenting their artistic intent. Students will be able to choose from one of two questions: (1) How does your choreography convey the essence of your researched dance form? (2) What message or intent do you want to communicate through your choreography?
- Homework: completed first draft of solo choreography

Extension: If time remains, students will continue to work on developing their choreography.

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1: Co-Created Criteria	Alignment with Objectives: This assessment is aligned with the content objective: students will be able to <i>formulate</i> artistic criteria for their solo dance phrases using the elements observed in professional masterworks “Linea Recta” and “Revelations.” Students will use their observations and interpretation of the professional masterworks in order to identify key elements of blended movement choreography.
	Evidence of Student Understanding: Students will identify multiple specific criteria on their post-it notes. Criteria will be based on their observations of the professional masterworks and prior learning related to dance composition. Students will be able to group criteria based on common themes.
	Student Feedback: Students will receive real-time verbal feedback regarding their criteria. The teacher will ask for elaboration, clarification, and justification as necessary. The teacher will chart the number of responses from each student and the quality/detail of student responses.

Assessment Strategy #3

Description of Assessment Strategy #3: Informal Student-	Alignment with Objectives: This assessment is aligned with the language objective: students will be able to <i>create</i> a theme-based solo demonstrating the essence of their researched traditional movement practice through movement motif and motif development. Students will share their choreography and discuss choreographic choices and plans with the instructor.
	Evidence of Student Understanding: Students will be able to verbally respond to questions such as: How do you plan to convey the essence of their researched movement practice within your solo

Teacher Conferences	choreography? How did the professional masterworks inspire you to create these choreographic choices? What message or intent do you want to communicate through your choreography? Students will articulate their ideas and justify their choreographic choices using research.
	Student Feedback: Students will receive real-time verbal feedback regarding their choreographic choices and plans. The teacher will ask for elaboration, clarification, and justification as necessary after watching created solo material and discussing choices using the questions above.
V. Knowledge of Students	
<p>Building on Personal/Cultural/Community Assets: In the previous lessons, students explored creating and developing movement motifs related to a specific stimulus. Students are continuing to develop their motifs related to the traditional movement practices researched in order to develop an artistic intent through their solo choreography. Students have a basic knowledge of choreographic structures and devices and have practiced creating choreography with the goal of developing an artistic intent. Students have practiced watching professional masterworks and peer choreography with a critical eye, looking to identify artistic intent and justify their choices using elements of dance, choreographic devices, and choreographic structures. Students are building upon these skills as they watch two professional masterworks and identify movement motifs, motif development, and artistic intent within the piece. Students will use their prior knowledge of elements of dance, choreographic structures, and choreographic devices to support their analysis of movement motifs within the professional masterworks. Students have practiced co-creating criteria for peer feedback in their ballet unit. Students identified key technical and performative elements and grouped them based on similar qualities. Students identified which elements were the most important and which were supplemental, similar to how students will co-create artistic criteria for this project. Students will use their personal assets through observations, experiences, and aesthetic preferences in order to identify elements of effective choreography and emphasize which criteria are the most important. Students' cultural assets will influence their aesthetic preferences and chosen artistic criteria. Many students study dance at private studios; these experiences will influence which elements of the choreography are the most important to them.</p>	
Grouping Strategies: This lesson uses whole class instruction and collaboration.	
<p>Planned Supports:</p> <ul style="list-style-type: none"> - T-Chart in Do Now: visual learners, students with IEPs, prepares students for discussion, visual support for creating artistic criteria - Post-it note process for co-created criteria: allow additional think time for students with IEPs and students with gaps in academic knowledge - Physical manipulation of post-it notes: hands on learning modification for student with IEP, visual learners - Choreographic checklist: all students, step by step directions for students with IEPs - Teacher conferences: all students, feedback and support at each student's level 	
VI. Supporting Literacy Development through Language	
<p>Main Language Function: The main language function for the learning segment is <i>create</i>. In this lesson, students will be able to <i>create</i> a theme-based solo demonstrating the essence of their researched traditional movement practice through movement motif and at least three of the six learned movement motif manipulation devices. Students will synthesize knowledge developed and practiced in the first two lessons to <i>create</i> their solo phrase.</p>	
<p>Key Learning Task(s): Students will craft solo phrases that incorporate essence of their traditional movement practice and their movement motif and motif development from Lesson 2. Students will engage in Informal Student-Teacher Conferences to relate choreographic choices to their artistic intent (the essence of their researched movement practice).</p>	
<p>Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes artistic criteria, movement motif, motif manipulations (inversion, level, instrumentation, embellishment, retrograde, background), motif development, professional masterwork, and elements of dance (body, action, space, time, effort, and relationship). Students will engage in discourse as they recognize and identify movement motifs, motif manipulation devices, and elements of dance within the professional masterworks. Students deepen their discourse as they analyze how the elements of dance relate to the choreographer's artistic intent. Furthermore, students will use the academic vocabulary in order to extrapolate their findings to develop artistic criteria for their solo choreography assignment.</p>	
<p>Language Supports: Prior to <i>creating</i> their solo dance phrases, students will co-create artistic criteria using the observed movement motif qualities and development in professional masterworks. As students begin to <i>create</i> their solo phrases, they will have clear understanding of the criteria from the co-creation process which will guide their choreographic choices. Students will be provided a choreographic checklist that contains all requirements to provide step-by-step instructions for students as they craft their phrases. Students will reference Movement Motif Development Handout from Lesson 2 to develop their solo choreography using the previously identified essence, motif, and motif manipulations.</p>	

Date: 11/22/19	Subject: Dance II	Grade: 9-10
Lesson Topic: Revising Choreography	Class/Group Size: 6	
Instructional Location: Dance Studio		
Lesson 4 of 5		
I. Learning Objectives		
Central Focus of Lesson – Students will use co-created artistic criteria and peer feedback to revise their work and clarify their artistic intent.		
Lesson Objective(s):	Standards Addressed:	
Content Objective: 1. Students will be able to <i>evaluate</i> peer choreography using the co-created artistic criteria rubric and use observable evidence to justify their assessment.	NCAS – DA:Cr3.1.Ia. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	
Language Objective: 2. Students will be able to <i>revise</i> their solo dance phrase by applying co-created artistic criteria and peer feedback to choreographic choices in order to clarify artistic intent.	NJCCCS – 1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras. 1.3.12.A.2 Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.	
Key Vocabulary: artistic criteria, artistic intent, feedback, revision, motif, motif development, artistic statement		
II. Lesson Consideration		
Prior Academic Learning and Prerequisite Skills	Students have practiced watching professional masterworks and peer choreography with a critical eye, looking to identify artistic intent and justify their choices using elements of dance, choreographic devices, and choreographic structures. Students have developed skills in analyzing feedback and revising work while developing their small group student choreography projects. In their ballet unit students practiced using co-creating criteria to give specific peer feedback. In the previous lessons, students explored creating and developing movement motifs related to a specific stimulus, focusing specifically on the traditional movement practices of a destination. Students have collaboratively developed artistic criteria for their solo choreography based off two professional masterworks and prior knowledge of dance compositional tools.	
Misconceptions	<ul style="list-style-type: none">- Artistic criteria are the same for all choreography.- All feedback should be positive, “I liked...” statements.- All feedback must be incorporated into choreography.	
III. Lesson Plan Details		
Lesson Introduction – “Before” – 5 Minutes		
<ul style="list-style-type: none">- After the previous lesson, the teacher developed a rubric using the students’ language that identified important characteristics and criteria of blended movement style choreography. Upon entering the dance studio, students will be handed a copy of the co-created artistic criteria rubric.- “Using your identified artistic criteria from last class, I developed a rubric for your solo choreography. Let’s review the criteria and level descriptors and identify any areas that need revision or clarification.”- Students will each read a portion of the rubric aloud. Students will have the opportunity to ask clarifying questions or offer revisions as needed.- “Now that we have solidified our artistic criteria for your solo choreography, place all of your belongings off to the side and spread out facing any direction.”- The teacher will lead a guided improvisation exploring the elements identified in the co-created artistic criteria, likely level changes, Effort Actions, traveling phrases, and varying tempos.		
Learning Activities - “During” – 25 Minutes		
<ul style="list-style-type: none">- “Reflecting on your solo choreography and our class rubric, identify one revision or addition you would like to make. Take the next five minutes to review your choreography and implement your revision. I will be coming around to answer any questions and provide feedback regarding your choreography.”		

- Students will work for 5 minutes and the teacher will circulate to provide individual feedback based on the identified artistic criteria and developed rubric for an Informal Assessment of Solo Choreography.
- “We are now going transition to a Peer-Assessment (*Assessment Strategy #1*), using our co-created artistic criteria rubric to focus your feedback. When it is your turn to perform, you will first share your artistic intent and its’ relationship to your research.
- “For example, my choreography conveys a sense of excitement because in my destination, Guinea, the Malinke rhythm Kassa serves to entertain and motivate the farmers during harvest season. Then you will perform your choreography.”
- “Evaluators, you will use the Co-Created Rubric as lens to assess your partner’s choreography and then follow the Ladder of Feedback (*Appendix XX*) to document questions or statements of clarification, value, concern, and suggestion. Discuss your feedback with your peer, focusing specifically on the four categories outlined in the Ladder of Feedback.”
- “Feedback at each level should be specific, for example, a suggestion could be to manipulate the body and/or arm position of the pirouette to convey the concept of celebration.”
- After both students perform and offer feedback, they will give their filled-out Ladder of Feedback handout to the performer.

Closure - “After” – 5 Minutes

- The performer will synthesize personal goals from the start of class with instructor and peer feedback in order to identify two specific goals for choreographic revision (*Assessment Strategy #2*) that serve to clarify their artistic intent. The teacher will reference these goals as an informal assessment to determine if students are able to identify key elements of feedback and implement the changes into their choreography.
- Introduce Artistic Statement & Criteria (*Appendix XX*) by handing out the requirements and reviewing all criteria.
- The teacher will hand back all work so far with written teacher feedback for students to reference as they construct their artistic statement.
- Homework: finish revising solo choreography and craft artistic statement

Extension: Students will revise their solo choreography by incorporating identified revisions in order to clarify artistic intent using their peer’s evaluation, observations, and suggestions.

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1: Peer-Assessment	Alignment with Objectives: This assessment aligns with the content objective: students will be able to <i>evaluate</i> peer choreography using the co-created artistic criteria rubric and use observable evidence to justify their assessment. Students will use the rubric to assess their peer’s choreography and identify areas for growth within their solo using the Ladder of Feedback. Students will document their observations and questions of clarification, value, concern, and suggestion on the Ladder of Feedback Handout.
	Evidence of Student Understanding: Students will be able to realistically evaluate peer choreography using the rubric and provide written and verbal feedback that follows the format outlined in the Ladder of Feedback. Students will identify moments in the choreography that do not meet the “distinguished” standards of the rubric and provide effective suggestions to address their concern and communicate artistic intent.
	Student Feedback: The teacher will conference with each group to discuss their observations and goals for revision. After class, the teacher will compare the peer evaluation with student choreography to assess the effectiveness of each student’s feedback.

Assessment Strategy #2

Description of Assessment Strategy #2: Identified Goals for Choreographic Revision	Alignment with Objectives: This assessment aligns with the language objective: students will be able to <i>revise</i> their solo dance phrase by applying co-created artistic criteria and peer feedback to choreographic choices in order to clarify artistic intent. Students will create a plan for revision by synthesizing personal goals from the start of class with instructor and peer feedback in order to identify two specific goals for choreographic revision to clarify their artistic intent.
	Evidence of Student Understanding: Students will be able to articulate goals for revision that align with feedback and co-created artistic criteria. Students will identify specific goals and implement these revisions into their final version of their solo choreography.
	Student Feedback: The teacher will compare identified goals to the peer feedback. Students will receive verbal feedback regarding their choices to accept or ignore peer suggestions. Furthermore, as

	a part of the written feedback after their final performance, the teacher will identify if students incorporated the planned revisions into their solo choreography.
V. Knowledge of Students	
<p>Building on Personal/Cultural/Community Assets: In this lesson, students will use their co-created artistic criteria in order to evaluate peer choreography. Students have developed a solo phrase using essence of a researched movement practice to develop a movement motif. Students used their prior knowledge from previous units in order to develop transitions and add interest to their choreography through varying elements of dance. Students have engaged in peer feedback sessions regarding choreography, technical execution, and performance and have practiced appropriate feedback strategies: using a respectful tone of voice, providing specific observable feedback, and identifying both successes and areas for growth within the work. Students will build upon their feedback skills as they participate in an in-depth peer-feedback session identifying artistic intent, artistic criteria, and choreographic development within their peer's work. As students watch and evaluate their partner, they have autonomy in providing feedback. Students will use personal assets as they provide feedback based on the co-created artistic criteria following the Ladder of Feedback. Furthermore, students' cultural values will be highlighted as their personal aesthetic values are influenced by prior dance experiences in their home culture and studio training. Students' personal aesthetic values will influence their peer feedback and personal revision choices. Due to the academically competitive nature of the school community, students are highly motivated by grades. As a result, students will use their community assets to incorporate feedback and revise choreography in order to best meet the identified artistic criteria.</p>	
<p>Grouping Strategies: In order to challenge each student at an appropriate level, students will be assigned a homogeneous partner for this feedback session who demonstrates similar strengths in choreographing, identifying, and analyzing choreography.</p>	
<p>Planned Supports:</p> <ul style="list-style-type: none"> - Student generated language in the Co-Created Artistic Criteria Rubric: all students in understanding criteria - Bold, underline, and highlight key elements within rubric: modification for both students with IEPs - Rehearsal time for choreography: all students, student with IEP for ADD - Teacher Modeling of peer feedback: all students - Simplified checklist format instructions: students with IEPs for complex, multistep directions - Co-Created Artistic Criteria Rubric and Ladder of Feedback: all students in offering specific, objective feedback - Ladder of Feedback: visual instructions as modification for both students with IEPs - Self-Identified Revision Goals: lower achieving dance students in analyzing and implementing feedback 	
VI. Supporting Literacy Development through Language	
<p>Main Language Function: The main language function for the learning segment is <i>create</i>. In this lesson, students will be able to <i>revise</i> their solo dance phrase by applying co-created artistic criteria and peer feedback to choreographic choices in order to clarify artistic intent. <i>Revise</i> is an element of <i>evaluation</i>, the most advanced critical thinking skill in Bloom's Taxonomy. As a result, students have developed skills in comprehension, application, and analysis prior to <i>revising</i> choreography. Students are challenged to use their developed skills to interpret and assess peer choreography, two key elements of the function <i>evaluate</i>.</p>	
<p>Key Learning Task(s): Students will use their self-identified goals to <i>revise</i> their solo dance choreography based on established artistic criteria and peer and instructor feedback.</p>	
<p>Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes artistic criteria, artistic intent, feedback, revision, movement motif, motif development, and artistic statement. Students will practice discourse as they use the key vocabulary and established artistic criteria in context while assessing peer work. With their partner, students will engage in verbal discourse as they justify their evaluation using observations related to movement motif, movement motif manipulation, and artistic intent.</p>	
<p>Language Supports: Students will practice <i>revising</i> choreography at the start of class by identifying one goal for revision from the co-created rubric and implementing it into their solo phrase. After students receive feedback from the teacher and a peer, students will reflect on teacher and peer feedback to identify two specific goals for revision that further their artistic intent, supporting students in revising their solo dance choreography.</p>	

Date: 11/25/19		Subject: Dance II		Grade: 9-10	
Lesson Topic: Choreography Share			Class/Group Size: 6		
Instructional Location: Dance Studio					
Lesson 5 of 5					
I. Learning Objectives					
Central Focus of Lesson – Students will present their artistic statement and solo phrase and then analyze common themes within the presented choreographed work.					
Lesson Objective(s):			Standards Addressed:		
Content Objective: 1. Students will be able to <i>justify</i> choreographic choices in their solo dance phrase by presenting an artistic statement that connects their movement motif and manipulations to the traditional movement practices of their researched destination.			NCAS – DA:Cr2.1.Ib. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.		
Language Objectives: 2. Students will be able to <i>perform</i> a choreographed solo dance phrase that represents the essence of their researched traditional movement practice through movement motif and at least three of the six learned movement motif manipulation devices.			NJCCCS – 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.		
Key Vocabulary: artistic statement, theme, artistic intent, movement motif, motif manipulation devices: inversion, level, instrumentation, embellishment, retrograde, and background, traditional movement practices					
II. Lesson Consideration					
Prior Academic Learning and Prerequisite Skills		Students have explored, created, and developed movement motifs related to a specific stimulus using the motif manipulation devices of inversion, level, instrumentation, embellishment, retrograde, and background. In the previous lessons, students co-created criteria and used the resulting rubric to evaluate peer choreography and revise their own work. Students have practiced watching professional masterworks and peer choreography with a critical eye, looking to identify artistic intent and justify their choices using elements of dance, choreographic devices, and choreographic structures. Furthermore, students have created and performed solo and group choreography for the class and received feedback from the teacher and peers pertaining the choreographic choices and development of artistic intent.			
Misconceptions		<ul style="list-style-type: none">- The final step in the creative process is performing.- The purpose of dance is only for creativity and entertainment.- Feedback should use only “I liked...” statements.			
III. Lesson Plan Details					
Lesson Introduction – “Before” – 10 Minutes					
<ul style="list-style-type: none">- “Good morning dancers! On the board you will see the definition of movement motif you created in Lesson 1. After reading the definition, write any additions or revisions you see necessary directly on the board.”- Students will read and revise their definition of movement motif after having engaged in an in-depth choreographic project focusing on movement motifs and motif development. As students work at the same time to revise their definition, they will naturally engage in collaborative discussion justifying choices and offering opinions.- Students will spread out and be guided through an improvisation exploring the elements identified in the co-created artistic criteria, likely level changes, Effort Actions, traveling phrases, and varying tempos.					

Learning Activities - “During” – 15 Minutes

- “When it is your turn to present, you will first share your artistic statement and then present your choreography. You have 3 minutes to review your choreography and artistic statement.”
- Students will rehearse individually. The teacher will circulate, checking in first with struggling students. The lower achieving students will have first choice of performance order. As students choose their place within the order, the teacher will document the order on the white board for student reference.
- “Before we move to our performances, let’s review...What were some of the common functions of dance within the different cultures that you researched?”
- Students will recall the themes discussed in Lesson 2 and the teacher will document in a list format for students to reference as they analyze solo material.
- Students will present their *Artistic Statement (Assessment Strategy #1)* and *Solo Choreography for Formal Assessment (Assessment Strategy #2)*. Students in the audience will use a graphic organizer (*Appendix XX*) to document movement motifs and then use their observations to analyze the developed movement motif by relating the choreography to a function of dance in society.
- The teacher will hand out graphic organizers and check for understanding.
- The teacher will video solo phrases for review and assessment using the co-created artistic criteria rubric outside of class time.
- After each student has presented, the class will gather in a circle to engage in a class: (1) What are some common themes that you saw in the solo phrases? What made you come to that conclusion? (2) How do the themes you identified relate to common functions of dance in society? (3) Thinking about your choreography and your peers’ performances, how did you expand your movement vocabulary and preferred choreographic choices in this creative process?
- Sentence starters will be provided to the struggling students to support their participation in this discussion.

Closure - “After” – 5 Minutes

- Students will complete the learning segment *Post-Assessment (Assessment Strategy #3)* and reflection identifying key takeaways and impact of the prompt on choreographic choices (*Appendix XX*).
- *Post Learning-Segment*: In the following days, students will have the option to synthesize feedback from the teacher into their choreography by making a final revision to their solo phrase and submit for re-assessment.

Extension: In future classes students will combine solo phrases into duet and trio material for their performance piece. As a result, students will reflect on similarities and differences in their choreography with that of their peers in a journal response: (1) Whose solo do you think was most similar in essence to your own? Why? What qualities, themes, and choreographic choices did you observe in their work that were similar to your own? (2) Whose solo do you think was most different in essence to your own? Why? What qualities, themes, and choreographic choices did you observe in their work that contrasted your own?

IV. Assessment

Evidence and Formative Assessment of Student Learning:

Assessment Strategy #1

Description of Assessment Strategy #1: Artistic Statement	Alignment with Objectives: This assessment is aligned with the content objective: students will be able to <i>justify</i> choreographic choices in their solo dance phrase by presenting an artistic statement that connects their movement motif and manipulations to the traditional movement practices of their researched destination. Students will present an artistic statement that serves to justify their choreographic choices by connecting their movement motif to the function and essence of their researched dance form. Students are permitted to choose the format of their artistic statement, for example a paragraph, visual collage, PowerPoint presentation, or vision board.
	Evidence of Student Understanding: Students will share their artistic statement in order to justify their movement motif development using evidence from research. Students will make clear connections between their solo choreography and their researched dance form.
	Student Feedback: Students will receive a grade out of 10 points for this assignment. Students will be graded following a checklist that includes the following requirements: identified the destination and movement practice, described the role of the movement practice within the culture, described your identified essence of the movement practice, described how your movement motif and manipulations connect to the essence of your movement practice, and finally, organization/presentation of the artistic statement.

Assessment Strategy #2

Description of Assessment Strategy #2: Formal Assessment - Choreography Presentation	Alignment with Objectives: This assessment is aligned with the language objective: students will be able to <i>perform</i> a choreographed solo dance phrase that represents the essence of their researched traditional movement practice through movement motif and at least three of the six learned movement motif manipulation devices. Students will be evaluated using the co-created rubric, specifically identifying how their motif and motif manipulations related to the essence of the dance form they researched.
	Evidence of Student Understanding: Students will perform their choreography, communicating the essence of their researched traditional movement practice through a movement motif and motif development. Students will exemplify the qualities outlined in the co-created rubric.
	Student Feedback: Students will receive a teacher-completed rubric that includes student score on the rubric, evidence within their choreography, and goals for future choreographic development. Students will be provided the opportunity to revise their solo based on the teacher feedback and submit a video for re-evaluation.
Assessment Strategy #3	
Description of Assessment Strategy #3: Post-Assessment (Appendix XX)	Alignment with Objectives: This assessment is aligned with the central focus of the lesson, testing knowledge of specific terminology and concepts pertaining to movement motif, motif manipulation, and responsible use of traditional movement practices outside of the students' immediate culture. This post-assessment is the same as the diagnostic pre-assessment given prior to Lesson 1.
	Evidence of Student Understanding: Students will be able to answer questions accurately using their knowledge and skills gained in this learning segment. Students will demonstrate growth from their performance on the diagnostic pre-assessment.
	Student Feedback: Students will receive a score out of 10 based on accuracy. The pre-assessment score will be compared to the post-assessment score to evaluate the effectiveness of lesson design and next steps for instruction.
V. Knowledge of Students	
Building on Personal/Cultural/Community Assets: This lesson builds upon students' ability to identify artistic intent and justify their choices using elements of dance, choreographic devices, and choreographic structures in professional masterworks and peer choreography. Students have practiced giving feedback on choreographic choices and development of artistic intent of individual choreographic works. In this lesson, students will expand their feedback skills by looking at the bigger picture: identifying common themes in choreography and relating them to common functions of dance in society. Students will share their feedback in a group discussion, which is typical for students in this class. At the end of the lesson, students will complete a reflection which they have practiced in journal writing prompts related to making connections, reflecting on experiences, and identifying goals for the future. Students' personal assets will be highlighted as they share their solo choreography. Students are sharing their personal artistic expression through the choreography and have the responsibility to justify their choices using an artistic statement of their choosing (written, collage, presentation, etc.). Students individual aesthetic values stem from their dance studio training and dance experiences from their family's culture. As a result, students will inherently use their cultural assets in viewing peer choreography and providing feedback as they each have unique experiences with dance; differences in perspective are encouraged as students engage in discourse surrounding common themes in choreography.	
Grouping Strategies: This lesson uses whole group instruction.	
Planned Supports: <ul style="list-style-type: none"> - Student choice of performance order: lower achieving students - Class brainstorm on common functions of dance in society: all students, visual support for students with IEPs - Graphic Organizer for Feedback: both students with IEPs - Sentence starters for discussion: student with IEP for ADD, struggles with higher order and critical thinking questions 	
VI. Supporting Literacy Development through Language	
Main Language Function: The main language function for the learning segment is <i>create</i> . In this lesson, students will be able to <i>perform</i> a choreographed solo dance phrase that represents the essence of their researched traditional movement practice through movement motif and at least three of the six learned movement motif manipulation devices. Throughout the learning segment students have developed knowledge and skills, applied their learning, analyzed professional masterworks, evaluated peer choreography, and revised their work. In this lesson, students will synthesize all of their acquired dance and language knowledge and skills by presenting the <i>created</i> work for the class.	
Key Learning Task(s): Students will perform their choreographed solos for the class. Students will demonstrate the knowledge and skills they have gained in <i>creating</i> throughout the learning segment in this final performance.	

Additional Language Demands (i.e. syntax, vocabulary, discourse): Key vocabulary includes artistic statement, theme, artistic intent, movement motif, motif manipulation, traditional movement practices. Students will engage in discourse as they use the key vocabulary to discuss common themes within the solo choreography.

Language Supports: Students are supported in *performing* their choreographed solos through a respectful classroom environment. Performing a solo for your peers and instructors is intimidating and vulnerable. The classroom community is key in supporting students in confidently performing their solo material. Furthermore, lower achieving students had first choice in the performance order to help relieve stress and anxiety from their performance.