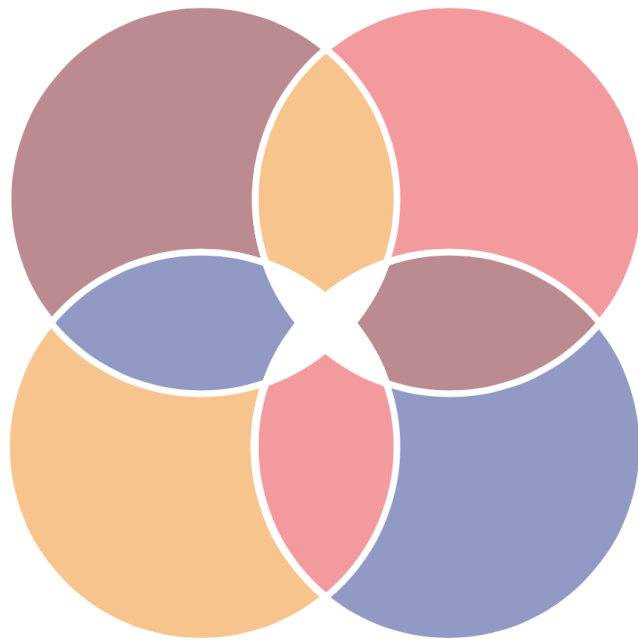


THE FRAMEWORK FOR TEACHING EVALUATION INSTRUMENT

2013 EDITION

Examples for Dance



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Introduction

An important addition to both the 2011 and 2013 edition of Charlotte Danielson's **The Framework for Teaching** was the inclusion of Possible Examples of practice. For each of the 22 elements in the Framework, possible examples have been written at all four levels of performance, across of broad range of grade levels and content areas. The possible examples have been a valuable tool for those who are learning the Framework and for those who are using the Framework to help teachers improve their practice. The examples have been so useful, in fact, that special area teachers are asking if examples have been developed for their particular areas.

In response, members of the Danielson Group have begun developing examples that resonate with educational specialists. Kris Deni, working with members of the Danielson Group, has developed specific examples for special education teachers. Others are looking at the rubrics as they apply to special education support personnel and others.

In this series of documents, I have developed examples for those who teach in the area of Fine Arts: music education, visual art, dance, and theater. This document provides examples of performance in the area of dance. It is important to note that this is not a document about “what” should be taught. The National Coalition for Core Arts Standards¹ has developed standards for creating, performing, responding, and connecting in the fine arts areas. This document, instead, provides examples of what good teaching looks like and sounds like. It is about “how” to teach fine arts.

Charlotte Danielson's Framework for Teaching defines what good teaching looks like using language that is familiar to educators. The Framework for Teaching was first published by ASCD in 1966 and builds upon decades of research on effective teaching synthesized by the Educational Testing Service (ETS). In 2007, Charlotte Danielson updated the Framework, incorporating research published after 1966. Tightening up the rubric language, The Framework was revised in 2011 in response to the Measures of Effective Teaching research project conducted by the Bill and Melinda Gates Foundation. Then again in 2013, a new edition of the Framework was published, incorporating the language of the Common Core Teaching Standards.

The Framework rubric language does not change for fine arts teachers. Charlotte Danielson has often said, “good teaching is good teaching.” What might be

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confusing to fine arts teachers is that the manifestation of those rubrics looks differently in the broad range of grade levels and subject areas that make up preK-12 education. And just as important, effective teaching dictates that the implementation of the Framework is developmentally appropriate, equitable, culturally appropriate, fortified by high expectations, designed for assumption of student responsibility, mindful of the range of student needs, and bolstered by the effective use of technology.

So, here are possible examples of Charlotte Danielson's Framework for Teachers, implemented in dance programs, reflecting what you might see at four levels of performance: Unsatisfactory, Basic, Proficient, and Distinguished.

Ron Anderson, Ed.D.
The Danielson Group, August, 2015

FfT Examples

Dance

1a

Demonstrating Knowledge of Content and Pedagogy

Unsatisfactory: Level 1

- In a planning conference, the teacher says, “I want the students to understand that Merce Cunningham and Alvin Ailey are British choreographers.”
- “I plan only to have the students do a worksheet to introduce the mambo, rumba, and bolero; we don’t have room for a projector and screen and I don’t have access to a computer.”
- The teacher’s long-range plan for a middle school program includes only one style: hip-hop .
- The teacher repeatedly mispronounces dance terminology: pli  , relev  , port de bas, etc.

Basic: Level 2

- The teacher introduces several dance styles, but does not point out the similarities and differences of the styles.
- The teacher correctly defines body, action, space, time, and energy, but does not point out the relationships among the elements.
- The teacher tells the students their dance is “sloppy” but does not elaborate.
- Lesson plans include a sole focus on skill acquisition, but nothing is planned to address other important aspects and elements of dance.

Proficient: Level 3

- In comparing choreography to art, the teacher points out that symmetrical art is balanced about the vertical axis, but that balance is not necessarily symmetrical.
- The teacher has planned a graphic organizer that shows the similarities and differences between and among jazz, swing, salsa, rock ‘n’ roll, and hip-hop.
- The teacher has developed a handout that examines the African-American and Latin/South American influences on American social dances and social dance music.
- The lesson plan will show the relationship between 8 measure phrases in a notated piece of music and the ability to hear, feel, and sense cadences aurally.
- The teacher correctly demonstrates how to extend gestures into dance movements.

Distinguished: Level 4

- The teacher's plan shows an extensive knowledge of the choreographic style, costume design, artistic elements, and language of Rodgers and Hammerstein's Oklahoma.
- Planning a lesson for a high school beginning dance class, the teacher points out the misconception that male ballet dance cannot be masculine in character and has selected several video segments to illustrate the misconception.
- The teacher is discussing with her supervisor the three phases of teaching procedural knowledge and how that relates to choreography: showing the blueprint or map, rehearsal and practice, and finally automaticity. The teacher points out the importance of mastering each phase as a prerequisite for the next.
- To introduce a new dance element to her students, the teacher plans to relate both human anatomy and kinesiology to the element in order for the students to better understand what they are asking their bodies to do.

1b

Demonstrating Knowledge of Students

Unsatisfactory: Level 1

- The teacher says, "I find it best to have them stay quiet when we are looking at dance videos; they ask too many questions and sometimes make silly comments."
- The teacher did not know that one of her students was a member of a local folk dance group until informed by a parent at the spring dance recital.
- When asked about his selection of dance genres to be included in the curriculum, the teacher was unaware of the cultural diversity of the class.
- When invited by a number of students of Greek descent in his class to attend the local Greek festival, he replied, "I'm not a big fan of Greek folk dances."

Basic: Level 2

- The art teacher never asks her students to read about dance, because their regular classroom teacher has indicated several students are non-readers and she does not know specifically who they are.
- The teacher knows that several of his students are working with the occupational therapist and have limited movement, but he is not specifically aware how this affects their ability to participate in dance.
- The teacher rarely asks the foreign exchange students to share what they know about traditional dance in their country with the class.

- “I know that students need to do some thinking before they begin to plan their choreography, but I can’t afford to let them get off task for even one minute.”

Proficient: Level 3

- The teacher knows that she has a number of middle-eastern and eastern European students in her classroom and regularly incorporates this into her teaching and planning when possible.
- The teacher has indicated on her student roster which students fall into beginning, intermediate, and advanced dance groupings.
- The teacher, aware of four students who are on IEP’s and who have dyslexia, regularly makes accommodations when explaining concepts such as laterality.
- Knowing the German heritage of the town she teaches in, the teacher has choreographed a Ländler to coincide with the community’s heritage festival.

Distinguished: Level 4

- The teacher shares individual profile sheets for each student, detailing their prior dance experience, dance classes outside of school, and interests in participating in various dance forms.
- The teacher is completely aware of each dancers strengths and limitations as she choreographs the new material.
- At the beginning of the year, the dance teacher administers a student survey to learn about each student’s individual heritage, interests, abilities, and dreams.
- The teacher finds time to participate in IEP meetings for individual students in her dance class and asks questions about how his program can help meet their needs.

1c

Setting Instructional Outcomes

Unsatisfactory: Level 1

- As a goal, the teacher’s lesson plan states, “The students will each get to pick a favorite social dance they would like to learn.”
- The teacher’s goal is for the students to learn to love to dance.
- The goals for the dance history lesson are all of the factual recall type: names of choreographers, birthdates, and country of origin.
- The teacher states for a goal, “We’re doing the Nutcracker.”

Basic: Level 2

- Although there are multiple levels of technical ability in the class, the teacher’s lesson plans indicate only one goal for the entire class.

- For a dance appreciation lesson on Nureyev, one goal is for the students to come up with as many words as they can that begin with each letter of the word Nureyev. The other objective is for the students to be able to differentiate between referential and formal themes.
- The outcomes are written for the class as a whole without regard to the fact that some advanced dance students may be bored while other students with little background may be struggling.
- The teacher's goal for the lesson is to identify fluidity in an American Ballet Theater video and to rehearse a salsa movement to eliminate "stiffness." The teacher does not connect the two goals.

Proficient: Level 3

- The teacher has choreographed a solo dance sequence that everyone in the class will learn, but he plans to set it differently on each student, depending on their artistic strengths and limitations.
- Students will be expected to understand conceptually how Martha Graham used mythology in *Errand into the Maze* and demonstrate physically various ways she used gesture in her choreography.
- The lesson plan indicates that novice dancers will be able to demonstrate ballet positions one, two, and three while more experienced dancers will be able to demonstrate a promenade en arabesque.
- The teacher's lesson plan goal is for students to be able to identify and compare the Martha Graham style with Native American, African, Asian genres, as well as other Western theatrical styles.

Distinguished: Level 4

- The teacher has a conference with students in the advanced dance class to agree mutually upon goals for the academic term and when appropriate, encourages students to strive for more rigorous outcomes.
- With assistance from the teacher, students planning to make dance a career are asked to develop individual learning maps that will help them achieve their goals.
- Following a study of the artistic risks made by Elizabeth Streb in her choreography, advanced dance students will enumerate possible goals they could take to push the limits of their comfort zones.
- The goal is for students to create a score for an original dance composition in the Graham style using motif symbols or invented notation and to set the composition on fellow dancers in the class.

1d

Demonstrating Knowledge of Resources

Unsatisfactory: Level 1

- The teacher is not aware that the district has a set of dance videos that can be borrowed for six-week unit plans.
- The teacher uses only the district-adopted materials for dance history.
- A parent asked the teacher about a recommendation for dance enrichment activities outside of the school, but the teacher was unaware of the dance classes offered at the YMCA and the summer dance camp sponsored by a local arts organization.
- An experienced teacher is not aware that the community arts council has funds available to purchase dance supplies for her classroom.

Basic: Level 2

- Although the teacher attends PD workshops offered by the district, the district does not offer PD in the area of dance and the teacher does not seek out training in his or her specialty.
- The teacher is aware of the various free in-school programs offered by the local arts council, but does not look beyond the local area for classroom resources.
- The teacher knows that she needs to learn more about the grade book software that was purchased for her by the technology department, but she does nothing to find training online or elsewhere.
- The dance teacher does not attend any dance performances of any kind outside of the school even though a professional day is allocated for that purpose.

Proficient: Level 3

- For a lesson on Alvin Ailey and the American Dance Theater, the teacher uses resources he downloaded from the internet.
- The teacher has invited the artistic director of the city's ballet company to speak to his class.
- The teacher is taking an online course to learn how to use dance notation software for the Ipad.
- The instructor uses an online resource for recorded music in the public domain.

Distinguished: Level 4

- The dance teacher has developed an extensive database of local, federal, and state funding sources including government agencies, foundations, and businesses.
- The teacher is a member of and participates in the National Dance Education Organization.
- For his students who are interested in studying dance at the college level, the teacher has created a notebook of dance programs both in the U.S. and abroad.
- The teacher is a member of the local university's dance department advisory board and actively pursues professional relationships with faculty members who are willing to serve as resources.

1e Designing Coherent Instruction

Unsatisfactory: Level 1

- The teacher's lesson plans are jotted down in a one-inch square section of a plan book and indicate: rehearse Giselle.
- The teacher's goal is for the students to be able to tap a shuffle step and the only activity for the students to read a one-page handout and answer questions in writing.
- The teacher has designed a number of disparate dance activities for his lesson, but they do not appear to be related to one-another or placed in any logical sequence.
- For a lesson on Latin American dance forms, the teacher plans to have the students spend the period copying definitions from the white board into their notebooks.

Basic: Level 2

- The teacher's lesson plan time allocations do not include time for the students to warm up before class or cool down at the end of the class.
- All of the lessons in the dance history unit consist of reading the chapter and independently answering the questions at the end of the chapter.
- While students in the class are widespread in their technical abilities, the teacher has planned the same dance class activities for everyone.
- The teacher has planned for the dancers to be rehearsing different pieces, based on their assigned roles, but some dancers are asked to rehearse the most physically demanding pieces at the end of the rehearsal.

Proficient: Level 3

- Following a period of warm-ups at the barre, the teacher has planned to use the class period to rehearse a scene from the Nutcracker, planning to stop as little as possible so that dancers can begin to feel all of the sequences in their muscle memory.
- Following a brief presentation on several dance genres, the teacher is planning to have the students complete a four-step compare and contrast chart: What genres are being compared? Which specific attributes of the genres are to be compared? What is alike about those attributes? What is different?
- The teacher is planning to introduce the Rumba to his students, first showing a video recording of the dance, then illustrating the isolated steps in a PowerPoint presentation, then modeling for the students, followed by initial practice by the students. Students will be expected to make mistakes during this phase and the teacher plans to offer correctives and feedback.
- As a culminating activity for a short unit on dance vocabulary, students will be asked to watch a video recording of a dance and to write a review of the performance incorporating the vocabulary they have learned.

Distinguished: Level 4

- After reading a story from a children's book, the elementary students will be assigned to heterogeneous groups, allowed to choose a character from the story, and will be asked to retell the story as a group using improvised dance.
- Students will be given the opportunity to perform the ballet sequences in an opera produced by a local company, experiencing the integration of vocal music, costume design, set design, and live orchestral music.
- Students planning to pursue higher education in dance will be asked to explore various institutions of higher learning and to create PMI (plus, minus, interesting) comments about each institution they have selected and to present their findings to the class.
- Group of students will be asked to complete an end-of-term project in which they must work in groups to select a dance they would like to set, choreograph the dance, design costumes, and design projected images which will serve as the set. Students will be instructed to assign project tasks among group members based on strengths and technical abilities.

1f

Designing Student Assessments

Unsatisfactory: Level 1

- The teacher does not plan to assess the students in dance class.
- The teacher says, "I hate giving grades. I have over 100 students to teach. I give everyone an A except for those that misbehave in class. I give them a C."
- A beginning middle school dance teacher gives everyone an F for the first grading period saying, "This ought to make their parents take notice and get them to shape up."
- The teacher assesses the dance progress of his students, but does not use the information in any way when planning lessons.

Basic: Level 2

- Following an assessment of the dance abilities of her students, the teacher determines the class in general is average in ability and plans lessons for the whole class accordingly.
- The teacher enters pluses and minuses into her grade book following each dance class, but she does not have any specific criteria for doing so.
- The district requires an assessment, so the dance teacher gives a paper/pencil test at the end of each grading period.
- When a fellow dance teacher asked for names of students who might be interested in taking her ballet class, the teacher was able to provide names of those who expressed interest, but not any indication of their artistic ability.

Proficient: Level 3

- As pairs of dancers began work on their pas de deux, the teacher has a structured plan to provide critical feedback and suggestions to the dancers.
- The teacher has written a rubric for use in evaluating the dancers, which is aligned with her outcomes for the lesson.
- The teacher is planning conferences with groups of students to discuss their progress as dancers and to provide feedback related to their future goals.
- The teacher has developed a set of questions she might ask students as she monitors their progress in choreographing an original composition.

Distinguished: Level 4

- The teacher has asked students to help her design a rubric, which they will use as a class to assess their progress as dancers.

- The teacher plans to schedule individual conferences with students to co-observe digital recordings of their work and provides formative feedback based upon each student's individual goals for the term.
- The teacher plans to have the students write a response to her feedback, detailing what they will do next to improve their dance skills based upon her comments.
- The teacher has asked a reviewer from the local newspaper to write a review of the school dance concert, asking the reviewer specifically to talk about not only strengths of the concert, but also how it might be improved.

2a

Creating an Environment of Respect and Rapport

Unsatisfactory: Level 1

- The teacher makes a disparaging remark about a student's dancing, and the student holds back tears.
- The teacher says, "I have too many students to try to begin to learn your names, so I won't even try."
- A few students giggle when a student attempts a new dance sequence, and the teacher says nothing to them.
- Several students are talking and not paying attention to another student who is performing for the class, and the teacher does nothing.

Basic: Level 2

- Students applaud halfheartedly when the teacher says, "Let's hear it for Rene and Jose."
- After a pair of students perform their improvisational dance for the class, the teacher says, "Thank you, who is next?"
- The teacher reminds students that it is inappropriate to laugh at a classmate's dancing, but they continue to chuckle later on in the lesson.
- While most of the teacher's comments to students are respectful, she remarks to one student, "That is simply awful."

Proficient: Level 3

- The teacher smiles, saying "I like your elevation; it was as though you were suspended in air."
- Most of the students are willing to share the improvisations they have created with the rest of the class, but a few are somewhat hesitant.
- Students are asked to give feedback to their fellow dancers following a dress rehearsal for their dance concert, and the interaction among students is positive.
- A student begins to rudely criticize another student's dancing, and the teacher interrupts: "Put your comment in the form of a suggestion please."

Distinguished: Level 4

- The teacher rushes over to a student who is embarrassed and crying after a mistake, and gives her an appropriate hug to re-instill confidence saying, "It's alright. The extension was absolutely magnificent. We'll come back to this one in a bit."

- Classmates offer unsolicited, enthusiastic applause following a student's performance.
- A student is making suggestions to her partner about his positioning on the lift, and they both smile at one another: "I'll try that; thank you so much!"
- As a student is attempting a difficult new combination and stumbles, both teacher and students are encouraging: "Yeah! You've almost got it! That was awesome!"

2b

Establishing a Culture for Learning

Unsatisfactory: Level 1

- Several students in the class show up 10 minutes late for rehearsal, and the teacher says nothing.
- The teacher says to the class, "I'm not going to spend much time putting this program together because most of your families don't come anyway."
- Students in the class turn in their critiques of the dance concert they attended, and they are returned the next day with just a checkmark.
- The teacher says to a student who is struggling with an assemblé, "Why don't you just remain in second position while your partner does the leap."

Basic: Level 2

- Five minutes before the end of the rehearsal, the teacher says, "That's all I have for today. You may talk quietly among yourselves until the bell rings."
- The teacher says, "I think most of you will be able to do a fine job with the Bob Fosse choreography."
- The teacher has given the elementary students a worksheet to complete on ballet positions and says, "I just need for you to turn this in before the bell rings."
- Several students are overheard saying to the teacher, "Come on. Let us have a free period today; we're not doing anything important anyway."

Proficient: Level 3

- Don't say 'over that way.' You know the term for this is stage right."
- "This particular dance sequence is going to be challenging for you, but I know you can do it. Let's get ready to work!"
- "It's important that you master the five basic ballet positions; this is fundamental to the success of the dancing you will do in the future and the positions will become second nature if you work hard at it now."
- Students are overheard as they leave the studio, "She put us through a mean workout today! I'm exhausted, but in a good way!"

Distinguished: Level 4

- The class erupts in spontaneous applause watching their fellow classmates perform a brilliant pas de deux.
- No one noticed that the principal had entered the studio and had been standing there for fifteen minutes; both teacher and students were completely engaged in the rehearsal and did not notice him standing there.
- Several students ask for permission to remain in the studio after class is over to practice and the teacher replies, "Yes, of course! I can bring my lunch down here."
- The teacher chokes up when talking to the class about the story behind the dance they are learning.

2c

Managing Classroom Procedures

Unsatisfactory: Level 1

- The teacher asks the elementary students to get into groups of four. Students begin arguing over that will be in their group and one student begins pouting because no one wants her in their group.
- The teacher asks students to come forward to pick up a handout. All of the students come forward at once and several students are all grabbing for the same folders.
- The teacher asks one student in each row to get materials for his or her row, but there are not enough packets. The teacher spends five minutes looking for extra packets, but cannot find any.
- The regular teacher escorts her sixth grade class to the dance studio, but when they enter, students are observed wandering around, chatting with friends, looking out of the window, and texting on their phones. It takes two minutes for the teacher to get the students to sit down and get quiet.

Basic: Level 2

- Students are not given anything to do while the dance instructor takes attendance and some time is lost to instruction.
- Most students entering the classroom are putting their book bags and coats in the wrong place, and the teacher has to remind them where they are supposed to go.

- Students are asked to get into their assigned groups, but students are slow to move into the new groups and begin talking amongst themselves, taking five minutes to transition.
- While the teacher is working with one small group, students in the other groups appear to be only partially engaged and appear to be confused about what they are supposed to be doing.

Proficient: Level 3

- Fourth grade students enter the dance studio single file, quickly take their assigned spots on the floor, and the teacher gently reminds only a couple of students to place their book bags a bit further under their chairs.
- The teacher has placed pictures of the props on the prop table where they belong so that dancers returning them put them in the proper place and it is evident that all props are present.
- The teacher projects a digital time onto the white board so that students working on their pas de deux know when it is time to regroup as a whole.
- The bell rings and students move quickly to the barre and take their positions for the warm up.

Distinguished: Level 4

- The teacher is a minute late for class due to an unforeseen emergency and enters the room to find the students already beginning their warm up exercises.
- As they file into the dance studio, students initial the sign in sheet and take their places on the floor, all without prompting from the teacher.
- Student assistants lead groups of dancers through exercises while the teacher is working with principals.
- A dancer shows a new student where to put his book bag and other belongings, where to sign in, and where to pick up a rehearsal schedule for the week.

2d

Managing Student Behavior

Unsatisfactory: Level 1

- A couple of students are texting on their smart phones and the teacher does nothing to stop them.
- The teacher does nothing when the elementary students begin running around the room chaotically during the class.
- The teacher asks an elementary student to stop tickling his neighbor, but the student does not stop.

- The teacher reminds students to remain quiet while he is giving instructions, but they begin talking anyway and the teacher says nothing.

Basic: Level 2

- The teacher scolds one group for excessive talking, but says nothing to another group doing the same thing.
- One student is given a detention for texting during class, but another student who is doing the same is given a warning.
- When the teacher asks students to take their seats, some do so immediately and others linger.
- Some of the classroom rules are specific, e.g. do not place dance bags on the rehearsal floor, but others are vague: proper studio etiquette is expected.

Proficient: Level 3

- The teacher gives “the look” to an elementary student who is waving his hands in the air; he immediately stops.
- The teacher moves toward a small group of dancers who are off task, and they get back to work on their group assignment.
- A student is observed banging his hands on the back of a chair and the teacher gets effective results saying, “Someday you’re going to be a famous drummer, but for now please hold your hands steady.”
- While most of the students in the dance class behave appropriately, the teacher effectively manages the behavior of one or two students who cannot seem to stay in their seats during the PowerPoint presentation.

Distinguished: Level 4

- One elementary student tries to strike up a conversation while the teacher is talking. His partner gently places her hand on his arm, looks at him, and makes a “quiet” face.
- The teacher smiled and welcomed a student who came into class late, quickly explained what the class was doing, and subtly handed her a detention slip without comment.
- As the teacher demonstrates a dance combination to the class, a student courteously reminds a classmate not to begin practicing until the teacher has finished giving the directions.
- Students monitor their own actions, resulting in entirely appropriate behavior for the entire period.

2e

Organizing Physical Space

Unsatisfactory: Level 1

- The surface of the dance floor has no give and its inability to absorb shock might be dangerous for the dancers.
- The temperature of the dance studio cannot be regulated and it is currently only 65 degrees.
- Students in the back two rows cannot see the slides projected onto the whiteboard.
- The surface of the dance floor lacks friction and is dangerously slippery.

Basic: Level 2

- The teacher has external speakers for her computer, but some students who are not close still cannot hear the narration of the video she is showing.
- The teacher is using a PowerPoint to teach the lesson on Martha Graham, but the students are expected to take notes and there are no desks in the room.
- The dance teacher is assigned to a regular classroom and must move all of the desks into the corners of the room to work, leaving limited space for the dancers to move.
- The dance studio has no changing rooms and students must travel to the next floor of the building to change into their rehearsal clothing.

Proficient: Level 3

- The dance studio is spacious enough for the size of the class and the floor is appropriate. The temperature of the studio can be easily adjusted by the teacher.
- The room is equipped with a folding chair rack so that the teacher can set up the room either as a classroom or dance studio as needed for a particular lesson. There are mirrors on one wall.
- The teacher has arranged the chairs theater style for the small group presentations.
- The room is equipped with plenty of shelves so that students can place their belongings away from the dance floor.

Distinguished: Level 4

- The dance studio is equipped with Marley flooring, there are mirrors on all four walls, the rehearsal bar is placed along one wall of the studio, the room is spacious enough for the number of students in the class, and both light and temperature are ideal.

- The rehearsal today is an orchestra dress, and the dancers will be on stage. A Marley floor has been installed and large video monitors are visible to the dancers who cannot always see the conductor.
- Dancers, with permission, move the video monitors so they can better see the conductor from their positions on the stage.
- A student assistant records digital video of the rehearsal on her smart phone and places the video in a drop box for other students to access.

DRAFT

3a

Communicating with Student

Unsatisfactory: Level 1

- The teacher does not explain the purpose of the lesson to the students at any time during the lesson.
- The teacher says, “Bring the signed permission slips up to James and I” and later, “Raise your hands each time you see the sequence reoccur.”
- Ten minutes into the activity, several dancers come up to the teacher and ask, “What are we supposed to be doing?”
- Students began to move to the incorrect on-stage positions following the teacher’s explanation of where they would begin.

Basic: Level 2 begin here

- Without demonstrating, the teacher explains the *développé*: “Starting from fifth position, raise the working leg, following the supporting leg up to the knee. Then slowly extend the working leg to an open position *en l’air* and hold there. Now you try.” Many students are confused by the oral explanation and are asking, “Say that again, please. I’m lost.”
- The teacher announces that Misty Copeland is the first African-American female principal dancer with the New York City Ballet.
- The teacher lectures for 30 minutes about the life of Martha Graham, but does not invite participation or the intellectual engagement of the students.
- When discussing ballet, the teacher introduces new dance terminology, e.g. *tour de promenade* and *penché*, but does not explain what the terms mean to the students.

Proficient: Level 3

- The teacher says, “By the end of the period, you will be able to list characteristics of ballet, ballroom, and jazz and be able to make comparisons and contrasts among the attributes.”
- When a student appears to be having difficulty with an elevation, the teacher suggests several strategies for him to build up the muscles used for takeoff and landing.
- The teacher explains and models the correct way for the dancers to *plié*.
- The teacher projects the terminology on the white board as she explains it so that student groups can refer to it they progress through the activity.

Distinguished: Level 4

- Using correct terminology, a student asks the teacher, “Do you want the arms to be crossed or in lateral position?”
- The teacher says to the class of new dancers, “The most common mistake you will make is poor posture. Not only will it look bad, but you are going to be more susceptible to injury.”
- The dance instructor’s spoken language: “Medicine, law, business, engineering; these are noble pursuits and necessary to sustain life. But poetry, dance, beauty, romance, love; these are what we stay alive for.”
- The teacher explained and showed examples of the flowing curves and symmetry in Baroque art and invited the students to identify similarities in pictures of Baroque architecture and samples of Baroque music. “This will be your dance: flowing, eloquent . . . “

3b

Using Questioning and Discussion Techniques

Unsatisfactory: Level 1

- The teacher is discussing an article about modern dance with the class, asking all of the questions herself and calling on four or five students who continue to raise their hands to speak.
- The teacher asks only recall type questions to the class who has just read an article on how dance has been popularized in the 21st century.
- A student responds, “I think classical ballet will someday go completely away,” and the teacher does not ask her to explain her thinking.
- The teacher is leading a discussion on Korean folk dance, but only four students participate.

Basic: Level 2

- When two students disagree about the definition of lyricism in dance, the teacher invites the students to respond directly to one another, but they decline.
- The teacher says, “I haven’t heard from some of you,” but does nothing more to elicit their thinking.
- When discussing the history of the waltz form, the teacher asks several questions designed to elicit student thinking, but most are of the factual type.

- The teacher attempts to call on many students, but allows most of them to “pass.”

Proficient: Level 3

- Students in the class are discussing various styles of hip hop, and they respond to one another appropriately without teacher mediation.
- All but four or five students are participating in the discussion of Merce Cunningham.
- When a student says, “Ballets are just for old people,” the teacher invites her to explain her thinking.
- When a student responds, “The writer leads you to think that the costumes were gratuitous,” the teacher asks the class to cite several statements the author makes about that and discuss them with a neighbor.

Distinguished: Level 4

- Students are selecting photographs of themselves for their dance portfolios, and they employ appropriate skills to directly challenge one another’s thinking about the merits of adding or omitting each image.
- Virtually all students participate in the discussion of Busby Berkeley musicals.
- Students initiate thought provoking questions during the discussion and direct those questions to other students.
- One student says, “We haven’t heard from Tom and Tamika yet. I know that you both are fans of Bob Fosse. What do you two think?”

3c

Engaging Students in Learning

Unsatisfactory: Level 1

- The teacher has students listening passively viewing slides of contemporary dance for 45 minutes with no discussion.
- Students are asked to copy of list of 25 dancers and their birthdates into their notebooks.
- Only a few of the third graders are on their feet trying the dance steps; other classmates are sitting doing nothing.
- The teacher lectures to the students for 40 minutes on Russian ballet.

Basic: Level 2

- Assigned to different corners of the room to work independently, some groups are working on the dance while others are standing idle.

- The rehearsal began with appropriate warm-ups at the barre, rehearsal of several challenging dances, but left no time for stretching nor an effective cool-down routine.
- Dancers were highly committed and engaged during the class, pushing themselves to perform at a higher level. But they were less so committed during the rehearsal following the class; giving only minimal effort to their work.
- The dance instructor in the elementary class had finished his planned lesson early and allowed the students to dance free-style for the remainder of the period.

Proficient: Level 3

- The instructor giving the class allowed sufficient time for warm-ups at the barre, an intensely challenging practice session in which most students committed themselves fully, and an appropriate amount of time to cool down.
- The instructor rehearsed the dance in segments, stopping periodically to give notes, allowed dancers to self-correct obvious mistakes, and moved the rehearsal process forward.
- While off stage awaiting their entrances, dancers were observed “mentally” rehearsing their steps, getting into character, energizing, and staying warm by doing various movements in place, while listening for the ASM’s cue to go on stage.
- Having studied various forms of dance, students in the middle school program are working in groups to create Venn diagrams, illustrating similarities and differences among the various dance forms.

Distinguished: Level 4

- The choreographer setting the dance appears to have a basic plan, but several students are contributing ideas and making suggestions to improve the work.
- Students are serving as rehearsal directors for the four pieces choreographed by the artist-in-residence and provide directions to dancers to ensure that the works are interpreted exactly as set by the choreographer.
- The dance class is heterogeneous, and more experienced dancers are asked to give a class for the less experienced members of the group.
- Rehearsing to perform the Peasant Pas de Deux in Giselle, a dancer is wearing a leotard to make sure her partner can hold her waist properly and she can see the lines of her upper body, no leg warmers so she can see the full line of her feet and a rehearsal skirt that is similar to the costume she’ll be wearing on stage. Her partner is wearing a fitted shirt to help see the line of his upper body and no warm-up pants so he can see the lines of his hips, legs and feet.

3d

Using Assessment in Instruction

Unsatisfactory: Level 1

- The instructor has the students rehearse over and over again with no explanation of why they are repeating.
- A parent asks why a student received an “unsatisfactory” grade for the term and the teacher said, “I don’t think Maria really likes dance very much.”
- Students are asked to perform a dance combination for their instructor, but the teacher does not give any feedback to the students on their performance.
- Students are asked to critique their own performance, but students voice concerns about which dance elements to comment on.

Basic: Level 2

- The instructor says to a student working on a dance combination, “That’s still not right. Let’s do it again.”
- The ballet master says to the company, “How do you think it went today?” A few dancers raise their hands and comment: “Went well, “ and “Better than yesterday.”
- The instructor invites students to self-assess their own performance, but only a few participate in the process.
- The teacher keeps a close eye on the technique of the dancers, but does nothing to monitor their confidence, self-doubt, nor emotional status.

Proficient: Level 3

- During the rehearsal, the teacher moves about the studio and provides constructive feedback to groups of dancers: “Keep the legs straight, point the toes, keep your chin up, etc.”
- At the end of the class, students are invited to view a video recording of their rehearsal and to make suggestions on what they can do next to improve the piece, and most do so.
- The instructor’s comments to students are aimed at the ensemble as a whole and there is no evidence of feedback to individual dancers.
- Before rehearsing the piece again, the instructor asks the dancers to take a moment to think through mistakes and to mentally rehearse the steps before going on.

Distinguished: Level 4

- The instructor works with dancers to create an evaluation rubric that will be used to assess 7 techniques using four levels of performance: secure, developing, beginning, and not yet.
- Students view and discuss exemplary video recordings selected by the instructor to illustrate virtuosity of dance elements itemized in the rubric.
- Using notes taken during the rehearsal, the instructor gives specific feedback to individual dancers designed to improve their performance.
- Dancers are invited to critique a video recording of their performance and virtually all participate in the activity.

3e Demonstrating Flexibility and Responsiveness

Unsatisfactory: Level 1

- The teacher says to the dancers, most of whom are having difficulty creating the movements he has asked for, "There's nothing I can do to help you; that will just have to do."
- A teacher comments in a reflection conference, "I'm not thrilled with the performance of the beginning dancers; their parents have made them obese and lazy and there is nothing I can do with them."
- When a dancer says to the teacher, "I just can't seem to do the sequence correctly," the teacher tells him that it looks good to her.
- Students are visibly confused about where to take their positions on the stage, but the instructor makes no attempt to regroup.

Basic: Level 2

- The teacher realizes that allowing the middle school students to choose their own dance partner was a mistake and moves a couple of students into new pairs, but the problems continue.
- The teacher realizes that a number of dancers are having difficulty with the choreography and says, "I guess I'll just have to give them more time to rehearse."
- A dancer is having difficulty learning a new movement, and the instructor repeats his instructions several times using the same language.
- In a conversation with the fine arts directors, the instructor comments, "Yes, Maria seems to have lost her confidence; I'm not sure what I can do to help restore it."

Proficient: Level 3

- The teacher does a KWL at the beginning of a middle school lesson on modern dance, and incorporates many of their ‘what I want to know’ ideas into the lesson.
- Students have been asked to do an internet search to create a danceography of famous Broadway choreographers, but when students have difficulty finding anything, the teacher adjusts and gives them several web sites to get started.
- When several dancers mentioned during a rehearsal they had taken classes in tumbling, he successfully incorporated several tumbling moves into the choreography.
- In a reflection conference, a teacher comments that he believes his students are not strong enough to execute lifts safely, and talks about several strength training exercises he will require dancers to do on their own time.

Distinguished: Level 4

- Paying close attention to a dancer who was struggling with learning the new material, the teacher stopped demonstrating the movement and instead danced with the dancer in front of the mirror.
- The teacher explained to the observer that while her choreography is planned in advance, she remains completely flexible to respond to individual talents and limitations as she sets the dance on the students, much like a great chef who tastes and adds as the recipe unfolds.
- Seeing that her dancers were not exhibiting the excitement she wanted in her dance, the teacher “borrowed” the cheerleaders practicing in the adjoining room to come into the studio and teach the cheer they were working on to her dancers. That worked.
- During a break, dancers become embroiled in a heated discussion of a person issue among several dancers and tempers flair. The instructor regroups after the break and refocuses the group on their goals, invites the angered dancers to chill out for a moment and have some water and invites them to have lunch.

4a

Reflecting on Teaching

Unsatisfactory: Level 1

- Even though it took ten minutes to take attendance and the teacher could not find his list of roles assigned to dancers, the teacher says, “I think everything went well today.”
- The teacher says, “Everything fell apart today. I have no idea what went wrong.”
- When asked if the elementary students achieved the goal, the teacher commented, “I’m not sure if the students understand extension or not. We’re not required to give a letter grade, so I don’t assess them individually.”
- When asked to reflect on the lesson, the teacher says, “My goal is to just get through the day and make it to tomorrow.”

Basic: Level 2

- “The students took forever to begin the warm-ups today. Must be the full moon.”
- “The students are not ready for the dance recital next week; many of them haven’t learned the sequences. I’m going to have to work on that.”
- “The students don’t seem to know which dance styles go with various periods in history. Most got below 50 on the test. I explained it the best I could.”
- When his students were having difficulty with a specific gesture, the teacher remarks, “I’ll just have them try it again next time.”

Proficient: Level 3

- The teacher says, “I wasn’t pleased with the students’ performance of the Gershwin piece today. I’m going to have individual dancers practice with me in front of the mirror tomorrow.”
- “Today was the first time we have put the whole piece together from start to finish. Some dancers had trouble remembering what comes next, but that will come with time. Tomorrow I’m going to have them mentally rehearse the sequences before we begin.”
- “There wasn’t enough room on the stage today. Now that we are rehearsing with the singers and the set, things are more crowded than I imagined. I’m going to have to make some adjustments in the choreography.”
- “The acoustics are funny in this hall. The dancers are hearing the orchestra a microsecond late and from the house it looks like they are not with the beat. I’m going to see if we can adjust the volume of the on-stage monitor.”

Distinguished: Level 4

- “Watching the dancers today, I see that I haven’t made the best decision about assigning partners. Students sign up for this class, so I don’t get to audition dancers for the program. I need to pair a stronger dancer with Sara and someone a little taller with Anna. Jon, paired with Sara, is having trouble with the lifts. Anna is difficult to pair because she is so tall. The piece will look better and it will make the dancers look better if I make those changes.”
- “I’m not happy with the rehearsal today. Amanda and Carlos were having difficulty with the Weber piece, and the more we went over it, the worse it got. I noticed both of them were getting visibly frustrated and the other dancers were polite, but impatient. I’m learning that when that happens, the best thing to do is put the piece aside and move on to something else. I want to give their brains and their muscles a chance to regroup.”
- “It’s very subtle, but I noticed when the dancers came on stage, it took a few moments for them to fully engage. It doesn’t help when the stage manager calls them too early for the scene. I’m going to work on some mental and physical things the dancers can do off stage so that the moment they appear to the audience, they will be completely energized and in character.”
- “I’m very concerned about one of my best dancers, Manuel. I haven’t been able to instill the confidence he needs and I’m struggling to find a better way to do that. He has been staying after rehearsal for hours practicing on his own and he has been saying some scary things about giving up. I have a friend at ABT whom I think would be willing to Skype with Manuel. He’s been through the same thing.”

4b

Maintaining Accurate Records

Unsatisfactory: Level 1

- Following up on an accident during a field trip to the theater, the principal asked if a student’s parents had signed a permission slip. The teacher said, “I don’t know; I put them all in a file folder. I’ll look and see.”
- When it is time to fill out report cards, the teacher relies on his memory of student performance in class to assign a grade.
- A student complains that some one has accidentally picked up his assigned dance history book, but the teacher does not have a record of who was given which book.
- “I know we are missing some one, but I didn’t bring my roster, so I don’t know who is missing.”

Basic: Level 2

- The teacher has students sign in on their own when they come to dance class, but he suspects that some students are signing in for others and that the records may not be entirely accurate.
- When a parent asked why her daughter received an Unsatisfactory for the term, the teacher could only show pluses and minuses for each day in dance class.
- The teacher loans out dance videos to her class for perusal, but not everyone signs them out, so the teacher's records are incomplete.
- The teacher says "I do keep all of the students dance experience in a folder, but I have way too many students to record all of that in the software system we use."

Proficient: Level 3

- The teacher has developed an electronic data base for recording the progress of each student: digital images are taken of each dance project and uploaded into the data base along with critiques from both her and the students in the class.
- The teacher has numbered each dance history book and records that number in his electronic grade book. He knows if a student has failed to turn in a book at the end of the term, based on that assigned number.
- The teacher makes anecdotal records as students work in the dance studio, making notes in several categories: response to criticism, response to feedback, work ethic, and resilience.
- The teacher has digital copies of students' emergency/parent contact information in his smart phone and also stored "in the cloud."

Distinguished: Level 4

- The teacher assigns record keeping roles to students in the dance class. One student manages the sign in sheet; another student uploads digital images into the portfolio database; another student signs out dance videos for loan.
- The teacher has over 100 students, so she assesses one or two students each period and records relevant information into a database. Students enter their self evaluations into the data base, as well and can access the records for their parents/guardians. The database allows her to chart progress over the year and from one year to the next.
- The teacher has students keep a record of donations of items (dance videos, dance magazines, etc.) to the studio, entering the information into an electronic record.

- Students are required to visit four ballets each term; the students ask an adult to sign and date the program guide and students maintain their own portfolios for the year.

4c

Communicating with Families

Unsatisfactory: Level 1

- A parent emails the principal saying, “We just found out that we are invited to the school dance recital tomorrow.” When asked about that, the teacher says, “I forgot to send out the invitations.”
- A parent emails the teacher to find out how her child is doing in dance class, but she does not receive a response.
- The teacher has stopped encouraging parents and family members to the dance department’s open house because so few attend.
- A concerned parent asks what styles the students will be dancing during the year, but the teacher does not have any information about the art program.

Basic: Level 2

- Information about the dance program is always sent in English to the Hispanic families in the school.
- The teacher does not attempt to find out from parents what dance forms are valued at home, even though the school culture is immensely diverse.
- The teacher sends out a Dance Newsletter at the beginning of school, but nothing else is sent home during the year.
- A student has been begging the teacher to find a way for her to take ballet lessons outside of school, but the teacher has communicated to the family only that the child loves to dance.

Proficient: Level 3

- The teacher invites several parents who are themselves dancers to come into school to give feedback to the students.
- The teacher sends home a detailed letter explaining what the students need (ballet shoes, etc.) for dance class and follows up by phone with those who have questions.
- The teacher maintains a web site about the school dance program and has created a tool for parents to both see individual progress and a tool to provide input into the program.

- Students are creating a portfolio of social dance forms from the 1970's and have asked their parents to contribute ideas they can remember from those specific years.

Distinguished: Level 4

- Each term, students create a digital scrapbook of choreography they have created to send home to families.
- Dance teachers in the arts-magnet school conduct monthly meetings with parents, informing them of opportunities for student participation, dance programs that have free student admission, opportunities for dance classes outside of school, and always build in an opportunity for the parents to provide feedback about the program.
- Most parents attend the school dance programs several times a year and contribute to their success by helping sell tickets and serving as ushers.
- Digital images of student dance is regularly featured on the school web site. There are hundred of "hits" and the parents and others viewing the web site can interact with the dance department.

4d

Participating in the Professional Community

Unsatisfactory: Level 1

- "Since I teach dance, it doesn't make a lot of sense for me to attend faculty meetings, so I don't."
- "I don't think I'll participate in the school-wide musical this year; every teacher that I have to work with bad-mouths each other."
- "I teach over two hundred students; I can't be expected to serve on any building committees in addition to that!"
- The teacher remarked, "I am not allowing one of the fourth grade classes to participate in the elementary dance program this spring because their teacher is absolutely inflexible; I guess this will show her!"

Basic: Level 2

- "I'm not going to volunteer for the new Professional Development Committee, but if the principal asks, I will, just to keep on her good side."

- The dance teacher is well liked by his colleagues, but doesn't choose to work with any of them on school projects.
- "I'm going to reschedule my after school dance classes on Tuesday; the principal says that he wants me to attend the faculty meeting."
- The dance teacher frequently attends conferences and seminars, but rarely shares materials with the other dance teachers in the district.

Proficient: Level 3

- "I see myself as an integral part of the faculty and I volunteer to serve on committees whenever I can."
- After attending a regional dance conference, the teacher shares all of the materials she obtained with other district dance teachers.
- When the dance teacher hears that one of the teams in her building is planning a cross-curricular thematic unit on the development of the west in the 1850's, she offers to get involved and correlate her lessons to what they are planning.
- The dance teacher frequently volunteers to help out with PTA events, using the opportunity to strengthen her relationships with parents and colleagues.

Distinguished: Level 4

- The dance teacher volunteers to chair the senior play production committee and successfully coordinates the work of a number of subcommittee members to whom she has assigned specific tasks.
- The dance teacher leads a group of building mentors who team together to implement the teacher induction program.
- The faculty nominates the dance teacher to chair the new teacher evaluation study committee and many are eager to assume committee tasks assigned by him.
- The dance teacher chairs a committee providing input into the redesign of the school's stage and theater.

4e

Growing and Developing Professionally

Unsatisfactory: Level 1

- The dance teacher has not participated in any activities to improve her teaching skills or to update her knowledge of dance pedagogy.
- The dance teacher belongs to neither the national nor the state professional organization even though his school district will reimburse the membership fee.

- The dance teacher is unresponsive when her principal attempts to engage her in a conversation about her performance in the classroom.
- “I’m already at the top of the salary schedule and I have tenure; why should I spend my own money at this point on continuing education?”

Basic: Level 2

- The dance teacher attends mandatory school professional development activities, but does not seek out other opportunities for professional growth on her own.
- The dance teacher reluctantly agreed to write an improvement goal to tighten up procedures in her classroom, but remarked to a colleague, “I don’t know how he would know anything about a dance classroom.”
- The teacher has joined her state professional organization, but she only attends the conference trade show to get free materials.
- Since the district will reimburse the membership fee, the teacher joins his state professional organization each year, but rarely reads the journal.

Proficient: Level 3

- The teacher has organized a peer observation program for the dance teachers in her district and receives valuable feedback about her performance in the classroom.
- The dance teacher welcomes visits to her classroom by the principal for the purpose of providing feedback on her teaching.
- The dance teacher participates in a weekly book study organized by the fine arts department in her district and agrees to lead several of the sessions.
- The dance teacher actively mentors a beginning teacher in his building and engages in professional conversations with her during their lunch period.

Distinguished: Level 4

- The teacher agreed to serve as chair of her state professional organization.
- The dance teacher has conducted a community survey to find out if there is a want or need for advanced dance program in the school.
- The dance teacher has invited the assistant principal to come in to her room to observe and give feedback as she implements new teaching methods with the students.

- The dance teacher has published an article in a national journal discussing action research she conducted in her classroom.

4f

Showing Professionalism

Unsatisfactory: Level 1

- Contrary to board policy, the teacher charges a fee for after school dance classes taught on school property.
- At a baseball game, the teacher shares personal information about a family that he heard in a private conversation with the principal.
- The teacher set a Martha Graham ballet on her students that was not in the public domain and did not pay the usage fee.
- The teacher posts inappropriate pictures of her birthday party on a Facebook Page seen by students.

Basic: Level 2

- The teacher goes out of her way to help some of her talented students find dance opportunities outside of school, but doesn't do much to help others in the class find outlets for their talents.
- The teacher tells students that they will be marked one letter grade lower if they miss an after school dance class, disregarding the fact that a state track meet several of the students are involved in conflicts.
- The teacher cancels an order to have t-shirts made promoting the upcoming art show when he is reminded by the principal that t-shirts with wording of any kind are not permitted to be worn by students.
- The art teacher unknowingly schedules a dance recital during testing week.

Proficient: Level 3

- Suspecting that a student might have a hearing problem, the teacher makes a formal referral for testing with the school audiologist.
- The teacher helps a student's parents fill out an application for a dance residency scholarship.
- The dance teacher keeps an open mind, listening to all sides when budget cuts are being discussed by her school.
- The dance teacher willingly serves on a student's IEP meeting and offers suggestions how her program can help the student achieve his IEP goals.

Distinguished: Level 4

- The teacher takes a leadership role in achieving a compromise when the district wants to eliminate an elective dance class in favor of more time for test preparation.
- A student confides in the dance teacher, sharing a very personal life changing issue. The dance teacher confidentially shares the information with colleagues, and the principal, and they agree to bring in an expert to help them understand what is going on with the student.
- Knowing that a few students would not be able to participate in a dance program because of the expense of the costumes, the teacher identifies funding sources to pay for their clothing.
- The dance teacher performs her job as president of the teacher association with honesty and integrity.

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