

Lesson Plan Model¹

Lesson Title/#: Creating Ideas for Movement Expression through Improvisation- Anchor Standard 1: Generating and conceptualizing ideas.

Grade Level: Grade 8 (60+ minute class)

Learning Central Focus

<p>Central Focus</p> <p>What is the central focus for the content in the learning segment?</p>	<p>The central focus of this lesson is to ensure students understand how choreographers get inspired and turn that inspiration into a fully realized piece of choreography. Students will learn how to generate movement from ideas through introduced improvisational techniques and understand critical response.</p>
<p>Content Standard</p> <p>What standard(s) are most relevant to the learning goals?</p>	<p>Performance Expectations:</p> <ul style="list-style-type: none"> 1.1.8.Cr1a: Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) to develop an original dance study. 1.1.8.Cr1b: Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.
<p>Student Learning Goal(s)/Objective(s)</p> <p>Skills/procedures What are the specific learning goal(s) for students in this lesson?</p> <p>Concepts and reasoning/problem solving/thinking/strategies² What are the specific learning goal(s) for students in this lesson?</p>	<p>Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.</p> <p>Essential Question: Where do choreographers get ideas for dances?</p> <p>Practice: Explore</p> <p>Skills/Procedures: Students will learn to identify how choreographers are inspired to create new work, and what devices they can employ to begin their own process of choreography including the “16 Ways to Manipulate/Modify a Motif”</p> <p>Concepts and reasoning/problem solving/thinking/strategies: Student will find ways to be inspired to create and learn the tools to support that creativity with solid strategies and structures</p>
<p>Prior Academic Knowledge and Conceptions</p> <p>What knowledge, skills, and concepts must students already</p>	<p>Students must have prior knowledge of various styles of dance technique, musical and rhythmic training, LMA, improvisation and knowledge of choreographers and their works in order to successfully create movement from a variety of stimuli.</p>

¹ The lesson plan template is intended to be used as a **formative** process prior to a candidate's submission of edTPA materials. The template offers an opportunity for candidates to practice documenting their thinking when planning lessons leading up to the learning segment they will teach for edTPA. Lesson plans with this level of detail are not necessary and should not be submitted as part of edTPA. It is intended to prepare candidates to articulate their thinking and justification for plans when responding to the Planning Task commentary prompts

² The prompt provided here should be modified to reflect subject specific aspects of learning. Language here is mathematics related. See candidate edTPA Resource Library for the “Making Good Choices” and “Rubric Progression” documents for subject specific components.

<p>know to be successful with this lesson?</p> <p>What prior knowledge and/or gaps in knowledge do these students have that are necessary to support the learning of the skills and concepts for this lesson?</p>	<p>Students may require support if they have NOT had a lot of improvisation, acting, laban, anatomy, dance technique class, or musical training. Remind and demonstrate to students that any movement can act as a motif for creating choreography.</p>
<p>Common Errors, Developmental Approximations, Misconceptions, Partial Understandings, or Misunderstandings</p> <p>What are common errors or misunderstandings of students related to the central focus of this lesson?</p> <p>How will you address them for this group of students?</p>	<p><u>Common Errors/Misconceptions:</u> Not understanding what a “motif” and how to manipulate it, and confidence in performing solo for the class</p> <p>Common error: students create random movement rather than a recognizable motif.</p> <p>Teacher response: ask them to choose only one strong action and repeat it first before modifying.</p> <p>Common error: students change the movement so much that it stops reading as a motif.</p> <p>Teacher response: ask, <i>“What part stayed the same?”</i> and require one anchor shape, pathway, or action.</p> <p>Common error: students feel too embarrassed to show or move and create</p> <p>Teacher response: <i>“You can set it on another student to show, or film it and send to me”</i></p> <p>Misconception: any change counts as motif development even if it has no connection to intent.</p> <p>Teacher response: redirect to the assignment standards by asking how the change communicates the original idea.</p> <p>Misconception: tempo and rhythm are the same thing.</p> <p>Teacher response: model one motif at the same speed but with altered accents.</p> <p>Partial understanding: students can move, but cannot verbally explain choreographic choices.</p> <p>Teacher response: provide sentence stems such as <i>“My stimulus was...,” “I changed...,” “This shows...”</i></p>

Instructional Strategies and Learning Tasks

Description of what the teacher (you) will be doing and/or what the students will be doing.

<p>Launch</p>	<p>Do Now strategy: <i>Word-Burst Stimulus Cards</i></p>
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<p><u>5</u> Minutes</p> <p>How will you start the lesson to engage and motivate students in learning?</p>	<p>As students enter, a slide or board prompt says, “Write three words that describe what you notice or feel.” Word-Burst Stimulus cards can include a sound cue, a line of text, a current-event image, a weather word, or an object/texture word.</p> <p>Teacher will: greet students at the door, direct them to their spot markers, signal DO NOW now with music or sound to reinforce the routine: <i>enter, freeze, write, breathe, begin</i>. This front-loads procedures, lowers transition loss, and creates immediate engagement.</p> <p>Student will: jot three words down and use their Word-Burst as a prompt to create quick still shapes, and prepare to share one idea with a neighbor.</p>
<p>Instruction</p> <p><u>15</u> Minutes</p> <p>What will you do to engage students in developing understanding of the lesson objective(s)?</p> <p>How will you link the new content (skills and concepts) to students’ prior academic learning and their personal/cultural and community assets?</p> <p>What will you say and do? What questions will you ask?</p> <p>How will you engage students to help them understand the concepts?</p> <p>What will students do?</p> <p>How will you determine if students are meeting the</p>	<p>Teacher will: briefly demonstrate one simple motif built from a stimulus, then shows two modifications, such as retrograde and size. The teacher explicitly names the dance elements being changed: <i>space, time, energy/quality, body, relationship</i>. The teacher posts or projects the success 4-Point Criteria Rubric:</p> <ul style="list-style-type: none"> - create a clear motif from one stimulus - change it in at least two ways - keep the motif recognizable - explain the connection between movement and idea <p>Questions Teacher will ask: The teacher also discusses quick peer-feedback stems adapted from Liz Lerman’s Critical Response Process:</p> <p><i>“What was meaningful or striking to me was...”</i></p> <p><i>“What ideas guided your choice to...?”</i></p> <p><i>“I have an opinion about _____. Would you like to hear it?”</i></p> <p>Student will:</p> <p>Watch, create and modify one short phrase, learn ways 5 of the “16 Ways to Manipulate a Motif” and re-work their short phrase, naming which element changed, getting feedback in partnerships, response using Liz Lerman's Process</p> <p>Teacher checks for understanding:</p> <p>Asks questions that expose misunderstanding before composition begins.</p> <p><i>“If I changed the tempo, did I also automatically change the rhythm?”</i> and <i>“What makes this still a motif rather than a completely new dance?”</i></p> <p>Determining if students are meeting learning objectives:</p>

<p>intended learning objectives?</p> <p>(Teacher will/Student will)</p>	<p>Students show work and are assessed by 4-Point Rubric and their peers</p> <p>Students are meeting the learning objective if they can do all three of the following by the end of class:</p> <ol style="list-style-type: none"> 1. Create an original motif from a stimulus. 2. Modify that motif in at least two purposeful ways. 3. Explain the relationship between the stimulus and the movement using dance vocabulary.
<p>Structured Practice and Application</p> <p><u>30</u> Minutes</p> <p>How will you give students the opportunity to practice so you can provide feedback?</p> <p>How will students apply what they have learned?</p> <p>How will you determine if students are meeting the intended learning objectives?</p>	<p><u>Guided Improvisation</u></p> <p><i>Time: 15 minutes</i></p> <p>Teacher will: Lead a whole-class improvisation using Gaga Technique like prompts: “Move like spaghetti boiling in a pot,” “Travel like you’re walking in heavy rain.” “Repeat only one action.” “Now invert it.” “Now perform it with a different body part.” The teacher pauses at intervals to spotlight student examples and refer to the “16 Ways...” lesson plan and introduce the remaining manipulations as new options to expand movement.</p> <p>Student will: Generate movement safely in a personal space within the studio, expand their vocabulary and movement quality, and experiment without being required to “perform perfectly.”</p> <p><u>The 16 Ways To Manipulate A Movement:</u></p> <ol style="list-style-type: none"> 1. Repetition: Repeat the movement exactly as it was originally performed to reinforce a theme. 2. Retrograde: Perform the movement backwards, like a movie running in reverse (starting with the end position and going backward to the start). 3. Inversion: Execute the motif upside-down (like shifting your body weight to the floor) or laterally (swapping left and right). 4. Size: Condense the movement into a tiny, contained gesture or expand it into a large, sweeping action. 5. Tempo: Speed up, slow down, or incorporate sudden freezes and stops. 6. Rhythm: Alter the rhythm of the beats, while keeping the overall time and tempo of the sequence the same. 7. Quality: Change the energy and dynamics (e.g., turning a sharp, staccato punch into a slow, sustained float). 8. Instrumentation: Perform the exact same motif using a different body part (e.g., leading with your shoulder instead of your hand).

	<p>9. Force: Vary the amount of energy and power exerted (e.g., making the movement heavy and forceful or light and delicate).</p> <p>10. Background: Change the base shape, orientation, or design of the rest of your body while executing the primary motif.</p> <p>11. Staging: Perform the motif in a different place on the stage or have the dancer face an entirely new direction.</p> <p>12. Embellishment: Add ornamental details, like a shimmy, a ripple, or an extra spin to the movement.</p> <p>13. Change of Planes/Levels: Execute the movement at a different spatial level (high, medium, or low) or on a different spatial plane.</p> <p>14. Additive: Add an extra movement on to the motif, such as incorporating a jump, slide, or turn to the existing sequence.</p> <p>15. Fragmentation: Break the motif apart and perform only a section or fragment of the original movement.</p> <p>16. Combination: Combine two or more of the manipulation techniques above (e.g., performing a retrograde at a much slower tempo while on a low level).</p> <p><u>Partner Choreography build</u></p> <p><i>Time: 15 minutes</i></p> <p>Teacher will: Place students in partners or trios and assign the task: <i>“Choose one stimulus word from your Word- Blast exercise that inspires you to create movement, make one 4–8 count motif then modify it in two different ways. Keep the original idea visible.”</i></p> <p>Student will: Create a motif, rehearse it, apply two modifications, and decide whether they will present the original motif first or embed the motif inside a slightly longer phrase.</p> <p>Students use words from the opening exercise for stimulus, motif, modification 1 & 2 and intent.</p>
<p>Closure <u>10</u> Minutes</p> <p>How will you end the lesson?</p>	<p><u>Sharing and Reverence</u></p> <p>Teacher will: Invite students to perform their works as solos or in groups. After each share, the class gives feedback according to Liz Lerman’s Critical Response Process- “I saw, I fe;t” etc... They will offer one meaning statement and one neutral question. The teacher closes with the prompt: <i>“Complete this sentence: Choreographers get ideas for dances from __, and I turned my idea into movement by ___.”</i></p>

	<p>Student will: Perform, respond respectfully, and understand how being able to take constructive criticism is a great help in creating work.</p> <p>How the lesson ends: Students return materials, spread out and follow me for an <i>improvised</i> Reverence with a MOTIF. This gives the class a physical and intellectual ending and allows the teacher to sort students into groups according to daily participation, what they took away and what they need next time</p> <ul style="list-style-type: none"> - Ready to continue to grow the phrase work/fully participated to the best of their ability (15 points) - Needs some coaching and support/partial participation (10 pts) - Reteach tomorrow/very little active participation (5pts)
<p>Differentiation/ Planned Support</p> <p>How will you provide students access to learning based on individual and group needs?</p> <p>How will you support students with gaps in the prior knowledge that is necessary to be successful in this lesson?</p>	<p><i>Whole Class:</i></p> <ul style="list-style-type: none"> - posted agenda and success criteria - verbal, visual, and kinesthetic modeling - word wall with motif terms - teacher demo plus student demo - choice of music/no music for some rehearsal moments - count choices such as 4, 6, or 8 counts before extending <p><i>Groups of students with similar needs:</i></p> <ul style="list-style-type: none"> - small reteach group for students who cannot yet identify a motif - teacher-guided group using only four modifications first: repetition, retrograde, size, level - extension group challenged to use one spatial change and one dynamic change <p><i>Individual students:</i></p> <ul style="list-style-type: none"> - option to choreograph in place, seated, or in reduced locomotor range, gross motor, or an assigned improvisational task - option to dictate reflection to a partner/teacher instead of writing full sentences - option to mark movement smaller if injured, fatigued, or anxious <p><i>Students with IEP's or 504 plans:</i></p> <ul style="list-style-type: none"> - honor all documented accommodations - preferential placement for visibility and auditory access

	<ul style="list-style-type: none"> - chunked one-step directions before multistep tasks - extended processing time - sensory break or self-regulation pause- squishy ball, fidget spinner etc... - alternate demonstration format if needed- varied teaching tools: visual, imagery driven, sensory - reduced travel demands while preserving the same creative task - support from paraprofessional where assigned
<p>Student Interactions</p> <p>How will you structure opportunities for students to work with partners or in groups? What criteria will you use when forming groups?</p>	<p>Group students in pairs or trios using one of these criteria:</p> <ul style="list-style-type: none"> - pair a student strong in movement generation with a student strong in verbal reflection - pair students with similar physical comfort levels if they need to build confidence in improvisation - avoid fixed technical abilities and labels; rotate who leads, performs, records ideas, and speaks first
<p>What Ifs</p> <p>What might not go as planned and how can you be ready to make adjustments?</p>	<p>What if students freeze up during improvisation? Give them one body part and one action verb only: <i>"elbow + slice."</i></p> <p>What if the space is tight? Shift to mostly in-place choreography inside each student's kinesphere and reserve traveling for the final thirty seconds.</p> <p>What if students become silly or off-task? Return to the posted Lesson plan and its objectives.</p> <p>Use SILENT SIGNAL: <i>"Pause. Show me your seeing eyes , listening ears, calm body.... Now, your job is motif first, variation second."</i></p> <p>What if music or technology fails? Use spoken counts, claps, breath, or found sound, djembe drum . The lesson does not require recorded music to remain standards-aligned</p>
<p>Theoretical Principles and/or Research-Based Best Practices</p>	<p>These methods and knowledge helps prepare students generate movement, work with a partner, and critically respond to their peers</p> <ul style="list-style-type: none"> - "16 Ways to Modify a Motif" - Planes of the Body/ Levels/ Beginning- Middle- End - Impact/Impulse/Dynamics/ Laban Effort-Shape Graph

<p>Why are the learning tasks for this lesson appropriate for your students?</p>	<p>- Liz Lerman’s “Critical Response Practice”</p> <p>These learning tasks are appropriate for this lesson because they support Anchor 1 “Creating” . Students will have the foundational needs to be set up for success in this lesson</p>
<p>Materials</p> <p>What materials does the teacher need for this lesson?</p> <p>What materials do the students need for this lesson?</p>	<p>Teacher Materials:</p> <ul style="list-style-type: none"> - White Board & Dry Erase markers - Computer and screen - Space for Movement with mirrors - Stereo and speaker system - Paper & Writing utensils - Printer for prompt /stimulus cards - Timer - Board to monitor criteria success - Print outs- Effort-Shape graph and other methods for creating <p>Student Materials:</p> <ul style="list-style-type: none"> - Pencil - Option to use tablet or notebook for notation or sketching - Water access if school permits

Academic Language Demand(s):

<p>What language function do you want students to develop in this lesson? What must students understand in order to be intellectually engaged in the lesson?</p>	<p>Students will understand the definition of “motif” as it applies to dance choreography and the language used to modify it according to:</p> <ul style="list-style-type: none"> - <i>“The 16 ways to Modify a Motif”</i> - Planes of movement - Levels
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	<ul style="list-style-type: none"> - Dynamics <ul style="list-style-type: none"> - Fine, Gross and Locomotor movement - Story arch: Beginning/Middle/End - Laban Effort-Shape Graph - Liz Lerman's "Critical Response Process" - Safe and technical practices - Improvisation
<p>What content specific terms (vocabulary) do students need to support learning of the learning objective for this lesson</p>	<p>Students should be familiar with the following:</p> <ul style="list-style-type: none"> - Gail Grant's Ballet Dictionary - Modern dance terms - Dynamics of movement: fine, gross, locomotor - Levels: high, medium, low - 8 Laban Actions: press, flick, dab, wring, float, glide, slash, punch - <i>The 16 Ways To Manipulate A Movement/Motif:</i> <ol style="list-style-type: none"> 1. Repetition: Repeat the movement exactly as it was originally performed to reinforce a theme. 2. Retrograde: Perform the movement backwards, like a movie running in reverse (starting with the end position and going backward to the start). 3. Inversion: Execute the motif upside-down (like shifting your body weight to the floor) or laterally (swapping left and right). 4. Size: Condense the movement into a tiny, contained gesture or expand it into a large, sweeping action. 5. Tempo: Speed up, slow down, or incorporate sudden freezes and stops. 6. Rhythm: Alter the rhythm of the beats, while keeping the overall time and tempo of the sequence the same. 7. Quality: Change the energy and dynamics (e.g., turning a sharp, staccato punch into a slow, sustained float). 8. Instrumentation: Perform the exact same motif using a different body part (e.g., leading with your shoulder instead of your hand).

	<p>9. Force: Vary the amount of energy and power exerted (e.g., making the movement heavy and forceful or light and delicate).</p> <p>10. Background: Change the base shape, orientation, or design of the rest of your body while executing the primary motif.</p> <p>11. Staging: Perform the motif in a different place on the stage or have the dancer face an entirely new direction.</p> <p>12. Embellishment: Add ornamental details, like a shimmy, a ripple, or an extra spin to the movement.</p> <p>13. Change of Planes/Levels: Execute the movement at a different spatial level (high, medium, or low) or on a different spatial plane.</p> <p>14. Additive: Add an extra movement on to the motif, such as incorporating a jump, slide, or turn to the existing sequence.</p> <p>15. Fragmentation: Break the motif apart and perform only a section or fragment of the original movement.</p> <p>16. Combination: Combine two or more of the manipulation techniques above (e.g., performing a retrograde at a much slower tempo while on a low level).</p>
<p>What specific way(s) will students need to use language (reading, writing, listening and/or speaking) to participate in learning tasks and demonstrate their learning for this lesson?</p>	<p>Students will need to write 3 words for their DO NOW <i>“Word Blast”</i></p> <p>Students will need to <i>physically listen</i> to other bodies in space</p> <p>Students will need to show their work in some way</p> <p>Students will understand how to give and take constructive feedback through conversations</p>
<p>What are your students’ abilities with regard to the oral and written language associated with this lesson?</p>	<p>They are capable of listening, seeing, moving, reading and writing, with assistance if needed in accordance to any 504’s or IEP’s, injuries etc...</p>
<p>How will you support students so they can understand and use the language associated with the language function and other demands in meeting the learning objectives of the lesson?</p>	<p>Repetition, different grouping so I can go around and work with individuals, small groups or large groups throughout their work time, vocal and visual prompts, anatomy and imagery.</p> <p>Grouping for working will be as follows:</p> <ul style="list-style-type: none"> - whole class for modeling - partners/trios for motif generation - quads for fast peer feedback - whole class for closure share

This structure gives repeated chances for partner and group work without losing control of time.

Assessments:

Describe the tools/procedures that will be used in **this lesson** to monitor students' learning of the lesson objective(s). Attach a copy of the assessment and the evaluation criteria/rubric in the resources section at the end of the lesson plan.

Type of assessment (Informal or Formal)	Description of assessment	Modifications to the assessment so that all students could demonstrate their learning.	Evaluation Criteria - What evidence of student learning (related to the learning objectives and central focus) does the assessment provide?
INFORMAL	Organized Entry & DO NOW routines observed and completed quickly	Reinforcing and reteaching Entry routine, and music/timer; review Stüde Rüz, try a different approach- equitable, accessible and culturally diverse examples, rights vs privileges, STRIKE OUT point system, more silent signals	Part of the DAILY PARTICIPATION SYSTEM
INFORMAL	Whole-class improvisation check for willingness to explore	Give them one body part and one action verb only: "elbow + slice." <i>PLAY A GAME</i>	Students are meeting the Learning Objective if they PARTICIPATE AND DO STEP 1 by the end of class: 1. Create an original motif from a stimulus.
INFORMAL	Peer-feedback comments using Lerman's CRP system properly	Offer Only These sentences to start: <i>"I saw..."</i> <i>I felt..."</i>	Part of the DAILY PARTICIPATION SYSTEM Were they able to properly and respectfully give and receive constructive feedback to peers
FORMAL	A performance share of the phrase	Students may set the work on others, use a chair, teacher toolbox of games to generate movement and help students feel comfortable by coming around to groups or individuals at different times and offering teacher conference notes during partner composition	4-Point Rubric and Daily Participation System Can the student create a motif, modify it and explain their movement choices clearly. Are they confident enough] to participate in improv, share with partners and show their work to the class for assessment Did they accomplish Step 2: Modify that motif in at least two purposeful ways.

<p>FORMAL</p>	<p>A written “exit ticket” explaining their stimulus word, how it inspired them to move and and two choreographic choices they made</p>	<p><i>Whole Class:</i></p> <ul style="list-style-type: none"> - posted agenda and success criteria - verbal, visual, and kinesthetic modeling - word wall with motif terms - teacher demo plus student demo - Poem or free association writing option <p><i>Groups of students with similar needs:</i></p> <ul style="list-style-type: none"> - small reteach group for students who cannot yet identify a motif - teacher-guided group using only four modifications first: repetition, retrograde, size, level <p><i>Individual students:</i></p> <ul style="list-style-type: none"> - option to dictate reflection to a partner/teacher instead of writing full sentences <p><i>Students with IEP’s or 504 plans:</i></p> <ul style="list-style-type: none"> - honor all documented accommodations - alternate demonstration format if needed - extended processing time 	<p>Part of the DAILY PARTICIPATION SYSTEM & 4-Point Rubric and Daily Participation System</p> <p>Can the student write about their creative process-how they created a motif, modified it and explain their movement choices clearly.</p> <p>Did they accomplish Step 3:</p> <ol style="list-style-type: none"> 1. Explaining the relationship between their stimulus and the movement using dance vocabulary
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Analyzing Teaching

To be completed after the lesson has be taught

<p>What worked? What didn't? For whom?</p>	<p>After class ask these questions:</p> <ul style="list-style-type: none"> - Did students begin moving quickly after the DO NOW, or do entry routines need tightening? - How many students could clearly identify a stimulus with Word- Blast, a motif, and two modifications? - Which modifications did students choose most often, and which did they avoid? - Were students using academic language accurately, especially dynamic, tempo, rhythm, action, quality, level, and intent, impact vs impulse? - During feedback, were students making meaning statements and asking neutral questions, or were they jumping to <i>vague praise and unsolicited advice</i>? - Did groups revise after feedback, or only talk about revising? - Which students needed smaller chunks, more assistance, or reduced movement demands?
<p>Adjustments</p> <p>What instructional changes do you need to make as you prepare for the lesson tomorrow?</p>	<p>If many students struggled to generate a motif: Next time, reduce the choice load. Offer only four stimuli and four modifications and more anatomical guidance. MAKE IT A GAME= PLAY FREEZE DANCE</p> <p>If students moved well but could not explain their choices: Add a visible sentence frame and a 60-second "talk before dance" rehearsal to aid students with analysis and explanation of movement <i>choices</i>, not movement alone.</p> <p>If peer feedback was weak or judgmental: Reteach Lerman's CRP with one opening sentence example and require only Steps 1 at first, "I SAW". CRP is designed to structure useful feedback on works in progress and keep the artist motivated to continue expanding the work</p> <p>If students met the objective quickly: Extend into Anchor Standard 2 in the next lesson by asking students to organize the motif into ABA, theme and variation, or another simple structure so dance standards move naturally from generating ideas to organizing and developing them.</p> <p>If some students could not physically access the full task: Keep the same creative goal while changing the mode of expression: seated choreography, upper-body-only motifing, verbal choreography, or partner-assisted notation, chair choreography, play "ALPHABET".</p>

<p>Proposed Changes.</p> <p>If you could teach this lesson again to this group of students what changes would you make to your instruction?</p>	<p>PLAY MORE GAMES/ INCLUDE TECHNOLOGY AND POPULAR CULTURE-</p> <p><i>Whole class:</i> REVIEW AND REMODEL- posted agenda and success criteria, verbal, visual, and kinesthetic modeling, word wall with motif terms, teacher demo plus student demo, choice of music/no music for some rehearsal moments, count choices such as 4, 6, or 8 counts before extending</p> <p><i>Groups of students:</i> REVIEW AND REMODEL- small reteach group for students who cannot yet identify a motif, teacher-guided group using only four modifications first: repetition, retrograde, size, level, extension group challenged to use one spatial change and one dynamic change, use play and technology</p> <p><i>Individual students:</i> REVIEW AND REMODEL-options to choreograph in place, seated, or in reduced locomotor range, options to dictate reflection to a partner/teacher instead of writing full sentences, options to mark movement smaller if injured, fatigued, or anxious</p> <p><i>Students with IEPs or 504 plans:</i>Continue to- find new and creative ways to help any student in need, honor all documented accommodations, preferential placement for visibility and auditory access, increase chunked one-step directions before multistep tasks, extended processing time, sensory break or self-regulation pause, alternate demonstration format if needed, reduced travel demands while preserving the same creative task, offer one on one conference to support, get more support from paraprofessional where assigned</p>
<p>Justification</p> <p>Why will these changes improve student learning?</p> <p>What research/theory supports these changes?</p>	

Resources:

1. New Jersey Department of Education. *2020 New Jersey Student Learning Standards: Visual and Performing Arts* [PDF]. Published June 2020. Accessed May 10, 2026.
2. New Jersey Department of Education. *N.J.A.C. 6A:8 Standards and Assessment* [PDF]. Accessed May 10, 2026.
3. The Danielson Group. *The Framework for Teaching*. Accessed May 10, 2026.
4. Danielson C. *Charlotte Danielson's Framework for Teaching* [PDF]. Illinois State University-hosted resource. Copyright 2014. Accessed May 10, 2026.
5. Wong HK, Wong RT. *THE First Days of School, 5th edition* product overview. Effective Teaching. Accessed May 10, 2026.

6. The Framework for Teaching (FFT) | Enhancing Professional Practice for Teachers | Effective Online Strategies for Instruction | The Danielson Group
<https://danielsongroup.org/the-framework-for-teaching/#principled-teaching>
7. * Used ChatGPT to identify relevant theories and practices that best align with NJ State Learning Standards for the Performing Arts

Attach each assessment and associated evaluation criteria/rubric.

Rubric for Assignment Assessment- 4- Point System

Criteria	Advanced	Proficient	Developing	Beginning
Stimulus connection	Movement shows a clear, original, and thoughtful relationship to the stimulus	Movement clearly reflects the stimulus	Connection is partial or unclear at times	Connection to stimulus is hard to identify
Motif clarity	Original motif is memorable and remains recognizable through changes	Motif is clear and mostly recognizable	Motif appears, but is inconsistent	No clear motif established
Use of modifications	Uses 3+ purposeful modifications with control	Uses at least 2 purposeful modifications	Uses 1 clear modification or 2 weakly	Modifications are missing or random
Dance vocabulary and reflection	Explains choices clearly with several accurate terms	Explains choices with some correct terms	Explanation is brief or uses limited vocabulary	Cannot yet explain choices clearly
Collaboration and feedback	Uses peer feedback independently to improve work	Responds to feedback and makes at least one revision	Participates unevenly in revision	Needs significant prompting to collaborate

DAILY PARTICIPATION SYSTEM:

- Ready to continue to grow the phrase work/fully participated to the best of their ability **(15 points)**
- Needs some coaching and support/partial participation **(10 pts)**
- Reteach tomorrow/very little active participation **(5pts)**