# Pre-AP Dance Instructional Planning Guide Teacher Sample

The goal of the instructional planning guide is to help you create a roadmap of the key instructional activities and assessments   
you will use to build a curriculum that aligns to the Pre-AP course framework. This sample illustrates one way in which you might   
use the guide. Pre-AP National Faculty and educators with experience teaching Pre-AP provided ideas for additional activities and   
resources that they might use alongside Pre-AP model lessons and formative assessment to build their full course.

**Using and Customizing Your Own Instructional Planning Guide:**

* When planning additional lessons, consider how they support the Pre-AP Arts framework, areas of focus,   
  and shared principles. These three elements represent the key ingredients of aligning to Pre-AP.
* Take time to capture your reflections as you move through the course.

## Course Implementation Models

The Pre-AP instructional modules have been designed with an emphasis on flexibility. They can be taught consecutively, or you can thread your own units and lessons in between the five-week modules or the learning cycles, depending on your instructional preferences and your rehearsal and performance schedules. When teaching your own units, we encourage you to infuse the Pre-AP shared principles and areas of focus throughout the remaining weeks of the course.

A few options for instructional sequencing are illustrated below:

**Full Year Course Models** **Semester Course Models**

## Semester 1 Unit 1: Basic Dance Elements

| **Pacing**  **in Periods** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 4–5 weeks  (Due to alternating days scheduling, the class sections meet either three times or two times per week.)  13 to 14 classes total including summative assessment | Quarter 1, Weeks 1–5 | These students, with little to no experience in dance, will start the course with one week for each basic element of dance:   1. What is the body doing? 2. How is space used? 3. What is the relationship between/among dancers? 4. How are the dancers moving?   Concepts are learned and physical skills and expressive abilities improved through:   * Full class movement sessions and explorations * Individual and small group explorations and generation of short dance phrases and studies * Short written and oral reflections on learning and task work * Self-evaluation and peer and teacher critique * Ongoing video analysis of a dance to identify the basic elements of dance. [Change: Teacher will make sure that the dance is narrative in preparation for Module 1 (Sources). Included will be some discussion of the dance’s narrative characteristics.]   **SUMMATIVE ASSESSMENTS:** Small group generated dance study using Basic Dance Elements, along with anonymous teamwork evaluation and written or oral reflection on the process of creating the dance study.  **PERFORMANCE OPPORTUNITY:** These short dance studies will be incorporated into a class dance for the semester-end sharing performance. | EK 1.1A–D  EK 2.1A–D  EK 2.2A–D  EK 3.2A–D  EK 4.1A–D | **Creating**  Anchor Standard 1 (Explore)  Anchor Standard 2 (Plan)  Anchor Standard 3 (Revise)  **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Connecting**  Anchor Standard 10 (Synthesize) | **Close Observation and Analysis/Analysis and Interpretation**  As students observe, analyze, and interpret their own or peers’ work as well as engaging with dance videos  **Evidence-Based Writing/Reflective Writing**  As students respond to journal prompts required intermittently during task work. Providing evidence and/or supporting reasons is always required.  **Higher-Order Questioning**  To encourage student exploration of the basic dance concepts, teacher will facilitate tasks by using open-ended questioning rather than direct teaching.  **Academic Conversations**  During task evaluation, teacher will model, teach, and give opportunities to practice the conventions of deliberative discussion and helpful peer critique, with close monitoring.  **Experimentation**  It is imperative that students quickly and matter-of-factly engage in free improvisation as well as set movement activities. Students with such little dance experience need to move away from self-consciousness and toward embodied self-awareness. |

## Pre-AP Module: Sources

| **Pacing in Periods** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on  Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 2 | Quarter 1, Weeks 6–11  Quarter 2, Weeks 1–5 | Pre-AP Model Lesson 1.1: Exploring Narrative Dance | EK 1.1A–D  EK 1.2B–D  EK 2.1A–D  EK 3.1C–D  EK 5.1A–D | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | **Analysis and Interpretation/Close Observation and Analysis** is used in identifying time, space, and energy/dynamics in the Anchor Work “The Village Etude [Part 1].” Using the same mindset, the narrative aspects in “The Village Etude” are identified and analyzed [Part 2]. The above Shared Principle and Area of Focus are used in the analysis of the short story “Snow” to develop the narrative concepts of character, theme, and moment in time Part 3.  **Higher Order Questioning** is used to draw students to develop their own contributions to the class discussions. |
| 2 | Pre-AP Model Lesson 1.2: Linking Energy/Dynamics to Character | **Responding** (including Artistic Literacy)  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Performing**  Anchor Standard 5 (Embody)  **Creating**  Anchor Standard 1 (Explore) | Lessons 1.2, 1.3, and 1.4 draw out the narrative ideas using **Analysis and Interpretation** and then expand into **Experimentation** as students work to communicate a narrative element using energy/dynamics, space, and time. **Higher Order Questioning** encourages movement Experimentation with use of more abstract and expressive movement choices.  **Academic Conversation** appears during the analysis of how the narrative element is used in the etude and the story, as well as in the **Peer-to-Peer Dialogue** as students work together or give helpful observations or critique. |
| 2 | Pre-AP Model Lesson 1.3: Using Space to Explore a Story’s Theme | **Responding** (including Artistic Literacy)  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Performing**  Anchor Standard 5 (Embody)  **Creating**  Anchor Standard 1 (Explore) | **Experimentation** turns to how to best communicate the theme of “Snow” in the text of the short story using space and then adding in energy/dynamics.  In Part 3, **Peer-to-Peer Dialogue** takes the form of partnering in the brainstorming process with the use of questioning prompts that keep the focus on the danced work. |
| 2 |  | Pre-AP Model Lesson 1.4: Elaborating on a Moment in Time | **Responding** (including Artistic Literacy)  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Performing**  Anchor Standard 5 (Embody)  **Creating**  Anchor Standard 1 (Explore) | **Experimentation** is central as students use movement to expand on a moment in time taken from “Snow.” Note that in Part 2, the partner movement conversations mirror **peer-to-peer dialogue**—a fact that should be reinforced with the students. |
| 3 |  | Pre-AP Model Lesson 1.5: Building a Dance Study  **PERFORMANCE OPPORTUNITY:** These dance studies based on “Snow” can be combined for either a sharing with an English class or for the semester-end performance/sharing. | **Creating**  Anchor Standard 2 (Plan)  Anchor Standard 3 (Revise)  **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Connecting**  Anchor Standard 10 (Synthesize) | Part 1 and Part 3 rely on **peer-to-peer dialogue** using two supplied questions that keep the commentary focused on the danced work. |
| 1 |  | FA: Assess and Reflect on Learning Cycle 1—Outline and Compose Paragraph | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Connecting**  Anchor Standard 10 (Synthesize) | **Reflective Writing** and **Evidence-Based Writing** are central to this Formative Assessment. [Note: Student work should be retained to inform the summative Student Performance and Written Reflection.] |
| 2 |  | Pre-AP Model Lesson 1.6: Planning and Preparing for a New Dance Study | EK 2.2A–D  EK 2.2B–D  EK 3.1C–D  EK 3.2A–D  EK 4.1B–D | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  **Connecting**  Anchor Standard 10 (Synthesize) | Part 1—**Academic Conversation** is used for the reflection on the process in Learning Cycle 1. Part 3 focus is **Close Observation and Analysis** as students pull the three narrative lenses from the group’s story with the goal of selecting one for the dance study. To come to this consensus, **Academic Conversation** is key. The “because” statement is the beginning of a line of **Reflective Writings** and will be developed into an artist (intent) statement. |
| 3 |  | Pre-AP Model Lesson 1.7: Building Dance Phrases | **Creating**  Anchor Standard 1 (Explore)  Anchor Standard 2 (Plan)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Part 1— **Analysis and Interpretation:** The close read of the group’s story provides words and images for the selected lens. **Peer-to-Peer Dialogue** will be necessary to set shared goals and intentions for the dance study.  Part 2—**Experimentation:** Generating movement ideas and experimenting with abstraction, energy/dynamics, space, and time.  Part 3—**Analysis and Interpretation** and **Peer-to-Peer Dialogue** are used during the sharing of each student’s movement phrase. |
| 2 |  | Pre-AP Model Lesson 1.8: Collaboration—Grouping Phrases | **Creating**  Anchor Standard 1 (Explore)  Anchor Standard 2 (Plan) | Part 1, 2, and 3 use **Peer-to-Peer Dialogue** throughout the collaborative process. Students generate new movement, and **Experiment** to develop, revise, and refine the dance sections.  Part 2 calls for **Reflective Writing** in the ongoing log of the work sessions. Any changes suggested must be supported with a rationale, laying expectations for **Evidence-Based Writing**.  Part 3—**Experimentation** occurs during the “casting” of each section (solo, duet, small group or whole ensemble). |
| 3 |  | Pre-AP Model Lesson 1.9: Putting the Study Together | **Creating**  Anchor Standard 2 (Plan)  Anchor Standard 3 (Revise)  **Performing**  Anchor Standard 4 (Express) | Part 1 calls for some **Reflective Writing** as they respond to the three “because” sentence stems to further establish the artistic intent of their dance study. Part 3 also uses **Reflective Writing** which can morph into **Evidence-Based Writing** with the addition of “why?” to the end of each of the focusing questions. All decisions made in this lesson are through **Peer-to-Peer Dialogue**. |
| 1 |  | FA: Assess and Reflect on Learning Cycle 2—Outline and Compose Paragraph | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Connecting**  Anchor Standard 10 (Synthesize) | **Evidence-Based Writing** and **Reflective Writing** are extended from of Learning Cycle 1. Students “will craft a similar paragraph describing their new studies, but they will describe the way that these choices relate to their group’s intent in creating the dance.” |
| 2 |  | Pre-AP Model Lesson 1.10: Performing Works in Progress | EK 3.2B–D  EK 4.1A–D  EK 4.1B–D  EK 4.2A–D  EK 5.1A–D | **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Parts 2 and 3 are centered around **Peer-to-Peer Dialogue** (feedback). See page 40–41 in the TR. |
| 2 |  | 1.11 Revision and Reflection  **PERFORMANCE OPPORTUNITY:** These dance studies can be presented in an informal sharing with another class, but preference would be to present in the semester-end performance/sharing as the semester summative. | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Creating**  Anchor Standard 3 (Revise)  **Performing**  Anchor Standard 5 (Embody) | Part 2 uses **Experimentation** as the groups try out suggestions for revisions and refinements. **Observation and Analysis** is key to deciding what to keep, rearrange, adapt, or eliminate in the revision of the dance study.  Part 3 – The self-evaluation draws on **Evidence-Based Writing** as all statements and opinions are supported by observation of key elements in the dance study. |
| 2 classes for written part |  | **Performance Assessment**  Part 1: Student Performance  Part 2: Written Reflection | 1: Student Performance  EK 2.1A–D  EK 2.2A–D  EK 3.2B–D  EK 5.1A–D  2: Written Reflection  EK 4.1B–D  EK 4.1A–D  EK 5.1A–D | **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Summative Assessment for Semester 1 |

[add or remove rows as needed]

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Semester 1 Performance Unit

| **Pacing** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 14–15 classes for rehearsal, performance, and self-evaluation of performance skills; short reflection on the performance process (written or oral) | Quarter 2, Weeks 6–10 | Rehearsal of dances:   1. Unit 1 Basic Dance Elements collated into class dance; 2. “Snow” Dance 3. Small Group Final Story dance   **Performance:** Students perform for invited guests and families in a lecture-demonstration type format.  **Self-, Peer, and Teacher Evaluation:** Students and teacher evaluate performing skills according to a rubric based on standards and developed from the HS Proficient level indicators. [Note: Because these are mostly beginning dancers, a passing grade is Emerging level.]  **Written or oral reflection** (often student choice; translators are allowed) on the performing process. | EK 4.1A–D  EK 4.2A–D  EK 5.2A–D | **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  Rubric based on Performing HS Proficient indicators and District ELA standards for reflective writing, writing conventions, or oral presentation. | **Close Observation and Analysis** as students make improvements in their performance relating to artistic intent of each dance.  **Close Observation and Analysis** as performance is evaluated and performers given feedback  **Evidence-Based Writing** (or oral presentation) |

## Semester 2 Unit 1: Overview of Dance Technique and Dance Genres

| **Pacing** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on Areas of Focus and Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 4–5 weeks (Due to alternating days scheduling, the class sections meet either three times or two times per week.)  13 to 14 classes total including summative assessment | Quarter 3, Weeks 1–5 | This unit will introduce the idea of learning dance technique through different genres. Connections will be made to cultural/traditional, historical, and social commentary.  [Development of dance technical skills and self-evaluation (practice log plans) will be needed in Module 2: Structures. Ballet is included to give the beginning dancers a better understanding of this genre, again in preparation for Module 2: Structures.]  **5 Classes:** West African Dance (GbeGbe)/Jazz (Roots of Jazz)  **5 Classes:** Historical Western Court Dance (Branles, Pavane)/Ballet (Barre and Center Combinations)  **4 Classes:** Modern Dance (exposure to technique and concepts for legacy of a few forerunners)/Individualization and social commentary  Student tasks will include:  Notes on readings and PowerPoints, Observation and Analysis worksheets for videos and on short dances learned from different genres  Improvisation to embody and play with concepts and skills learned in genre techniques in order to discover personal movement preferences  Daily reflective writing in “Dear Dance Diary” Journal (prompts provided)  Practice log: Home practice sessions are planned and documented through parental signature  **Summative Assessment**  1. Performance of short dances: Rubric determined by indicators for High School Proficient levels of Anchor Standards  2. Written: At the end of each section of the unit, a short piece of evidence-based writing will speak to the connections among the paired genres or concepts. These will be revised and connected to their personal experiences with the different genres. | EK 1.1B–D  EK 1.2A–D  EK 1.2B–D  EK 2.1A–D  EK 2.1B–D  EK 2.1A–D  EK 3.1C–D  EK 3.2A–D  EK 3.2B–D | **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Connecting**  Anchor Standard 10 (Synthesize)  Anchor Standard 11 (Relate) | **Close Observation and Analysis/ Analysis and Interpretation** is used during analysis of how the genre traditionally uses the basic elements of dance.  **Evidence-Based Writing/Reflective Writing:** reflective writing about class experiences will happen daily and evidence or reasoning will be required for all responses. At the end of each section of the unit, a short piece of evidence-based writing will speak to the connections among the paired genres or concepts.  **Experimentation** with the daily physical skills and expressive abilities native to the genre will be included to ensure their embodiment and as formative assessment.  **Higher Order Questioning** is used in the constructivist teaching within this teacher’s pedagogy. Questions help students make meaning of learning for themselves.  **Academic Conversation** will draw on the increasing discipline-specific vocabulary during class discussions and **Peer-to-Peer Dialogue** as they work as a class to improve their physical skills and expressive abilities. |

## Pre-AP Module: Structures

(Note: 2nd 5 weeks of Quarter 3 and 2 weeks into Quarter 4. This depends on scaffolding needed for current students.)

| **Pacing in Periods** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on Areas of Focus and Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 2 | See note above | Pre-AP Model Lesson 2.1: Introducing Ballet | EK 1.1A–D  EK 1.1B–D  EK 1.2A–D  EK 1.2B–D | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Part 1: **Academic Conversation** demonstrated in the **Peer-to-Peer discussion** around what makes ballet “ballet.” Sentence stems help students narrow the key characteristics down to an adjective and support thinking with observed quality or characteristic. This prepares students for **Evidence-Based Writing**.  Part 2: **Close Observation and Analysis** used to analyze the 2 ballet anchor works. Students are looking for more support for their original statements. In Part 3 a deeper analysis is recorded for understanding and later use. |
| <1 |  | Short Ballet Warm-up and Combination Review with the focus of including or experimenting with the fit of the characteristics identified in Lesson 2.1. | **Performing**  Anchor Standard 5 (Embody) | **Experimentation** with the identified characteristics to see if they fit and/or if these characteristics improve their technical skill in ballet. |
| 2 |  | Pre-AP Model Lesson 2.2: Introducing Hip-Hop | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Part 1: **Academic Conversation** demonstrated in the **Peer-to-Peer Discussion** around *When you see a hip-hop performance, what tells you that it is hip-hop and not something else?* Sentence stems help students narrow the key characteristics down to an adjective and support thinking with observed quality or characteristic. This prepares students for **Evidence-Based Writing**.  Part 2: **Close Observation and Analysis** used to analyze the hip-hop anchor works. Students are looking to mine for more support for their original statements.  Part 3 calls for **Academic Conversation** to narrow and clarify the key characteristics for each genre. Deliberation and coming to consensus is a high form of communication. |
| 1 |  | Short Warm-up and combination introducing hip-hop elements and basic moves and qualities. [Note: Ask students to remember how they used their bodies in West African and Jazz and ask if there is any similarity to the hip-hop movement they have observed and danced.] | **Performing**  Anchor Standard 5 (Embody) | **Experimentation** with the identified characteristics to improve their technical skill in hip-hop. |
| 1 |  | FA: Assess and Reflect on Learning Cycle 1—Two genre paragraphs | **Responding**  Anchor Standard 9 (Critique) | **Evidence-Based Writing** |
| 1 |  | Pre-AP Model Lesson 2.3: Identifying Personal Movement Preferences | EK 2.2A–D  EK 3.1A–D  EK 3.2A–D  EK 3.2B–D  EK 4.2A–D  EK 5.1A–D | **Creating**  Anchor Standard 1 (Explore)  **Responding**  Anchor Standard 7 (Analyze) | Part 1: **Close Observation and Analysis** as partners observe and describe the improvised movement. **Experimentation** is in the form of free improvisation in Part 1 and further improvising and building on the descriptions of the movement preferences. The four-square categories sheet is the tool for the analysis of this second improvisation. **Experimentation** is used to generate movements and ideas that may use later in the work. [Note: Keep the video clips.]  Part 3: E**xperimentation** as students select and play with 8–10 dance steps that they enjoy doing to then form a single dance phrase. |
| 2 |  | Pre-AP Model Lesson 2.4: Physical Traits and Abilities in Ballet and Hip-Hop | **Creating**  Anchor Standard 1 (Explore)  **Responding**  Anchor Standard 7 (Analyze) | Part 1: **Analysis and Interpretation** used to look at the dancers’ physical traits and abilities and special skills they demonstrated.  Part 2: **Experimentation** with 8–10 steps or movements from an Anchor Work that are then formed into a single dance phrase.  Part 3: **Peer-to-Peer Dialogue** is used in the sharing of the Personal Movement Preference Phrase and the Anchor Work movement phrase. |
| 1 |  | Pre-AP Model Lesson 2.5: Introducing Fusion | **Responding**  Anchor Standard 7 (Analyze) | Part 1: **Close Observation and Analysis** in the comparison of the *Dying Swan* and *The Swan*  Part 2: **Academic Conversation** as students develop the working definition of “fusion.”  Part 3: **Close Observation and Analysis** in the analysis of examples of fusion. |
| 5 |  | Pre-AP Model Lesson 2.6: Building an ABC Dance Study | **Creating**  Anchor Standard 1 (Explore)  Anchor Standard 2 (Plan)  Anchor Standard 3 (Revise)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | Part 1: **Peer-to-Peer Dialogue** with partner to discuss resources that they have already developed and predict challenges and solutions in the making of the ABC Dance Study.  Part 2: **Experimentation** informs the generation of movement and development of each section.  Part 3: **Peer-to-Peer Dialogue** in the feedback and critique sessions used to improve drafts of the dance studies. [Note: There is a careful framing of the feedback sessions found in Part 3.] |
| 1 |  | FA Assess and Reflect on Learning Cycle 2—Providing Feedback | **Creating**  Anchor Standard 3 (Revise)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique) | **Analysis and Interpretation; Peer-to-Peer Dialogue** |
| 4 |  | Pre-AP Model Lesson 2.7: Reflection and Feedback  **PERFORMANCE OPPORTUNITY**: The sharing of the ABC Dance Studies can be opened to other class sections or it can be repeated with families and invited guests. (Make sure to keep the setting informal and private.) | EK 2.1B–D  EK 4.1A–D  EK 4.1B–D  EK 4.2A–D | **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  **Performing**  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present) | Part 1: **Academic Conversation** requires full class response and ideas and feedback are supported with evidence found in the dance.  Part 3: **Analysis and Interpretation**, by self and a peer, of physical skills and expressive abilities. **Peer-to-Peer Dialogue** is in the form of feedback on these two elements of Performance. |
| 3 |  | Pre-AP Model Lesson 2.8: Personal Improvement Plans | **Connecting**  Anchor Standard 10 (Synthesize) |  |
|  |  | **Performance Assessment**  Part 1: Final Performance of ABC Study  Part 2: Written Reflection |  |  |  |
| 2–3 classes |  | After carrying out their improvement plans, students will revise and practice the ABC Dance Study and participate in the full class dance directed by the teacher. This will be presented at the Semester 2 Final Performance/Sharing. |  | **Performing**  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present) |  |

[add or remove rows as needed]

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Semester 2 Performance Unit

| **Pacing** | **Dates** | **Materials/Resources/Tasks** | **Pre-AP Arts Frameworks** | **NCCAS** | **Reflections on Areas of Focus and Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| Ten classes for rehearsal, performance, and self-evaluation of performance skills; short reflection on the performance process (written or oral) | Last four weeks of Quarter 4 | Rehearsal of dances:   1. Short Dances from the Overview of Dance Genres 2. ABC Dance Study Collage   **Performance:** Students perform for invited guests and families in a lecture-demonstration type format.  **Self-, Peer, and Teacher Evaluation:** Students and teacher evaluate performing skills according to a rubric based on standards and developed from the HS Proficient level indicators. [Note: Because these are mostly beginning dancers, a passing grade is Emerging level, but improvement in some items rating Proficient is expected.]  **Written or oral reflection** (often student choice; translators are allowed) on the performing process. | EK 4.1A–D  EK 4.2A–D  EK 5.2A–D | **Performing**  Anchor Standard 4 (Express)  Anchor Standard 5 (Embody)  Anchor Standard 6 (Present)  **Responding**  Anchor Standard 7 (Analyze)  Anchor Standard 8 (Interpret)  Anchor Standard 9 (Critique)  Rubric based on Performing HS Proficient indicators and District ELA standards for reflective writing, writing conventions or oral presentation. | **Close Observation and Analysis** as students make improvements in their performance relating to artistic intent of each dance.  **Close Observation and Analysis** as performance is evaluated and performers given feedback  **Evidence-Based Writing** (or oral presentation) |

### Reflections

What went well in this unit?

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