Colorado State Model Educator Evaluation System:

Practical Ideas for Evaluating Teachers of The Arts

Dance

Developed by:

Colorado Teachers of the Arts and the Colorado Department of Education

July 2015

Version 1: To provide feedback please email: Educator_Effectiveness@cde.state.co.us
Colorado State Model Educator Evaluation System:  
Practical Ideas for Evaluating Dance Teachers

Foreword

*PLEASE NOTE: The purpose of this document is to highlight possible approaches for districts and BOCES to consider when constructing their approach to evaluating dance teachers. CDE will be collecting on-going feedback to improve this guidance. To submit your feedback, email Educator_Effectiveness@cde.state.co.us.

Following the passage of Senate Bill 10-191, the educator evaluation act, the Colorado Department of Education (CDE) began revamping the state’s evaluation system and requirements for all educators whose positions require them to hold a state license. During the first two years of development of the new system (2010 to 2012), CDE staff members focused on the development of processes and materials for evaluating teachers and principals. Those processes and materials were pilot tested during the 2012-13 school year, and a validation study was conducted during the 2013-14 school year.

Throughout the development, pilot testing, and validation study activities, CDE heard from groups of teachers and their evaluators whose positions require them to fulfill unique roles and responsibilities who expressed concerns that the teacher materials do not provide adequate guidance evaluating staff members in such positions. They have requested additional guidance regarding evidence/artifacts that may be used by such specialized teachers. In addition, they have asked about specific practices to “look-for” to guide their classroom observations and help ensure that all licensed teachers receive fair, valid, and reliable evaluations.

In response to such requests, CDE initiated the development of a set of practical ideas guides written by practitioners for practitioners. They are intended to provide informal advice to teachers and their evaluators to help them understand the evaluation process within their specific context. Practical ideas guides are currently under development for the following groups:

- Early Childhood Education Teachers
- Special Education Teachers
- Teacher Librarians
- Teachers of English Language Learners/Culturally and Linguistically Diverse Education Specialists
- Teachers of the Arts (Dance, Drama and Theatre Arts, Music and Visual Arts)
- Teacher of Dance
- Teachers of Drama and Theatre Arts
- Teachers of Music
- Teachers of Visual Arts

During the 2014-15 school year, principals requested that CDE staff members reexamine the guide for teachers of the arts and consider developing individual guides for the four subject areas covered in the single arts guide. In the interest of making these guides more user friendly and accessible to users, CDE developed four subject area guides for the arts. These four guides were extracted from the original guide with adaptations to some of the narrative to ensure the accuracy of everything in the guide. The combination of one overarching guide for the arts and the four individual subject area guides offer principals options for use depending on the combination of teachers they must evaluate.
It is CDE’s hope that these briefs will help everyone involved have a better understanding of how the teachers’ rubric and evaluation process may be fairly used ensure that all teachers, including those in the groups listed above, are evaluated in a manner that is fair, rigorous, transparent and valid.
Acknowledgements

The many contributions of the arts educators are gratefully acknowledged. Arts educators across Colorado generously gave their time and expertise to write this practical ideas guide as a service to their colleagues. It is their hope that the brief will be used as an informal set of suggestions and ideas to help teachers of the arts and their evaluators better understand the Colorado State Model Educator Evaluation System and how it applies to them. Arts educators who contributed to the development of this brief include:

Dance

Danielle Heller, Owner, Peak Academy of Dance; Faculty, Red Rocks Community College
Judi Hofmeister, President, Colorado Dance Education Organization
Sandra Minton, Ph.D., Professor Emeritus, University of Northern Colorado; Elementary Dance Teacher, Littleton Public Schools
Jane Slusarski-Harris, Director of Dance, Colorado State University

Reviewers

Elizabeth Buhr, Jefferson County Public Schools
Vanessa Hayes Quintana, Cherry Creek School District
Anne Thulson, Ph.D., Metropolitan State University
Patrick Fahey, Ph.D., Colorado State University
Carla Aguilar, Ph.D., Metropolitan State University
Mary Schuttler, Ph.D., University of Northern Colorado
Judi Hofmeister, President, Colorado Dance Education Organization

CDE Staff Support

Katy Anthes, Ph.D., Executive Director, Educator Effectiveness
Courtney Cabrera, Educator Effectiveness Principal Consultant
Karol Gates, Arts Content Specialist, Standards and Instructional Support
Paul Jebe, Regional Implementation and Support Specialist
Toby King, Director, Educator Effectiveness
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Introduction

Colorado’s S. B. 10-191 requires schools, school districts, and the Colorado Department of Education (CDE) to evaluate all licensed educators with state approved quality and performance standards at least annually. This requirement applies to evaluating the performance of principals, assistant principals, teachers and specialized service professionals. The Colorado State Model Educator Evaluation System, developed in response to the passage of S. B. 10-191, requires teachers of the arts (arts educators) to be evaluated using the same processes and materials used for classroom teachers. Throughout the development and pilot testing of the new system, teachers of the arts have expressed questions about the applicability of the new evaluation system for educators such as themselves. Because of the content they teach and their responsibilities, the teacher evaluation materials do not provide evaluators opportunities to review and rate all facets of the arts educator’s work. This practical ideas guide is intended to help arts educators and their evaluators maximize the flexibility options built into the new system to ensure a fair, valid and reliable evaluation of educators serving in this unique role.

The Colorado State Model Educator Evaluation System

The new evaluation system is being planned, developed and implemented with a focus on continuously improving educator performance and student results. S.B. 10-191 guides the state and school districts in the transformation of current evaluation processes from a focus primarily on compliance to more rigorous and supportive processes that provide for continuous professional learning and improvement. To support school districts in implementing the new evaluation requirements, the Colorado Department of Education (CDE) developed a model system that provides consistent, fair and rigorous educator evaluations, saves district resources and enables them to focus on improving teaching, learning and leading. Districts are not required to use the State Model System, but if they choose not to, then they are required to create their own system that meets all state laws and regulations. The basic purposes of this system are to ensure that all licensed educators:

- Are evaluated using multiple, fair, transparent, timely, rigorous and valid methods.
- Are assessed through two main avenues: measuring student learning (50%) and evaluating teacher professional practices (50%).
- Receive adequate feedback and professional development support to provide them a meaningful opportunity to improve their effectiveness.
- Are provided the means to share effective practices with other educators throughout the state.
- Receive meaningful feedback to inform their professional growth and continuous improvement.

Successful implementation of the Colorado State Model Educator Evaluation System is dependent upon attending to the following priorities, or guiding principles for the evaluation system:

1. Data should inform decisions, but human judgment is critical.
2. The implementation of the system must embody continuous improvement.
3. The purpose of the system is to provide meaningful and credible feedback that improves performance.
4. The development and implementation of educator evaluation systems must continue to involve all stakeholders in a collaborative process.
5. Educator evaluations must take place within a larger system that is aligned and supportive.

The Colorado State Model Educator Evaluation System uses a meaningful process for educator evaluation. The year-long cycle includes regular conversations between the evaluator and person being evaluated; it is not a one-time event or observation, but rather a process that focuses on continuous improvement of the skills, knowledge...
and student outcomes of the person being evaluated. S. B. 10-191 requires that at least one observation be conducted annually for non-probationary teachers and at least two for probationary teachers. Districts may choose to conduct additional observations in order to provide high quality feedback and/or to confirm the accuracy of final professional practices ratings prior to finalizing them. The State Model System evaluation cycle includes, but is not limited to:

- Training
- Annual orientation to the system/tools
- Educator self-assessment
- Review of annual goals and performance plan
- A mid-year review
- An evaluator assessment based on observation(s) and review of artifacts
- An end-of-year review
- A final rating
- Goal-setting and performance planning for the next school year

Who Should Use This Brief: Applying S. B. 10-191 in Dance Classrooms

This guide is intended for use in the evaluation of dance teachers, who are required to be evaluated under S. B. 10-191. It is designed to support dance teachers and their evaluators as they explore effectiveness in and out of the classroom from a perspective that recognizes the intricacies of dance education content, the teaching context, and the need to collaborate with classroom teachers in order to integrate Colorado Academic Standards throughout the dance program.

Dance teachers will be rated on both professional practices and measures of student learning. This document is intended for use by those involved in evaluating dance teachers and their evaluators.

Literacy, Math and Technology in Dance Classrooms

Dance, drama and theatre arts, music and visual arts courses are unique and their strength lies in their uniqueness. The arts sensitize us to ourselves and our environment. They make us more whole, more sensitive and aware individuals. In addition, arts programs have been shown to significantly reduce high school dropout levels. (Kelly, 2008 & 2012, [link](http://www.faae.org/index.php?servId=4504&id=29&limitstart=20)).

With the passage of Senate Bill 10-191 (S.B. 10-191) arts educators are, for the first time, being held accountable for integrating literacy (reading, writing, speaking, and listening) and math into their instructional practices. This is proving to be a challenging task for arts educators who have traditionally been considered to be experts in and teachers of their specialty areas, but who have not been responsible for teaching academic skills such as literacy and math.

There are many ways in which literacy and math can be authentically incorporated into arts courses to benefit student growth. For literacy and math instruction to be most effective, they should be directly linked to the arts subject matter and occur at logical times in a lesson. For instance, writing may be taught as a response to a recent performance, artist statements, or in preparation for a new project; math is often incorporated naturally into photography, set design, and rhythmic concepts. Written homework assignments on the lives of dancers, artists, actors, composers, the meaning of the arts, or comparing and contrasting two artistic works/elements are also appropriate. In addition, reading and writing music in music classes can be considered literacy and can support the literacy requirements articulated in Colorado’s Teacher Quality standards (Standard I, Element B).
Care should be taken in arts classes to avoid inauthentic assignments. Specific examples of inauthentic practices include:

- Writing or math assignments which break the flow of the class.
- Writing on music stands or stage floors.
- Writing on topics that are not related to the arts content of the class.
- Writing/math instruction that is provided to students for the sole benefit of teacher assessment rather than the growth of students in each content area.

There are many ways in which technology can be useful and authentic in arts classes. Interactive smart boards can be a positive use of technology. YouTube, iPads, and other methods of sharing audio and video are appropriate uses of technology. As with literacy, care should be taken to avoid inauthentic uses of technology in arts courses.

Since literacy, math, and technology are not the primary foci of arts courses, supervisors should not expect to observe literacy, math, or technology activities each time they visit an arts classroom. Educators are encouraged to call their evaluators’ attention to literacy, math, and technological elements when they occur naturally within the arts program.

Effective arts educators are able to retain the fundamental beauty of the artistic experience for their students, while incorporating literacy and math in authentic and meaningful ways.

**An Example of How Interdisciplinary Connections Can Be Exhibited in Arts Classrooms**

(Note: This section is adapted from the *Resource Guide for Deepening the Understanding of Teachers’ Professional Practices* developed by the Colorado Department of Education and Colorado Education Initiative.)

The teacher who articulates interdisciplinary connections provides clear and concise explanations for how concepts and skills in one discipline impact those in another. Strategies may include summarizing in social studies and science or the application of measurement skills in the arts. In language, students may learn how to use maps and graphs when reading informational text and then apply writing skills to describe the meaning and importance of the concepts presented by these visuals. By implementing these strategies, the teacher can help students make connections for what they are learning across disciplines.

Interdisciplinary connections help students explore overarching themes or concepts. In real life, we are not able to isolate math, writing, science, or history into 45 minutes of our day. Instead, we use all of our knowledge to help us solve everyday problems in the workplace and at home.

The following vignette provides an example of how the arts play an important role in developing students’ understanding across subject areas.

**Middle school music:** Students are identifying different genres of music popular during the 1960’s. This study connects to their unit on the Civil Rights Movement in social studies. The music teacher has a strong sense of student strengths in their classroom and identified two students, in particular, as real history buffs and knows their knowledge of this time period surpasses that of their peers. The music teacher also knows that some students prefer to learn facts and details through movement activities. The grade level team and specialist teachers have identified activities in each content area that can support a variety of learning strengths of all students and are committed to providing engaging choices for students. Using several ideas for students to demonstrate their understanding of the styles and genres of music popular in the 1960’s, the music teacher offers choices for students such as:

- Students interested in the historical era can present a more detailed historical presentation on the 1960’s
• Students interested in learning and presenting facts and details through movement can select a song they know that is representative of the 1960's and Civil Rights Movement and create dance movements that depict the overall message in the song.

Examples of Artifacts/Evidence and Professional Practices For Arts Education Teachers

School districts and BOCES are required to collect teacher performance data related to professional practice using observations and at least one of the following measures:

1. Student perception measures (e.g., surveys), where appropriate and feasible;
2. Peer feedback;
3. Feedback from parents or guardians; or
4. Review of teacher lesson plans or student work samples.

The performance data should be discussed during the final evaluation conference along with self-assessment information and the evaluator’s assessment of the dance teacher’s performance throughout the year. The teacher and/or evaluator may bring additional artifacts or evidence to the final evaluation conference to support their professional practice ratings. While such additional artifacts are not a required component of the Colorado State Model Educator Evaluation System, they have proven to be a valuable catalyst for meaningful discussions and lend a degree of objectivity to performance feedback. In many cases, the artifacts and/or additional evidence form the basis for setting reasonable goals and help the evaluator ground feedback in real-world data and specific relevant examples. The chart below provides options for artifacts and other evidence that are closely aligned to the teacher’s roles and responsibilities. It is important to note that the artifacts and types of evidence mentioned in Exhibit 1 are ideas and should not be considered requirements or an all-inclusive list that every teacher should provide. Instead, Exhibit 1 is intended to serve as a catalyst for identifying specific evidence that may or may not be included in Exhibit 1, to illustrate the teacher’s performance throughout the year.

It must be noted that it is possible to complete an evaluation without using any additional evidence or artifacts. If the teacher and evaluator agree on all final ratings during the final evaluation conference, they do not need to review artifacts or additional evidence.
Exhibit 1: Observations, Required Measures and Evidence/Artifacts for K–12 Dance Teachers

This exhibit includes information about requirements for observations and multiple measures as described in S. B. 10-191. In addition, examples of artifacts and other evidence that may be used to support final evaluation ratings or to demonstrate proficiency on professional practices are provided. It should be noted that artifacts and other evidence are not required by S. B. 10-191, but are suggested by the Colorado State Model Educator Evaluation System as a way to confirm that final ratings are fair and accurate.

S.B. 10-191 REQUIRES MULTIPLE MEASURES OF EDUCATOR PERFORMANCE MEASURED ON MULTIPLE OCCASIONS THROUGHOUT THE YEAR. For teachers, this requirement is defined as observations, required measures and optional additional measures (evidence/artifacts). While the teacher rubric serves as the data collection tool for observations, districts and BOCES must determine the method for collecting data regarding required measures and additional evidence/artifacts. This chart serves as a reminder of the required measures that must be discussed annually and evidence/artifacts that may be discussed at the end of the evaluation cycle to confirm the accuracy of ratings.

<table>
<thead>
<tr>
<th>OBSERVATIONS REQUIRED BY S.B. 10-191:</th>
</tr>
</thead>
<tbody>
<tr>
<td>● <strong>Probationary teachers</strong> – At least two documented observations and at least one evaluation that results in a written evaluation report each year.</td>
</tr>
<tr>
<td>● <strong>Non-probationary teachers</strong> – At least one documented observation every year and one evaluation that results in a written evaluation report including fair and reliable measures of performance against Quality Standards. every three years.</td>
</tr>
</tbody>
</table>

The frequency and duration of the evaluations shall be on a regular basis and of such frequency and duration as to ensure the collection of a sufficient amount of data from which reliable conclusions and findings may be drawn. Written evaluation reports shall be based on performance standards and provided to the teacher at least two weeks before the last class day of the school year.

<table>
<thead>
<tr>
<th>REQUIRED MEASURES FOR TEACHERS:</th>
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</thead>
<tbody>
<tr>
<td>Include at least one of the following measures as a part of the annual evaluation process.</td>
</tr>
<tr>
<td>● Student perception measures, where appropriate and feasible;</td>
</tr>
<tr>
<td>● Peer feedback;</td>
</tr>
<tr>
<td>● Feedback from parents or guardians;</td>
</tr>
<tr>
<td>● Review of teacher lesson plans or student work samples.</td>
</tr>
</tbody>
</table>

*Continued on next page.*
ADDITIONAL EVIDENCE/ARTIFACTS:
Evaluation of professional practice may include additional measures such as those listed below. These are provided as examples of evidence the evaluator and/or educator being evaluated may share with each other to provide evidence of performance in addition to observations and evaluator ratings collected on the rubric.

<table>
<thead>
<tr>
<th>Lesson plans:</th>
<th>Provide students opportunities to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Reflect Colorado Academic Standards.</td>
<td>• Perform/exhibit in school events.</td>
</tr>
<tr>
<td>• Application of learning targets</td>
<td>• Participate in community events/exhibits.</td>
</tr>
<tr>
<td>• Student choices and experimentation with concepts, materials, processes, and technology.</td>
<td>• Reflect on their practices and their work.</td>
</tr>
<tr>
<td>• Appropriate scaffolding, modeling, and problem-solving.</td>
<td>• Receive individual coaching/private lessons.</td>
</tr>
<tr>
<td>• Use of reflective thinking</td>
<td>• Attend concerts and other professional performances.</td>
</tr>
<tr>
<td>• Application of knowledge and skills learned through professional development activities</td>
<td>• Lead clubs.</td>
</tr>
<tr>
<td>• Use of best practices</td>
<td>• Experience rich cultural activities.</td>
</tr>
<tr>
<td>• Include ideas for improving classroom environment and student behavior.</td>
<td>• Join the National Honor Society for Dance Arts.</td>
</tr>
<tr>
<td>• Use of feedback from written and verbal observations (formal and informal)</td>
<td></td>
</tr>
<tr>
<td>• Provide performance/demonstration opportunities</td>
<td></td>
</tr>
<tr>
<td>• Science of kinesiology and kinesthetic sense in dance</td>
<td></td>
</tr>
</tbody>
</table>

Differentiates Instruction:
• IEP, 504, and behavior plan development and monitoring.                                                |                                                                                                                            |
• Provides opportunities to challenge academically gifted and high achieving students.                   |                                                                                                                            |
• Understands the variety of students’ backgrounds and individual learning needs                         |                                                                                                                            |
• Connect curriculum to current trends in dance and society with consideration of differentiated learning styles and background and needs of students |                                                                                                                            |
• Uses developmentally appropriate ELL strategies such as sentence stems and visual aids.                |                                                                                                                            |

Fairly and accurately assesses student work:                                                                 | Participates in professional development activities, including but not limited to:                                          |
• Assesses students both formatively and summatively.                                                     | • School and district sponsored trainings and workshops.                                                                    |
• Pre- and Post-tests                                                                                   | • Attends professional conferences and workshops and applies learning in daily teaching.                                   |
• Report card comments.                                                                                | • Membership in professional organizations.                                                                                |
• Use of rubrics.                                                                                       | • Professional organization committees and task forces.                                                                   |
• Evaluations of student performances and growth.                                                      | • Conducting individual research and/or serving in a teacher-leader role.                                                   |
• Reflects on lessons and student progress.                                                             | • Staying abreast of emerging issues and current choreographic trends.                                                      |
• Video analysis and reflection of self, group, and individual students to compare pre- and post-skill  |                                                                                                                            |
  development .                                                                                         |                                                                                                                            |
• Redesigns lessons based on reflection about class content, delivery and reception by students.        |                                                                                                                            |
• Contribute to discussions of formative assessment with less performance-based subject areas.         |                                                                                                                            |
• Parent-Teacher Conferences.                                                                          |                                                                                                                            |

Communicates with other adults involved in the lives of students through:
• Email/phone logs.                                                                                     |                                                                                                                            |
• Websites.                                                                                              |                                                                                                                            |
• Facebook or other social media platform                                                              |                                                                                                                            |
• Face-to-face conferences.                                                                            |                                                                                                                            |

Leads school and/or district initiatives through:
• Committee participation.                                                                             |                                                                                                                            |
• Organization and running of assemblies and performances.                                             |                                                                                                                            |
• Choreographic assistance for school events.                                                          |                                                                                                                            |
• Providing integrated dance resources throughout the building.                                       |                                                                                                                            |
• Providing performing groups for school/community events.                                            |                                                                                                                            |
• Providing parents/significant adults, other professionals and community members with a different view of students as |                                                                                                                            |
  they perform in the arts versus the general classroom.                                               |                                                                                                                            |
• Attending professional performances and/or providing rich cultural experiences for students.        |                                                                                                                            |
• Incorporating guest artists from community, collegiate or professional programs.                     |                                                                                                                            |
• Actively participating in district, state and national organizations workgroups.                    |                                                                                                                            |
• Seeking external funding for programs through grant applications, leveraging community resources, and other activities. |                                                                                                                            |
In addition to artifacts and other evidence, dance teachers and their evaluators need to understand the nature of practices that should be evident in their classrooms. Exhibit 2 is a rich source of ideas for “look fors,” or examples of practices that may be evident in K-12 Dance classrooms. Following Exhibit 2 are exhibits illustrating evidence/artifacts and practices for Drama and Theatre Arts (Exhibits 3 and 4), Music (Exhibits 5 and 6), and Visual Arts (Exhibits 7 and 8). The charts related to practices are presented by Teacher Quality Standards and their associated elements to align specific behaviors/practices to the approved standards.
Exhibit 2: Teacher Quality Standards and Examples of Practices that May be Evident During Observations of K-12 Dance Teachers

This exhibit provides information about behaviors evaluators may observe in dance classrooms. The behaviors illustrate that the professional practices included in the Rubric for Evaluating Colorado Teachers are appropriate for evaluating dance teachers. They are articulated here to provide specific information about how effective dance teaching practices not only meet Colorado’s Teacher Quality Standards but also how they meet the educational needs of students enrolled in dance classes.

QUALITY STANDARD I
Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he/she teaches. The secondary teacher has knowledge of literacy and mathematics and is an expert in his/her content endorsement area(s).

<table>
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<tr>
<th>Elements</th>
<th>Practices that May be Observed During Dance Teacher Observations*</th>
</tr>
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</table>
| A. Teachers provide instruction that is aligned with the Colorado Academic Standards; their District’s organized plan of instruction; and the individual needs of their students. | Teachers:  
- Share purpose for lessons with students as related to standards-based curricular goals.  
- Divide students into small groups of similar skill, utilize dance captains (if applicable), allow partnering and mirroring of movements or independent movement as needed based on students’ knowledge and skill level abilities.  
Students:  
- Demonstrate movement appropriate to the given dance style such as proper technique.  
- Employ creative/choreographic understanding through creating simple dance phrases or sequences.  
- Share knowledge of dance as it relates to history and culture through verbal discussion or written critiques. |
| B. Teachers demonstrate knowledge of student literacy development in reading, writing, speaking and listening. | Teachers:  
- Share/model connections between composing a dance sequence to composing a piece of text  
- Use dance terminology and checking for student understanding through demonstration or discussion  
- Model the written critique/evaluation process in dance  
- Share a variety of dance notation processes such as floor maps, diagrams, visual/symbolic icons for movement  
Students:  
- Use correct dance terms in speech and writing  
- Create dance programs reflecting meaning in dances  
- Read word walls as reminder of correct dance terms and practices  
- Read notation and diagrams to reconstruct dances  
- Notate or diagram own dances and dances of others  
- Critique own dances, dances of other students and classic works  
**Younger Students:** Use picture books or visual icons/images to identify and connect dance terms with letters of the alphabet. |

*Continued on next page.
**QUALITY STANDARD I**

Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he/she teaches. The secondary teacher has knowledge of literacy and mathematics and is an expert in his/her content endorsement area(s).

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| C. Teachers demonstrate knowledge of mathematics and understand how to promote student development in numbers and operations, algebra, geometry and measurement, and data analysis and probability. | **Teachers:**  
- Share/model connections between patterning, shapes, meter/rhythmic sequences in dance and mathematical processes  
- Share dance terminology associated with mathematical processes  
**Students:**  
- Differentiate between beat and rhythm in movement and music.  
- Create multiple dance patterns and forms based on musical counts and rhythms  
- Recognize different time signatures in music.  
- Create body shapes, group shapes and pathways mimicking geometric shapes.  
- Recognize spatial relationships between dancers and within performance environment.  
- Subdivide movement phrases and sequences.  
- Understand application of energy and force as it relates to correct movement performance.  
- Create dances based on elements of probability. |
| D. Teachers demonstrate knowledge of the content, central concepts, tools of inquiry, appropriate evidence-based instructional practices and specialized character of the disciplines being taught. | **Teachers:**  
- Share/model ways to analyze dance sequences  
- Provide a framework or process for deconstructing and or researching dances  
- Clearly model, articulate and/or provide visual images of processes in learning and rehearsing dances  
**Students:**  
- Write analytical statements about dances observed.  
- Deconstruct dances based on the intent of the content, structure or movement elements.  
- Compare dances created by different choreographers.  
- Create dances based on research of subject matter.  
- Analyze dances as they relate to social and historical trends. |
| E. Teachers develop lessons that reflect the interconnectedness of content areas. | **Teachers:**  
- Share/model dances by choreographers that are developed from literary, societal, mathematical, and/or scientific themes  
- Provide historical or cultural context of dances  
- Demonstrate a variety of ways dances can be created to share topics or ideas in other content areas  
**Students**  
- Solve interdisciplinary problems by creating dances based on non-dance concepts and ideas such as dances based on historical events, themes and ideas prominent in a culture, literary characters, or mathematical concepts. |
QUALITY STANDARD I
Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he/she teaches. The secondary teacher has knowledge of literacy and mathematics and is an expert in his/her content endorsement area(s).

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| F.       | Teachers make instruction and content relevant to students and take actions to connect students’ background and contextual knowledge with new information being taught. | Teachers:  
• Share/model how to interpret and analyze dances  
• Provide a variety of dance examples developed around well-known music, stories, movies, plays etc.  
• Demonstrate a variety of ways dances can be used to share personal feelings and/or emotions  
• Compare the choreographic process creative processes in other subject areas  
Students:  
• Study dances from their personal culture.  
• Interpret stories and themes from their culture in their dances.  
• Use dance knowledge and concepts that build on dance knowledge taught previously.  
• Compare common processes found in non-dance subjects to those used in dance (e.g., creative process used in writing is similar to creative process used in dance making). |

*The practices included in these tables are examples only and should not be considered requirements or an all-inclusive list. They are provided to help the evaluator and teacher understand how teacher quality standards may be met through dance instruction.

QUALITY STANDARD II
Teachers establish a safe, inclusive, and respectful learning environment for a diverse population of students.

<table>
<thead>
<tr>
<th>Elements</th>
<th>Practices that May be Observed During K-12 Dance Teacher Observations</th>
</tr>
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</table>
| A.       | Teachers foster a predictable learning environment in the classroom in which each student has a positive, nurturing relationship with caring adults and peers. | Teachers:  
• Greet students at class door.  
• Debrief with students following lessons.  
• Establish learning targets individualized for the age and developmental levels of students.  
• Clearly communicate lesson objectives.  
• Treat students with respect and answers questions articulately.  
• Foster a safe environment for learning and creating dance.  
Students:  
• Enter and show readiness for class by independently warming up.  
• Respond to teacher instruction with confidence and understanding.  
• Demonstrate an accepted protocol when asking for clarification or additional guidance.  
• Demonstrate a confident, respectful and positive rapport with teacher. |

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## QUALITY STANDARD II

Teachers establish a safe, inclusive, and respectful learning environment for a diverse population of students.

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<tr>
<th>Elements</th>
<th>Practices that May be Observed During K-12 Dance Teacher Observations</th>
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</table>
| B. Teachers demonstrate a commitment to and respect for diversity. | Teachers:  
• Introduce dances from a variety of cultures.  
• Highlight traditions from different countries.  
• Use posters and other visual images that are representative of different races and cultures  
• Include current dance artists from different cultures.  
• Use resources such as National Geographic’s World Dance to highlight worldwide dance connections  
Students:  
• Share their own understanding of their own culture and traditions of dance  
• Articulate various similarities and differences of traditions and cultures in dance respectfully |
| C. Teachers engage students as individuals with unique interests and strengths. | Teachers:  
• Provide opportunities for students to participate in dance activities and events in a variety of ways, not just through dance performance.  
• Encourage ways for students to participate in dance such as signing up for outside activities (Afterschool activities – clubs, dance concert, musical, talent show).  
• Provide resources for private dance studio instruction.  
• Provide opportunities for students to demonstrate skills and abilities in dance through individual and group performances.  
• Provide information about professional performances.  
• Include discussions of current events as they relate to dance education  
Students:  
• Share their preferences and understandings around dance styles  
• Articulate and/or demonstrate what they feel are the best elements of their dance performance and what elements need refinement  
• Advocate respectfully and confidently for adding to and/or changing their dance |
| D. Teachers adapt their teaching for the benefit of all students, including those with special needs, across a range of ability levels. | Teachers:  
• Differentiate class materials in order to provide challenging experiences for every student.  
• Differentiate lessons to accommodate for different learning styles (ex. auditory kinesthetic, visual).  
• Scaffold learning experiences to enable all students to find success.  
• Model new skills and knowledge development tasks.  
• Establish reasonable yet challenging learning progressions for students.  
• Group students by ability level.  
• Provide different manipulatives or concrete items as inspiration for lessons.  
Students:  
• Articulate their personal contributions to dance class.  
• Share ideas within group discussions or when creating group dances. |

*Continued on next page.*
QUALITY STANDARD II
Teachers establish a safe, inclusive, and respectful learning environment for a diverse population of students.

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| E. Teachers provide proactive, clear and constructive feedback to families about student progress and work collaboratively with the families and significant adults in the lives of their students. | Teachers:  
- Provide immediate constructive feedback to students.  
- Provide a variety of feedback such as giving written or verbal notes, asking students to keep a dance journal for note-taking, recording a dance sequence for evaluative discussion.  
- Provide a variety of communication options for students and families such as creating a website about dance program, utilizing online grade book programs, utilizing journal notes to share at home, providing footage of student rehearsal with suggestions for practicing at home.  
Students:  
- Share personal strengths and goals and provide reasons why they are strengths and goals.  
- Articulate ways they can communicate classroom events, schedules, rehearsal expectations with their families.  
- Participate in student-led parent-teacher conferences. |
| F. Teachers create a learning environment characterized by acceptable student behavior, efficient use of time, and appropriate intervention strategies. | Teachers:  
- Clearly articulate classroom management strategies and procedures exhibiting details such as the following:  
  - Efficient and purposeful transitions.  
  - Re-teaching after practice.  
  - Feedback to students.  
  - Posted objectives.  
  - Learning targets.  
  - Success criteria.  
  - Posted dates for deadlines of assignments.  
  - Exit slips.  
Students:  
- Articulate and/or demonstrate classroom expectations confidently.  
- Work in collaborative teams to make dances.  
- Take turns.  
- Listen to others.  
- Share.  
- Adhere to deadlines. |

*The practices included in these tables are examples only and should not be considered requirements or an all-inclusive list. They are provided to help the evaluator and teacher understand how teacher quality standards may be met through dance instruction.*
### QUALITY STANDARD III

Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students.

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| A. Teachers demonstrate knowledge of current developmental science, the ways in which learning takes place, and the appropriate levels of intellectual, social, and emotional development of their students. | Teachers:  
- Use researched-based instructional strategies such as:  
  - Pair/Share.  
  - Coping strategies.  
  - Following directions/signals.  
  - Peer assessments.  
  - Demonstrations.  
  - Learning styles (aural, kinesthetic, visual).  
  - Age appropriate instruction and materials.  

Students:  
- Participate in class with confidence and without disruption.  
- Demonstrate dance sequences as instructed.  
- Provide feedback about self and others respectfully.  
- Ask questions appropriate to lesson. |

| B. Teachers plan and consistently deliver instruction that draws on results of student assessments, is aligned to academic standards, and advances students’ level of content knowledge and skills. | Teachers:  
- Use assessment strategies such as:  
  - Pre and post-tests.  
  - Word walls of dance specific critical language.  
  - Differentiated manipulatives and instruction.  
  - Visual aids (such as posters of techniques/dance styles/classroom procedures; videos of proper technique/style/procedures).  
  - Daily objectives and deadlines are clearly posted.  
  - Creative process and performance reflections through verbal and/or journaling activities.  
  - Critiques (individual, self, peer, small and large group evaluative discussions).  
  - Rubrics (self-assessment and teacher assessment options).  

Students:  
- Participate in class with confidence and without disruption.  
- Demonstrate dance sequences as instructed.  
- Provide feedback about self and others respectfully.  
- Can share their personal understanding of classroom expectations and teacher instruction when asked. |

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### QUALITY STANDARD III
Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students.

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| **C.** Teachers demonstrate a rich knowledge of current research on effective instructional practices to meet the developmental and academic needs of their students. | **Teachers:**
- Seek out and use professional development regarding successful instructional practices in dance such as:
  - Using visual aids such as modeling, video, posters with detailed steps and procedures.
  - Using a variety of research materials when preparing for classroom lessons.
  - Utilizing professional development opportunities during dance conferences.
  - Employing current choreographic trends when building dance sequences and/or teaching students how to choreograph a dance sequence.
  - Guiding student learning through providing feedback based on formative assessment.
**Students:**
- Articulate reasons for specific classroom procedures.
- Share research behind dances they are learning.
- Discuss/share their personal understanding of choreographic trends/styles.
- Can share their personal understanding of assessment results. |
| **D.** Teachers thoughtfully integrate and utilize appropriate available technology in their instruction to maximize student learning. | **Teachers:**
- Seek out and use ways to integrate technology throughout instruction such as:
  - Tablets.
  - Hand held devices.
  - Videos.
  - Projectors.
  - Flipcharts.
  - Visual aids.
  - YouTube/Safeshare- web site searches.
  - Cell phones.
  - Choreographic software.
**Students:**
- Articulate ways technology can enhance a dance performance.
- Share ideas for uses of technology within dance class.
- Demonstrate confidence in the use of technology within dance class. |
| **E.** Teachers establish and communicate high expectations for all students and plan instruction that helps students develop critical thinking and problem solving skills. | **Teachers:**
- Incorporate team building strategies.
- Use rubrics.
- Model success criteria.
- Encourage students to set individual goals.
- Model and expect appropriate time management and deadlines.
- Encourage students to utilize creative process to develop unique movement choices.
**Students:**
- Articulate processes that make them most successful in dance class.
- Share ideas when creating dance movements.
- Contribute to class discussions and dance rehearsals and performances.
- Set individual goals for dance.
- Attend to dance classroom expectations including time management and deadlines. |

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**QUALITY STANDARD III**

Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students.

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| **F.** Teachers provide students with opportunities to work in teams and develop leadership qualities. | **Teachers:**  
- Choreograph in small groups  
- Provide opportunities for students to lead warm-ups  
- Provide opportunities to students to lead dance classes/dance captains  
- Encourage students to become members of associations such as the National Honor Society for Dance Arts  
**Students:**  
- Demonstrate personal responsibility in group dances  
- Share dance knowledge with peers  
- Connect with peers from other dance programs |
| **G.** Teachers communicate effectively, making learning objectives clear and providing appropriate models of language. | **Teachers:**  
- Post Learning Objectives and deadlines  
- Use Word Walls to teach the language of dance  
- Demonstrate and model standard dance terminology  
- Provide a variety of opportunities for students to apply dance terms throughout the rehearsal and performance process  
**Students:**  
- Articulate personal understanding of dance terms through providing their own definitions and/or demonstrating terminology correctly  
- Articulate purpose and/or lesson expectations  
- Adhere to deadlines |
| **H.** Teachers use appropriate methods to assess what each student has learned, including formal and informal assessments, and use results to plan further instruction. | **Teachers:**  
- Use Pre- and post-tests (written and performance)  
- Use Observations (formal and informal)  
- Model and offer opportunities for students to journal the steps of the creative dance process  
- Assign research projects around dance history, culture etc.  
- Structure lessons that appeal to students with varied learning styles by including visual, kinesthetic and verbal content in movement lessons.  
- Alter the content and structure of lessons based on students’ previous performances and experience  
**Students:**  
- Articulate personal understanding of strengths and goals to improve their dance knowledge and skills  
- Share self-critiques and reasoning utilized during self-evaluation |

*The practices included in these tables are examples only and should not be considered requirements or an all-inclusive list. They are provided to help the evaluator and dance teacher understand how teacher quality standards may be met through dance instruction.

It should be noted that Teacher Quality Standards IV and V are not included in Exhibit 2 because their professional practices are not easily observable during classroom observations. These two standards are well-represented in Exhibit 1, which provides ideas for evidence/artifacts to demonstrate proficiency on non-observable practices.
References