

GRADE 9-12 ADVANCED

DANCE	ENGLISH/LANGUAGE ARTS
1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.	Language #5b (9-10) Analyze nuances in the meaning of words with similar denotations.
1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.	Reading Lit #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. Informational #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2.0 Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.	Writing #4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) Writing #5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 here .)
2.3 Notate dances, using a variety of systems (e.g., labanotation, motif writing, personal systems).	Writing #4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
3.2 Analyze the role dancers and choreographers play in the interpretation of dances in various historical and cultural settings.	Reading Lit #6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
4.0 Students critically assess and	Reading Lit #2 Determine a theme or

derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Reading Lit #4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Reading Lit #5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Reading Lit #7 (11-12) Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

Informational #2 (9-10) Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Informational #4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

	<p>Informational #5 (11-12) Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>Speaking & Listening #1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>
<p>4.1 Critique dance works to improve choreographic structure and artistic presence.</p>	<p>Reading Lit #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Reading Lit #3 (11-12) Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>Informational #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>
<p>4.2 Use selected criteria to compare, contrast, and assess various dance forms (e.g., concert jazz, street, liturgical).</p>	<p>Reading Lit #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Informational #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>
<p>5.1 Demonstrate effective knowledge and skills in using audiovisual equipment and technology creating, recording, and producing dance.</p>	<p>Writing #6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other</p>

	information and to display information flexibly and dynamically
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DANCE	HISTORY-SOCIAL SCIENCE
<p>3.0 Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.</p>	<p>10.3#7 Describe the emergence of Romanticism in art and literature (e.g., the poetry of William Blake and William Wordsworth), social criticism (e.g., the novels of Charles Dickens), and the move away from Classicism in Europe.</p> <p>10.6#4 Discuss the influence of World War I on literature, art, and intellectual life in the West (e.g., Pablo Picasso, the "lost generation" of Gertrude Stein, Ernest Hemingway).</p> <p>11.5#5 Describe the Harlem Renaissance and new trends in literature, music, and art, with special attention to the work of writers (e.g., Zora Neale Hurston, Langston Hughes).</p> <p>11.5#6 Trace the growth and effects of radio and movies and their role in the worldwide diffusion of popular culture.</p> <p>11.8#8 Discuss forms of popular culture, with emphasis on their origins and geographic diffusion (e.g., jazz and other forms of popular music, professional sports, architectural and artistic styles).</p>
<p>4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations (e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).</p>	<p>10.3#7 Describe the emergence of Romanticism in art and literature (e.g., the poetry of William Blake and William Wordsworth), social criticism (e.g., the novels of Charles Dickens), and the move away from Classicism in Europe.</p> <p>10.6#4 Discuss the influence of World War I on literature, art, and intellectual life in the West (e.g., Pablo Picasso, the "lost generation" of Gertrude Stein, Ernest Hemingway).</p>

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DANCE	MATHEMATICS
<p>1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.</p>	<p>Geo/Congruence #1 Know precise definitions of angle, circle, perpendicular line, parallel line, and line segment, based on the undefined notions of point, line, distance along a line, and distance around a circular arc.</p> <p>Geo/Congruence #3 Given a rectangle, parallelogram, trapezoid, or regular polygon, describe the rotations and reflections that carry it onto itself.</p> <p>Geo/Congruence #4 Develop definitions of rotations, reflections, and translations in terms of angles, circles, perpendicular lines, parallel lines, and line segments.</p> <p>Geo/Congruence #12 Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). <i>Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line</i></p>

	<p><i>parallel to a given line through a point not on the line.</i></p> <p>Geo/Measure & Dim #4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>Geo/Modeling with Geo #3 Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p>
<p>1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.</p>	<p>Geo/Congruence #1 Know precise definitions of angle, circle, perpendicular line, parallel line, and line segment, based on the undefined notions of point, line, distance along a line, and distance around a circular arc.</p> <p>Geo/Congruence #3 Given a rectangle, parallelogram, trapezoid, or regular polygon, describe the rotations and reflections that carry it onto itself.</p> <p>Geo/Congruence #4 Develop definitions of rotations, reflections, and translations in terms of angles, circles, perpendicular lines, parallel lines, and line segments.</p> <p>Geo/Congruence #12 Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). <i>Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line parallel to a given line through a point not on the line.</i></p> <p>Geo/Measure & Dim #4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects,</p>

	<p>and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>Geo/Modeling with Geo #3 Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p>
2.1 Create a diverse body of works of dance, each of which demonstrates originality, unity, clarity of intent, and a dynamic range of movement.	<p>Geo/Congruence #1 Know precise definitions of angle, circle, perpendicular line, parallel line, and line segment, based on the undefined notions of point, line, distance along a line, and distance around a circular arc.</p> <p>Geo/Congruence #3 Given a rectangle, parallelogram, trapezoid, or regular polygon, describe the rotations and reflections that carry it onto itself.</p> <p>Geo/Congruence #4 Develop definitions of rotations, reflections, and translations in terms of angles, circles, perpendicular lines, parallel lines, and line segments.</p>
2.2 Use dance structures, musical forms, theatrical elements, and technology to create original works.	<p>Stat/Make Decisions #3 Develop a probability distribution for a random variable defined for a sample space in which theoretical probabilities can be calculated; find the expected value. <i>For example, find the theoretical probability distribution for the number of correct answers obtained by guessing on all five questions of a multiple-choice test where each question has four choices, and find the expected grade under various grading schemes</i></p>

DANCE	SCIENCE
2.1 Create a diverse body of works of dance, each of which demonstrates	Inv/Exper 1a Select and use appropriate tools and technology (such

<p>originality, unity, clarity of intent, and a dynamic range of movement.</p>	<p>as computer-linked probes, spreadsheets, and graphing calculators) to perform tests, collect data, analyze relationships, and display data.</p>
<p>5.2 Compare the study and practice of dance techniques to motion, time, and physical principles from scientific disciplines (e.g., muscle and bone identification and usage; awareness of matter, space, time, and energy/force).</p>	<p>Physics 1b,d Students know that when forces are balanced, no acceleration occurs; thus an object continues to move at a constant speed or stays at rest (Newton's first law). Students know that when one object exerts a force on a second object, the second object always exerts a force of equal magnitude and in the opposite direction (Newton's third law).</p> <p>Physics 1f Students know applying a force to an object perpendicular to the direction of its motion causes the object to change direction but not speed (e.g., Earth's gravitational force causes a satellite in a circular orbit to change direction but not speed).</p> <p>Physics 2e,f Students know momentum is a separately conserved quantity different from energy. Students know an unbalanced force on an object produces a change in its momentum.</p>