

PUBLISHER:	Human Kinetics
SUBJECT:	Dance
SPECIFIC GRADE:	9-12
COURSE:	Dance I
TITLE:	A Sense of Dance, Second Edition
COPYRIGHT DATE:	2005
SE ISBN:	10-digit: 0-7360-5189-9; 13-digit: 978-0-7360-5189-7
TE ISBN:	10-digit: 0-7360-5506-1; 13-digit: 978-0-7360-5506-2

**GENERIC EVALUATION CRITERIA
2009-2015
Dance 9-12**

R-E-S-P-O-N-S-E			CRITERIA	NOTES
Yes	No	N/A		
X			I. INTER-ETHNIC The instructional material meets the requirements of inter-ethnic: concepts, content and illustrations, as set by West Virginia Board of Education Policy (Adopted December 1970).	This text helps true beginners explore the art form for the first time. It introduces students to a variety of experiences to bring greater self-awareness and self-confidence. The illustrations show diversity in models throughout the book, especially see pages 4-5, 18, 23, 24, 42, 52, 74, 75, 96, 101, 128, 131, 139, & 175.
X			II. EQUAL OPPORTUNITY The instructional material meets the requirements of equal opportunity: concept, content, illustration, heritage, roles contributions, experiences and achievements of males and females in American and other cultures, as set by West Virginia Board of Education Policy (Adopted May 1975).	There is a variety of male/female models in the illustrations found in this book as representative to the particular dance genre being illustrated. The Think About It and Your Turn to Dance sections at the end of each chapter are to challenge all students and expand their thinking/problem solving (see page 66 for an example).

**2009-2015
Dance**

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses									
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M	N

In addition to alignment of Content Standards and Objectives (CSOs), materials must also clearly connect to Learning for the 21st Century which includes opportunities for students to develop

A. Learning Skills

Yes

See "Think About It" & "Your Turn to Dance" sections at the end of each chapter: pp. 12-13, 36,49-50, 65-66, 78-79, 92-93, 107-108, 120-121, 135-136, 143-144, 151-152, 168-169, 185-186, 196

- Thinking and Problem-Solving Skills.
- Information and Communication Skills.
- Interpersonal and Self-Direction Skills and use these 21 Century Tools _____

B. 21st Century Tools

Yes

Figure 5.2, p. 72, can chart daily activity via word file or spreadsheet and graph time spent; Figure 9.1, p. 126, can be answered via a word file; p. 186, "What If" challenges students to create a running journal that

- Problem-solving tools (such as spreadsheets, decision support, design tools) _____
- Communication, information processing and research tools (such as word processing, e-mail, groupware, presentation, Web development, Internet search tools)
- Personal development and productivity tools (such as e-learning, time management/calendar, collaboration tools)

can be via a word file;
many internet
searches could be
assigned from the
“Inside Insights”
features throughout
the text, for example,
see pp.17, 82, 83, etc.,
for unique names,
periods in history,
and/or types of
dances.

Yes

Lexile Score = 1110

C. Lexile Framework

- Lexile Measures
- Resources for teachers, parents, and students to demonstrate _____
how using Lexiles can improve student achievement.

INSTRUCTIONAL MATERIALS ADOPTION: GENERAL EVALUATION CRITERIA

The general evaluation criteria apply to each grade level and are to be evaluated for each grade level unless otherwise specified. These criteria consist of information critical to the development of all grade levels. In reading the general evaluation criteria and subsequent specific grade level criteria, **e.g. means “examples of” and i.e. means that “each of” those items must be addressed.** Eighty percent of the combined general and specific criteria must be met with I (In-depth) or A (Adequate) in order to be recommended.

**2009-2015
Dance 9-12**

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses									
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M	

For student mastery of content standards and objectives, the instructional materials will provide students with the opportunity to

A. Multimedia

(Throughout, “SE” means student text and “TE” means Instructor Guide CD-ROM)

- offer appropriate multimedia (e.g., software, audio, visual, internet access) materials.

TE: See “Audiovisual Resources” at the end of each chapter in the Instructor Guide CD-ROM (IG).

- provide a website which provides links to relevant sites as well as lesson plans, student activities and parent resources.

_____	_____	_____	_____
_____	_____	_____	_____

plan outcomes, key terms, student-activity handouts, selected websights, and suggestions for facilitating the SE.

E.g., see page 143, "Think About It" questions can be expanded.

3. integrate technology into the curriculum.

B. Scientifically-Based Research Strategies

E.g., p. 13, "Crossing Borders"

1. provide explicit instructional strategies to present varied teaching models including but not limited to webbing, mapping, Venn diagrams and inverted pyramids.

SE: E.g., see p. 12, "Think About It" #1; p. 13, "Crossing Borders"; p. 16, "Try This Experiment"; pp. 196-197 "Your Turn to...Talk"; NOTE: all "Think About It" sections pose questions that can be assigned as journal writing, class discussion, or

2. promote writing skills and study techniques .

research.
TE: see part II
& III,
“Supporting
Writing or
Discussion
Ideas”

SE: p. 25,
example of
vocabulary,
“Try This
Experiment” to
apply/create a
product for
genre of ballet;
chapter 3, pp.
37-50; Six
stages of
creative
process, pp.
162-164
(involves
reflection and
creating).

3.

present varied teaching models with emphasis on differentiated instruction in content, process, and product.

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses									
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M	

C. Critical Thinking

SE: E.g., p.
164; second
column on p.
165; p. 168,
“Think About It”;
p. 191,
“Function”

1.

emphasize questioning models to promote higher order thinking skills based on Bloom’s Taxonomy.

section questions; Figure 14.4, p. 195.

SE: E.g., pp. 167-169, "Rehearsing" section; end of each chapter's "Your Turn to Dance"; throughout each chapter, "Try This Experiment" highlight boxes.

2.

promote student-generated responses.

D. Life Skills

SE: E.g., pp. 100-104, "Perspective" and "Focus" sections; p. 63, Figure 4.4, "Name Your Strengths and Weaknesses"; p. 64, Figure 4.5, "Set Your Challenge"; p. 72, Figure 5.2, Daily Activity Chart; pp. 145-152, chapter 11; TE: Handouts 1.2, 1.3, 1.4, 1.5, 3.1, 4.1, 4.2, 4.3, 4.4,

1.

address life skills (e.g., health related concepts, goal setting, application to career oriented goals, reference tools, and researching).

4.5, 12.1

SE: E.g., pp. 155-167, "Making a Statement About Dance"; p. 161, "Inside Insight"; pp. 171-186, "Composition" including "Inside Insights" and "Try This Experiment" in this chapter.

2.

address habits of mind activities (e.g., literacy skills, interpersonal communications, problem solving, and self-directional skills).

E. Classroom Management

SE: E.g., p. 108, "Shape Up" problem to solve/create a dance; p.195, Figure 14.4; p. 197, "Who, What, Why?".
TE: Each chapter includes "Ideas for Facilitating Your Turn to Dance" or two opportunities for applying content by choreographing a short dance or study.
TE: Each

1.

include opportunities for large group, small group, and independent learning.

chapter, except 2 and 10, contains “Improvisation Assignments” for individual, small group, and large group interactions. Part II introduces all elements of dance.

TE: Part I outlines how to create a safe environment for creativity. E.g., Improvisation Assignments 1.1 and 1.2 build in classroom management suggestions; Handout 1.1

TE: Each chapter includes “Ideas for Facilitating Your Turn to Dance”; test/review questions, key terms, audiovisual resources, etc.

2.

provide classroom management suggestions.

3.

provide suggestions for differentiated instruction (e.g., practice activities, learning stations, assessment, lesson plans).

F. Instructional Materials

SE: pp. 37-49;
pp. 125-135.
TE: Handout
6.1, 6.2,
chapters 3 & 9.

1.

address varied learning styles and multiple intelligences of students by including models.

SE: Each chapter has multiple "Try This Experiment" sections as well as "Your Turn to Dance" at the end of each chapter for choreography assignments.

2.

provide extensive and varied opportunities to practice skills.

SE: pp. 46-48; p. 50, "Your Turn to Dance"; and "Try This Experiment" in each chapter, e.g., p. 178, or "Inside Insight" on top of p. 179.
TE: Each chapter includes "Conceptual or Challenge Questions", "Improvisation Assignments" not in the student's text, and Audiovisual Resources.

3.

provide intervention, practice, and enrichment materials.

73-79, "Applying the Elements to Dance Training and Choreography".

introduced, applied, and integrated throughout the course of study.

G. Assessment

SE: Each chapter features "Think About It" for discussion, journaling, and reflection, and "Your Turn to Dance" for student performances.

1.

provide opportunities for assessment based on performance-based measures, open-ended questioning, portfolio evaluation, rubrics, and multimedia simulations.

TE: Each chapter contains Test/Review Questions, Group Observation and Discussion questions, and Processing and Discovery questions.

SE: Each chapter contains multiple "Try This Experiment" sections that are meant to be physically

2.

provide on-going progress monitoring.

encountered,
e.g., p. 55, and
pp. 84-88.
TE: Handout
1.5.

TE: Each
chapter
contains
Learning
Outcomes for
four areas:
Expression/Perf
ormance;
Cultural/Historic
al/Perceptual/A
esthetic; and
Response/Evalu
ation. In the
Introduction,
also see
“Suggestions for
Evaluation”,
including
rubrics.

3.

provide rubric-based differentiated assessment.

(9-12)

Dance is a means of communication and self-expression different from the written or spoken word, or from visual and auditory symbol systems. Dance is a performing art ideally taught sequentially with each level reinforcing and building upon skills taught at previous levels. Dance education is a study of “the art of dance” as well as the techniques involved in the various styles. As students learn and share dances from their own communities and other cultures, they gain skills and knowledge that will prepare them to become responsive participants in an increasingly global society, with a better understanding of dance from a recreational or vocational viewpoint. Each level of dance provides opportunities to correlate dance activities with other subjects thereby enriching learning. At the high school level, formal electives are provided to introduce students to “the art of dance” and to develop skills in dance, choreography, critical and creative thinking, communication and health/wellness awareness.

West Virginia’s vision for education includes the integration of technology throughout the curriculum so that all West Virginia students have the opportunity to develop technology skills that support learning. Successful learning environments provide opportunities for students to use education technology interwoven with relevant curriculum content. West Virginia teachers are responsible for integrating technology appropriately in the students’ learning environment

Standard 1: Communication

Students will use dance as a way to create and communicate meaning.

Standard 2: Movement, Elements and Skills

Students will develop and practice movement elements in performing dance.

Standard 3: Healthful Living

Students will relate dance to physical health.

Standard 4: Cultures and Historical Periods

Students will examine and demonstrate dance from various cultures and historical periods.

Standard 5: Critical and Creative Thinking Skills

Students will employ critical and creative thinking skills in dance.

Standard 6: Choreography

Students will understand and apply choreographic principles, processes and structures.

Standard 7: Connections with other Disciplines Students will connect dance to other disciplines.

(Vendor/Publisher) SPECIFIC LOCATION OF CONTENT WITHIN PRODUCT	(IMR Committee) Responses										
	I=In-depth	A=Adequate	M=Minimal	N=Nonexistent	I		A		M		N

For student mastery of content standards and objectives, the instructional materials will provide students with the opportunity to

A. Communication

(Throughout, 1. observe and explain how personal experience can influence the individual interpretation of a movement. _____

“SE” means student text and “TE” means Instructor Guide CD-ROM)

SE: p. 45-46 (ch. 3), p. 76-77 (ch. 5), p. 100-102 (ch. 7), p. 135 (ch. 9), p. 149-150 (ch. 11)

SE: p. 58 (ch. 3), p. 99 (ch. 7), p. 103-104 (ch. 7), p. 107 (ch. 7), p. 108 (ch. 7)
TE: Ch. 1: Ideas; Ch. 1: Improv.; Ch. 2: Ideas, Ch. 3: Ideas; Ch. 3: Improv. 3.1; Handout 4.1; Handout 4.2; Ch. 7:

2. recognize and communicate abstract ideas through movement.

Ideas; Ch. 9: Improv. 9.2; Ch. 10: Ideas; Ch. 11: Improv. 11.1-11.2				
SE: p. 9 (ch. 1), 97 (ch. 7) TE: Ch. 3: Ideas; Handout 6.1	3.	identify and conclude the distinguishing moment when movement becomes dance.		
TE: Ch. 1: Improv	4.	improvise a movement phrase that communicates a relevant social theme.		
B. Movement, Elements and Skills				
SE: p. 21 (ch. 2), p. 25 (ch. 2), p. 36 (ch. 2), p. 38 (ch. 3), p. 39 (ch. 3), p. 39-40 (ch. 3), p. 41 (ch. 3), p. 41-42 (ch. 3), p. 50 (ch. 3), p. 53-54 (ch. 4), p. 55 (ch. 4), p. 56 (ch. 4), p. 65 (ch. 4), p. 111- 112 (ch 8),	1.	identify and practice locomotor and nonlocomotor/axial movements		

p. 113 (ch. 8), p. 114 (ch. 8), p. 114-115 (ch. 8), p. 115-116 (ch. 8), p. 117 (ch. 8), p. 120 (ch. 8), p. 149-150 (ch. 11)
 TE: Ch. 3:
 Improv. 3.1;
 Ch. 4:
 Improv. 4.1;
 Ch. 6:
 Improv. 6.1;
 Ch. 7: Ideas;
 Ch. 8:
 Improv. 8.1;
 Ch. 10:
 Ideas

- SE: p. 22-24 2. develop an awareness of proper alignment.
 (ch. 2), p. 40
 (ch. 3), p. 43
 (ch. 3), p. 120 (ch. 8),
 p. 149-150 (ch. 11)
 TE: Ch. 3:
 Improv. 3.2;
 Handout 4.3
SE: p. 22-24 3. identify and practice steps and patterns from different

	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____

(ch. 2), p. 28-29 (ch. 2), p. 36 (ch. 2), p. 90-91 (ch. 6)		dance styles/traditions.				
SE: p. 36 (ch. 2), p. 39 (ch. 3), p. 42-43 (ch. 3), p. 83 (ch. 6), p. 82-83 (ch. 6), p. 83-84 (ch. 6), p. 84 (ch. 6), p. 84-88 (ch. 6), p. 89-90 (ch. 6), p. 91 (ch. 6) p. 92 (ch. 6), p. 93 (ch. 6), p. 120 (ch. 8), p. 149-150 (ch. 11) TE: Ch. 2: Ideas; Ch. 4: Ideas; Handout 6.2; Ch. 6: Ideas	4.	understand rhythm and timing as it relates to movement.				
SE: p. 36 (ch. 2), p. 39-40 (ch. 3), p. 43-44	5.	recognize and demonstrate the various dance concepts.				

(ch. 3), p. 50
(ch. 3), p. 96
(ch. 7) p. 97
(ch. 7), p.
97-98 (ch.
7), p. 99 (ch.
7), p. 99-100
(ch. 7), p.
100-102 (ch.
7), p. 103-
104 (ch. 7),
p. 104-105
(ch. 7), p.
107 (ch. 7)
p. 108 (ch.
7), p. 117
(ch. 8), p.
120 (ch. 8)
TE: Ch. 9:
Improv. 9.1

C. Healthful Living

- SE: p. 58-64 (ch. 4)
TE: Handout 1.2; Handout 1.4
1. understand and apply health related concepts to dance
-
- SE: p. 29-32 (ch. 2), p. 63
(ch. 4), p. 64
(ch. 4)
2. examine personal physical health.
-

TE: Handout
4.5

D. Movement, Elements and Skills

SE: p. 13 (ch. 1), p. 21 (ch. 2), p. 25 (ch. 2), p. 36 (ch. 2, (p. 38 (ch. 3), p. 39 (ch. 3), p. 39-40 (ch. 3), p. 41 (ch. 3), p. 41-42 (ch. 3), p. 50 (ch. 3), p. 53-54 (ch. 4), p. 55 (ch. 4), p. 56 (ch. 4), p. 65 (ch. 4), p. 111-112 (ch. 8), p. 113 (ch. 8), p. 114 (ch. 8), p. 114-115 (ch.

1. identify and practice locomotor and nonlocomotor/axial movements.

8), p. 115-116 (ch. 8, p. 117 (ch. 8), p. 120 (ch. 8), p. 149-150 (ch. 11)
 TE: Ch. 3: Improv. 3.1; Ch. 4: Improv. 4.1; Ch. 6: Improv. 6.1; Ch. 7: Ideas, Ch. 8: Improv. 8.1; Ch. 10: Ideas

SE: p. 22-24 (ch. 2), p. 40 (ch. 3), p. 49 (ch. 3), p. 149-150 (ch. 11)
 TE: Ch. 3: Improv. 3.2; Handout 4.3

SE: p. 22-

2. develop an awareness of proper alignment.

3. identify and practice steps and patterns from different

24 (ch. 2),
p. 28-29
(ch. 2), p.
36 (ch. 2),
p. 120
(ch. 8)

dance styles/traditions.

SE: p. 36
(ch. 2), p.
39 (ch. 3),
p. 42-43
(ch. 3, p.
120 (ch.
8), p. 149-
150 (ch.
11)
TE: Ch. 2:
Ideas; Ch.
4: Ideas;
Handout
6.2; Ch.
6: Ideas

4. understand rhythm and timing as it relates to movement.

SE: p. 13
(ch. 1), p.
36 (ch. 2),
p. 39-40
(ch. 3), p.
43-44 (ch.
3), p. 50
(ch. 3), p.
96 (ch. 7),
p. 97 (ch.
7), p. 97-

5. recognize and demonstrate the various dance concepts.

98 (ch. 7),
p. 99 (ch.
7), p. 99-
100 (ch.
7), p. 100-
102 (ch.
7), p. 103-
104 (ch.
7), p. 104-
105 (ch.
7), p. 107
(ch. 7), p.
117 (ch.
8), p. 120
(ch. 8), p.
149-150
(ch. 11)

E. Healthful Living

-
- SE: p. 58-
64 (ch. 4)
TE:
Handout
1.2;
Handout
1.4
-
1. understand and apply health related concepts to dance.
-
- SE: p. 29-
32 (ch. 2),
p. 63 (ch.
4), p. 64
(ch. 4)
-
2. examine personal physical health.
-

7), p. 130
(ch. 9), p.
131 (ch.
9)

SE: p. 21-
22 (ch. 2),
p. 29-32
(ch. 2), p.
45-46 (ch.
3), p. 91
(ch. 6), p.
119 (ch.
8), p. 146-
147 (ch.
11)

4. discuss dance and dancers as perceived in contemporary media when compared to other time periods.

G. Critical and Creative Thinking Skills

SE: p. 13
(ch. 1), p.
19 (ch. 2),
p. 36 (ch.
2), p. 50
(ch. 3), p.
54 (ch. 4),
p. 65 (ch.
4), p. 107
(ch. 7), p.
108 (ch.
7), p. 121
(ch. 8), p.
136 (ch.
9), p. 144

1. create a series of dance phrases.

(ch. 10),
p. 149-
150 (ch.
11), p.
169 (ch.
12)

TE: Ch.
11:
Improv.
11.1-11.2;
Ch. 12:
Improv.
12.1-12.2;
Ch. 13:
Improv.
13.1; Ch.
14:
Improv.
14.1-14.2

2. establish a set of aesthetic criteria and apply it in evaluating student work.

SE: p.
120 (ch.
8)
TE: Ch.
11:
Improv.
11.1-11.2;
Ch. 12:
Improv.
12.1-12.2;
Ch. 13:
Improv.
13.1; Ch.
14:

3. answer aesthetic questions in a group setting.

p. 159-160 (ch. 12), p. 180 (ch. 13), p. 184 (ch. 13) p. 186 (ch. 13)
TE: Ch. 3: Improv. 3.1; Ch. 7: Improv. 7.1-7.2

SE: p. 36 (ch. 2), p. 66 (ch. 4), p. 79 (ch. 5), p. 108 (ch. 7), p. 117 (ch. 8), p. 121 (ch. 8), p. 144 (ch. 10), p. 149-150 (ch. 11), p. 152 (ch. 11), p. 159-160 (ch. 12), p. 186 (ch. 13)

2. identify, define and practice choreographic forms through the creation of a movement phrase.

TE: Ch. 5:
Ideas; Ch.
8: Ideas;
Ch. 12:
Improv.
12.1

SE: p. 50
(ch. 3), p.
66 (ch. 4),
p. 98 (ch.
7), p. 99
(ch. 7), p.
100-102
(ch. 7), p.
108 (ch.
7), p. 117
(ch. 8), p.
152 (ch.
11), p.
152 (ch.
11), p.
159-160
(ch. 12),
p. 162-
164 (ch.
12), p.
164-166
(ch. 12),
p. 166-
167 (ch.
12), p.
167 (ch.
12), p.
12, p.

3. examine improvisation as a method for generating movement for choreography.

181-182
(ch. 13)
TE: Ch. 5:
Improv.
5.1-5.2;
Ch. 7:
Ideas; Ch.
11: Ideas;
Ch. 13:
Ideas

I. Connections with Other Disciplines

p. 79 (ch.
5)

1. create a group interdisciplinary project based on a theme identified by the group.
 2. discuss how technology can be used to reinforce, enhance, or alter the dance idea.
-
