

**Appendix S. Dance: Internal Quality Review**

**Depth**

Standard	Grade Span	Within Span	Across Span	Comments
1	K-4	F		
1	5-8	F		
1	9-12	F		
1	Across		F	
2	K-4	P		The depth of the second benchmark is too great. It would be more appropriate for students to be able to repeat phrases and identify the beginning, middle, and endpoints of dances.
2	5-8	F		
2	9-12	F		
2	Across		F	
3	K-4	P		The depth of the first and the depth of the third benchmarks are too great. A more appropriate benchmark would be identifying and creating movements to express certain ideas in dance, or identifying how movement can be altered to convey different ideas.
3	5-8	F		
3	9-12	F		
3	Across		P	The depth of grade span K-4 is too great.
4	K-4	P		The depth of the second benchmark is too great. A more appropriate benchmark would be, identifying and describing characteristics of dances from different cultures and historical periods.
4	5-8	F		
4	9-12	F		
4	Across		F	
5	K-4	P		The depth of the second benchmark is too great. A more appropriate benchmark would be, participating in warm-up exercises, distinguishing warm-up exercises from dance sequences, or describing the impact of warm-up exercises on the body.
5	5-8	F		
5	9-12	F		
5	Across		F	

Standard	Grade Span	Within Span	Across Span	Comments
6	K-4	F		
6	5-8	F		
6	9-12	P		The depth of the second benchmark is too limited. A more appropriate benchmark would discuss how dance is influenced by other disciplines, or analyze how the incorporation of other media enhances a theme/idea in dance.
6	Across		F	

**Dance: Internal Quality Review**

**Coherence**

Standard	Grade Span	Appropriate Sequence	Appropriate Endpoints	Comments
1	K-4		F	
1	5-8		F	
1	9-12		P	"Demonstrating rhythmic accuracy" is too low for this grade span. Students are capable of doing more at this grade span. "Demonstrating performance skills" is too vague a phrase for this benchmark.
1	Across	F	P	The endpoints in Grade span 9-12 are either too low or too vague.
2	K-4		P	The benchmark, "developing variation of phrases," is not sequenced appropriately across the grade span. It is very similar to the benchmark at grade span 5-8.
2	5-8		F	
2	9-12		P	The benchmark, "contributing creative ideas to group choreography," does not end at an appropriate endpoint. It should involve contributing creative ideas for movement patterns, or phrases to group choreography. Students at this grade span should be expected to create and complete dance choreography from start to finish.
2	Across	F	P	Details on choreographic forms and processes are needed across the grade spans.
3	K-4		P	The endpoints for the three benchmarks are too high. Students at this grade span should be expected to identify and describe movement problems.
3	5-8		F	
3	9-12		F	
3	Across	N	F	The appropriate sequence is rated as No because none of the concepts spiral across the grade spans in a coherent way.
4	K-4		P	The endpoint of the first benchmark is too high. It is very similar to the benchmark at grade span 5-8. More appropriate endpoints would include, identifying characteristics of dance in different cultures and historical periods.
4	5-8		F	
4	9-12		F	
4	Across	F	F	
5	K-4		P	The endpoints of the benchmark are too high. Discussing the impact of physical activity on the mind is too complex for students at this grade span.

Standard	Grade Span	Appropriate Sequence	Appropriate Endpoints	Comments
5	5–8		F	
5	9–12		F	
5	Across	F	F	
6	K–4		F	
6	5–8		F	
6	9–12		P	The endpoint of the second benchmark is too low. It is very similar to the benchmark at grade span 5–8.
6	Across	P	F	Spiral reordering of the content would provide a clearer progression.

**Dance: Internal Quality Review**

**Rigor**

Standard	Grade Span	Rigor	Comments
1	K-4	F	
1	5-8	F	
1	9-12	P	The rigor of the third benchmark is insufficient. It is very similar to the second benchmark of grade span K-4, which may be more rigorous. The rigor of the fourth benchmark is too unclear to determine.
1	Across	F	
2	K-4	P	The rigor of the second benchmark is too high. Most students will not have the experience to develop variations of phrases at this grade span.
2	5-8	F	
2	9-12	P	The rigor is not sufficient. The rigor of the second benchmark is too low. Contributing creative ideas to group choreography is not enough to demonstrate sufficient distinction from grade span 5-8.
2	Across	P	The rigor of grade span K-4 is too high and the rigor of grade span 9-12 is too low.
3	K-4	P	Expecting students to discover solutions to movement problems is too high at this grade span.
3	5-8	F	
3	9-12	F	
3	Across	F	
4	K-4	N	The rigor is too high. Expecting students to be able to perform dances from different cultures, and to also discuss them, is too much at this grade span.
4	5-8	F	
4	9-12	F	
4	Across	P	The level of rigor is insufficient across the grade spans.
5	K-4	F	
5	5-8	F	
5	9-12	F	
5	Across	F	
6	K-4	F	
6	5-8	F	

Standard	Grade Span	Rigor	Comments
6	9–12	P	The endpoint of the second benchmark is too low. It is very similar to the benchmark at grade span 5–8.
6	Across	F	

**Dance: Internal Quality Review**

**Breadth**

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
Across	K-4	P	F	P	The overall rating of Partially is because some benchmarks contain extraneous content and others do not contain enough. Standards 3 and 4 contain extraneous content.
1	K-4		F	F	
2	K-4		F	F	
3	K-4		P	P	Standard 3 should have more explicit references to choreographic principles or formal structures. The third benchmark is redundant. Discussion is addressed in benchmarks 1 and 2, and presenting is addressed in other standards.
4	K-4		F	N	The range of possible historical time periods and cultures to choose from means that there is the possibility of too much content being covered.
5	K-4		F	F	
6	K-4		F	F	
Across	5-8	F	F	P	The overall rating of Partially is based on the concern over extraneous content in standard 4.
1	5-8		F	F	
2	5-8		P	F	Choreographic principles should be included as ways to develop variations of movement phrases.
3	5-8		F	F	
4	5-8		F	N	The range of possible historical time periods and cultures to choose from means that there is the possibility of too much content being covered.
5	5-8		F	F	
6	5-8		P	F	The grade span should incorporate production aspects of dance (e.g., essential roles and aspects of staging a dance performance, technology).
Across	9-12	F	F	P	The overall rating of Partially is based on the concern over extraneous content in standard 4.
1	9-12		F	F	
2	9-12		F	F	
3	9-12		F	F	

Standard	Grade Span	Breadth Within Span	Contains Essential Content	Free of Extraneous Content	Comments
4	9–12		F	N	The range of possible historical time periods and cultures to choose from means that there is the possibility of too much content being covered.
5	9–12		F	F	
6	9–12		F	F	
Across	Across	P	F	P	Content needs to be removed from the benchmarks of several standards within the grade spans. The overall rating of Partially is based on the concern over extraneous content in standard 4
1	Across		F	F	
2	Across		F	F	
3	Across		F	F	
4	Across		F	N	The range of possible historical time periods and cultures to choose from means that there is the possibility of too much content being covered.
5	Across		F	F	
6	Across		F	F	

**Appendix T. Dance: External Referent Review — Massachusetts**  
**External Referent: Massachusetts Arts Curriculum Framework—Pre-Kindergarten–12<sup>th</sup> Grade (November 1999)**

Organization / Structure

Subcategory	Similarities	Differences	Comments
Grade articulation	<p>The Colorado MCS for Dance articulates grade spans at:</p> <ul style="list-style-type: none"> <li>• K–4</li> <li>• 5–8</li> </ul> <p>The <i>Massachusetts Arts Curriculum Framework</i> articulates learning standards at the end of:</p> <ul style="list-style-type: none"> <li>• grade 4</li> <li>• grade 8</li> </ul>	<p>The Colorado MCS for Dance articulates standards at:</p> <ul style="list-style-type: none"> <li>• 9–12</li> </ul> <p>The <i>Massachusetts Arts Curriculum Framework</i>'s high school standards specify two different levels for 9–12:</p> <ul style="list-style-type: none"> <li>• Basic study (B) – expectations after one full year of study at the high school level</li> <li>• Extended study (E) – expectations after two to four years of study at the high school level (also expectations for students who wish to pursue further study of the content area beyond high school)</li> </ul>	<p>While similar in articulation in the lower grade spans, the Basic study and Extended study levels of 9-12 standards &amp; indicators in the <i>Massachusetts Arts Curriculum Framework</i> allow for higher expectations.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> learning standards state “. . . students should know and be able to do . . . by end of Grade 4, 8, 12.”</p>
Hierarchy of standards	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• standard</li> <li>• rationale</li> <li>• benchmark bullet</li> </ul> <p><i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> <li>• strand</li> <li>• standard</li> <li>• grade-specific learning standard</li> </ul>	<p>The <i>Massachusetts Arts Curriculum Framework</i> also specifies strand (e.g., dance, music, theatre, visual arts, and connections).</p> <p>The connections standard applies to all art disciplines.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> standard indicators are more fully developed in hierarchy.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> concepts are:</p> <ul style="list-style-type: none"> <li>• purposes &amp; meaning</li> <li>• roles of artists</li> <li>• concepts of style</li> <li>• inventions &amp; technologies</li> <li>• interdisciplinary</li> </ul> <p>The terms Dance Strand and Standards Strand are different, but The <i>Massachusetts Arts Curriculum Framework</i> standards indicate knowledge and skills.</p>

Subcategory	Similarities	Differences	Comments
Number of standards	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 6 dance standards</li> </ul> <p><i>Massachusetts Arts Curriculum Framework:</i></p> <ul style="list-style-type: none"> <li>• 5 dance standards</li> <li>• 5 connections standards</li> </ul>	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 52 benchmark bullets across all grade spans</li> </ul> <p><i>Massachusetts Arts Curriculum Framework:</i></p> <ul style="list-style-type: none"> <li>• 86 learning standards in dance across all grade spans</li> </ul> <p>Further breakdown by standard:</p> <ul style="list-style-type: none"> <li>• standard 1: 24 learning standards</li> <li>• standard 2: 17 learning standards</li> <li>• standard 3: 16 learning standards</li> <li>• standard 4: 14 learning standards</li> <li>• standard 5: 15 learning standards</li> <li>• 48 connection learning standards</li> </ul>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has a greater number of standards, thus resulting in it having more content than the Colorado MCS for Dance.</p>
Design/Format		<p>The Colorado MCS for Dance includes content area definitions at the end of the document.</p> <p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• standards</li> <li>• glossary</li> <li>• matrix for integrating MCS dance standards with standards from other subject areas</li> <li>• 14 pages</li> </ul> <p>Core Concepts and five Guiding Principles for all arts are communicated goals in the <i>Massachusetts Arts Curriculum Framework Overview</i>.</p>	

Subcategory	Similarities	Differences	Comments
<p style="text-align: center;">Design/Format Cont'd</p>		<p>The <i>Massachusetts Arts Curriculum Framework</i> presents dance-specific standards separately from standards that can be applied to all art disciplines (e.g., history, purpose, style, and technology), which are presented in the connections strand.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> uses a numbering system for individual learning standards within each grade span.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> identifies key words that appear in the glossary with bold font in the learning standards.</p> <p>Identification of standard: in addition to statements that are comparable to Colorado MCS for Dance standards, the <i>Massachusetts Arts Curriculum Framework</i> has a brief description for every standard.</p> <p><i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• core concept section</li> <li>• guiding principles section</li> <li>• standards</li> <li>• connections strand: history, criticism, and links to other disciplines</li> </ul>	

Subcategory	Similarities	Differences	Comments
Design/Format Cont'd		<ul style="list-style-type: none"> <li>○ appendices:                             <ul style="list-style-type: none"> <li>○ arts in world and United States history</li> <li>○ assessment development</li> <li>○ research on the arts and learning</li> <li>○ opportunities to learn the arts</li> <li>○ technology literacy competencies and the arts</li> </ul> </li> <li>• 161 pages (including other arts subject areas)</li> </ul>	

**External Referent: Massachusetts Arts Curriculum Framework—Pre-Kindergarten–12<sup>th</sup> Grade (November 1999)**

Content

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	Both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> have standards that focus on dance elements and principles.	The <i>Massachusetts Arts Curriculum Framework</i> learning standards also address: <ul style="list-style-type: none"> <li>• work with a partner/in an ensemble</li> <li>• the element of force at the lowest grade span</li> <li>• the development of strength, balance, and coordination at the lowest grade span</li> </ul>	Overall, the <i>Massachusetts Arts Curriculum Framework</i> has greater breadth and depth than the Colorado MCS for Dance.
Standard 2	Both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> have standards for choreography.	The <i>Massachusetts Arts Curriculum Framework</i> learning standards have greater breadth and specificity than the Colorado MCS for Dance.  Examples of breadth: The <i>Massachusetts Arts Curriculum Framework</i> includes the following concepts that are not in the Colorado MCS for Dance: <ul style="list-style-type: none"> <li>• creating dances with decision-making of the performance space, audience location, entrances and exits of dancers, and costumes</li> <li>• choreography in different styles and traditions</li> <li>• analysis of a choreographer’s style and comparison of that style with the style of other choreographers</li> </ul>	Choreographic concepts have greater breadth and specificity in the <i>Massachusetts Arts Curriculum Framework</i> than in the Colorado MCS for Dance.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 2 Cont'd</p>		<p>Examples of specificity:</p> <ul style="list-style-type: none"> <li>For the Colorado MCS for Dance K–4 benchmark, “creating simple movement phrases through improvisation,” the <i>Massachusetts Arts Curriculum Framework</i> presents a corresponding K–4 learning standard that demonstrates greater specificity: “create a dance phrase with a beginning, middle, and end; be able to repeat it, with or without music.”</li> <li>For the Colorado MCS for Dance 5–8 benchmark, “using a variety of sources to structure a complete dance study,” the <i>Massachusetts Arts Curriculum Framework</i> presents a corresponding 5–8 learning standard that demonstrates greater specificity: “demonstrate compositional forms in short choreographed phrases, using AB, ABA, theme-and-variations, canon, rondos, story-telling, and narration.”</li> </ul>	
<p>Standard 3</p>	<p>Both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> have creating, communicating, and problem-solving concepts in their standards.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> standard indicators have significantly more depth, breadth, and specificity than the Colorado MCS for Dance.</p>	<p>The Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> are similar in content for standard 3; however, the learning standards of</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 3 Cont'd</p>		<p>Examples of depth:</p> <ul style="list-style-type: none"> <li>• For the Colorado MCS for Dance K–4 benchmark, “presenting and discussing dances with peers,” the Massachusetts Arts Curriculum Framework presents a corresponding K–4 learning standard that demonstrates greater depth: “present dances or movement phrases; identify and describe movement choices and discuss varied responses to them.”</li> <li>• For the Colorado MCS for Dance 5–8 benchmark, “comparing and contrasting dance compositions,” the Massachusetts Arts Curriculum Framework presents a corresponding 5–8 learning standard that has greater depth: “compare and contrast the movement styles of classical, theatrical, or traditional dance (such as ballet, modern, jazz, folk, and social dances) using appropriate dance vocabulary.”</li> </ul> <p>Examples of breadth: The Massachusetts Arts Curriculum Framework includes the following concepts that are not in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• ability to work effectively alone, with a leader, with a partner, and with a group</li> <li>• use of gesture to enhance the expressive nature of movement</li> </ul>	<p>the <i>Massachusetts Arts Curriculum Framework</i> have greater depth, breadth, and distribution of content across the grade spans. For example, while the Colorado MCS for Dance focuses only on problem-solving and communication at the K–4 grade span, the <i>Massachusetts Arts Curriculum Framework</i> includes comparison of dances, discussion of how movement choices convey meaning at this grade span. These concepts appear only at upper grade spans in the Colorado MCS for Dance.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 3 Cont'd</p>		<ul style="list-style-type: none"> <li>• how movement can show feelings, images, thoughts, colors, sounds, textures</li> </ul> <p>Examples of specificity:</p> <ul style="list-style-type: none"> <li>• For the Colorado MCS for Dance 5–8 benchmark, “comparing and contrasting dance compositions,” the <i>Massachusetts Arts Curriculum Framework</i> presents a corresponding 5–8 learning standard that has greater specificity: compare/contrast movement styles of ballet, modern, jazz, folk, and social dances.</li> <li>• For the Colorado MCS for Dance K–4 benchmark, “discussing how dance is different from other forms of movement,” the <i>Massachusetts Arts Curriculum Framework</i> presents a corresponding 5–8 learning standard that has greater specificity: how dance movements differ from movement used in sports, everyday gestures, and social dancing.</li> </ul>	
<p>Standard 4</p>	<p>Both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> address dance history and culture. Their focus is similarly general for culture and history.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has clearer and more developmentally appropriate expectations for the K–4 grade span than the Colorado MCS for Dance (e.g., observe dances from different cultures and describe their movements; identify characteristic features of the performing arts of native populations and immigrant groups to America).</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has clearer expectations for the lower grade span than the Colorado MCS for Dance. The depth of the upper grade spans is similar to that of the Colorado MCS for Dance. The Colorado MCS for Dance is more rigorous at the 9–12 grade span.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 4 Cont'd</p>		<p>The <i>Massachusetts Arts Curriculum Framework</i> offers a higher level of specificity:                      “Create or learn and perform a dance for invited guests or peers based on one of the following: a ritual from another culture; a traditional dance. Identify and explain the circumstances and settings in which the dance would be performed.”</p> <p>However, at the high school level, the <i>Massachusetts Arts Curriculum Framework</i> is less rigorous than the Colorado MCS for Dance. For instance, the Colorado MCS for Dance accounts for historical perspectives of dance and analysis of how dance is viewed throughout history, whereas the <i>Massachusetts Arts Curriculum Framework</i> tends to focus mainly on identification and classification of dance through history.</p>	
<p>Standard 5</p>		<p>The <i>Massachusetts Arts Curriculum Framework</i> has very little coverage for the benefits of dance for lifelong fitness. The few learning standards that somewhat relate to this standard focus on the development of a positive body image and analysis of issues of age and physical conditions in dance.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has considerably less depth and breadth than the Colorado MCS for Dance for this standard.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 5 Cont'd		<p>Note: In the <i>Massachusetts Arts Curriculum Framework</i> Interdisciplinary Connections standard, the following example is provided: “interviewing professional dancers about the health benefits and physical hazards of their work.” However, this is provided as an example; it is not part of the actual learning standards.</p>	
Standard 6	<p>Both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> address relationships between dance and other disciplines.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> treats this content with less specificity than the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• For the Colorado MCS for Dance K–4 benchmark, “creating a dance that combines an idea from another discipline,” the <i>Massachusetts Arts Curriculum Framework</i> presents a corresponding K–4 learning standard that has less specificity: “integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines.”</li> </ul> <p>The <i>Massachusetts Arts Curriculum Framework</i> addresses the following concepts not covered in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• use of specialized software/other technologies to choreograph dances</li> <li>• application of knowledge of cultural institutions and cultural resources</li> <li>• inventions and technologies through various historical periods</li> </ul>	<p>The <i>Massachusetts Arts Curriculum Framework</i> presents content that is similar in depth to the Colorado MCS for Dance; however, the Colorado MCS for Dance demonstrate a greater degree of specificity than the <i>Massachusetts Arts Curriculum Framework</i>. There is slightly greater breadth in the <i>Massachusetts Arts Curriculum Framework</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Grades K–4</p>	<p>For the K–4 grade span, both the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> focus on:</p> <ul style="list-style-type: none"> <li>• demonstrating locomotor and non-locomotor movements</li> <li>• demonstrating accuracy in moving to a rhythmic beat and changes in tempo</li> <li>• creating shapes and exploring space</li> <li>• creating and varying movement phrases</li> <li>• problem solving and communicating through dance</li> <li>• performance of works for various cultures/styles</li> <li>• connections between dance and other disciplines</li> </ul>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has a lower, more appropriate range of skills for this grade span than the Colorado MCS for Dance (e.g., for standard 1, identify locomotor/non-locomotor movements; develop strength, balance, coordination; for standard 2, create dance with a beginning, middle, and end; be able to repeat it; for standard 4, observe dance from a variety of cultures and describe their movements).</p> <p>Other concepts addressed by the <i>Massachusetts Arts Curriculum Framework</i> at this grade span not covered in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• Explore movement using a variety of available objects, props, fabrics, and clothing pieces</li> <li>• Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom, rehearsal, and performance settings</li> </ul>	<p>Overall, the <i>Massachusetts Arts Curriculum Framework</i> has a similar distribution of content across this grade span; however, the <i>Massachusetts Arts Curriculum Framework</i> displays a greater sensitivity to developmental skills for some standards.</p>
<p>Grades 5–8</p>	<p>For the 5–8 grade span, the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> both focus on developing mechanical movement skills; choreographing dances; evaluating and comparing dances; creating dance that communicates a topic of personal interest; performing dances from various cultures/periods; and investigating connections between dance and other disciplines.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has a broader range of skills for this grade span than the Colorado MCS for Dance.</p> <ul style="list-style-type: none"> <li>• Other concepts addressed by the <i>Massachusetts Arts Curriculum Framework</i> at this grade span not covered in the Colorado MCS for Dance:</li> </ul>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has a similar distribution of content for this grade span. Overall, specificity is greater in the <i>Massachusetts Arts Curriculum Framework</i>.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grade 5-8 Cont'd		<ul style="list-style-type: none"> <li>• Use of scientific and/or mathematical concepts to create movement phrases</li> <li>• Record dances and choreography using pictorial symbols or other forms of notation</li> <li>• Understand the role of an audience for dance; discuss opinions about dances in a supportive and constructive way</li> <li>• Understand the purpose of the rehearsal process in refining and revising work leading to a finished performance</li> </ul>	
Grades 9–12	<p>For the 9–12 grade span, the Colorado MCS for Dance and the <i>Massachusetts Arts Curriculum Framework</i> both focus on refining mechanical/technical movement skills; choreographing a complete dance that demonstrates form and craft/coherence and aesthetic unity; using dance criteria to evaluate one's own and the work of others; understanding/expressing how different movement choices communicate different ideas; analysis of dance in different cultural/historical contexts; and connections between dance and other disciplines.</p>	<p>The <i>Massachusetts Arts Curriculum Framework</i> has a broader range of skills for this grade span than the Colorado MCS for Dance.</p> <p>Other concepts addressed by the <i>Massachusetts Arts Curriculum Framework</i> at this grade span that are not in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• Formulate and answer one's own aesthetic questions, such as, "What gives a particular dance its identify?" or "How much can one change a dance before it becomes another dance?"</li> <li>• Refine technique by rehearsing independently in a consistent, disciplined manner</li> <li>• Direct a rehearsal and performance of their own or another choreographer's dance</li> </ul>	<p>The two sets of high school learning standards in the <i>Massachusetts Arts Curriculum Framework</i> has greater breadth, depth, and rigor at the 9–12 grade span.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grade 9-12 Cont'd		<ul style="list-style-type: none"> <li>• Work with other technical and production staff to coordinate details of the presentation of a dance performance</li> </ul>	
Across	<p>The <i>Massachusetts Arts Curriculum Framework</i> includes coverage for all concepts in the Colorado MCS for Dance except benefits of dance for lifelong fitness.</p>	<p>Additional concepts in the <i>Massachusetts Arts Curriculum Framework</i> that are not covered in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• use of objects, props, fabrics, costumes, etc.</li> <li>• development of audience skills</li> <li>• application of scientific/mathematical concepts to create movement phrases</li> <li>• dance notation</li> <li>• concepts of rehearsal and refinement</li> <li>• production elements leading to formal performance</li> </ul>	<p>Overall, there is greater specificity, depth, and breadth in the <i>Massachusetts Arts Curriculum Framework</i>.</p>
Wording/specificity		<p>The Colorado MCS for Dance addresses most concepts generally, with further clarification provided in the Glossary. The <i>Massachusetts Arts Curriculum Framework</i> emphasizes knowledge ideas/concepts with bold type; student expectations for achievement of learning standards; and articulates more specific learning standards in about half of the standards. See examples of greater specificity in standards 2, 3, and 4 presented above. For standard 6, however, the Colorado MCS for Dance demonstrates greater specificity, as noted above.</p>	<p>The Colorado MCS for Dance standards need clearer, more precise wording to make standards stronger.</p> <p>The <i>Massachusetts Arts Curriculum Framework</i> states student expectations for achievement in learning standards, with so much specificity, that implementation could be difficult.</p> <p>There are substantial differences in wording and level of specificity between the Colorado MCS and the <i>Massachusetts Arts Curriculum Framework</i>. Overall, there is greater specificity in the <i>Massachusetts Arts Curriculum Framework</i>.</p>

**Appendix U. Dance: External Referent Review—New Jersey**  
**External Referent: Visual and Performing Arts—New Jersey Core Curriculum Content Standards—K–12<sup>th</sup> Grade (2004)**

**Organization / Structure**

Subcategory	Similarities	Differences	Comments
Grade articulation	<p>The Colorado MCS for Dance articulates grade spans at:</p> <ul style="list-style-type: none"> <li>• K–4</li> <li>• 5–8</li> <li>• 9–12</li> </ul> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> articulates cumulative progress indicators at grades 4, 8, and 12.</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> articulates cumulative progress indicators at grades 2 and 6.</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has narrower grade spans, providing a spiraling dance curriculum for creating, performing, studying, analyzing, and reflecting on dance.</p>
Hierarchy of standards	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• standard</li> <li>• rationale</li> <li>• benchmark bullet</li> </ul> <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i>:</p> <ul style="list-style-type: none"> <li>• standard</li> <li>• cumulative progress indicator</li> </ul>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> also includes strands:</p> <ul style="list-style-type: none"> <li>• art discipline</li> <li>• knowledge</li> <li>• skills</li> </ul> <p>Three standards in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> (Aesthetics; Critique; and World Cultures, History, and Society) not only go across all performing and visual art subjects, but they also have separate strands for knowledge and skills.</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has specificity of knowledge and skills for each standard providing depth.</p>

Subcategory	Similarities	Differences	Comments
<p>Numbers of standards</p>	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 6 dance standards</li> </ul> <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards:</i></p> <ul style="list-style-type: none"> <li>• 5 standards</li> </ul>	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 52 benchmark bullets across all grade spans</li> </ul> <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards:</i></p> <ul style="list-style-type: none"> <li>• 3 strands (knowledge, skills, and dance)</li> <li>• 116 total cumulative progress indicators across all standards and strands</li> </ul> <p>Indicators by strand:</p> <ul style="list-style-type: none"> <li>• 40 indicators for dance strand (1.2 and 1.3)</li> <li>• 37 indicators for knowledge strand (1.1, 1.4, and 1.5)</li> <li>• 39 indicators for skills strand (1.1, 1.4, and 1.5)</li> </ul>	<p>The design concepts were re-aligned within each of the four art disciplines, providing greater focus to dance strand of the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i>.</p>

Subcategory	Similarities	Differences	Comments
Design/Format		<p>The Colorado MCS for Dance uses bullets for individual benchmarks within each grade span.</p> <p>The Colorado MCS for Dance includes content area definitions at the end of each document.</p> <p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• standards</li> <li>• glossary</li> <li>• matrix for integrating MCS dance standards with standards from other subject areas</li> <li>• 14 pages</li> </ul> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> uses a system of numbers and letters to identify individual indicators within each grade articulation.</p> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> combines dance with music, theatre, and visual arts into one curriculum document:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• references</li> <li>• standards/strands</li> <li>• 19 pages</li> </ul>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards’</i> standards for Aesthetics, Critique, and World Cultures, History, and Society are divided into knowledge and skills for all four art disciplines.</p>

**External Referent: Visual and Performing Arts—New Jersey Core Curriculum Content Standards—K–12<sup>th</sup> Grade (2004)**

**Content**

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> have standards that focus on dance elements and principles	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> includes greater detail (in the cumulative progress indicators) than the Colorado MCS for Dance includes in the benchmarks. For example, while the Colorado MCS for Dance benchmarks specify locomotor movement, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> indicators further define this concept by articulating bending, twisting, stretching, and swinging (1.2.2.A.4). (It should be noted that the Glossary in the Colorado MCS for Dance is very helpful in defining relevant dance terminology.)</p> <p>Concepts in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> that are not in the Colorado MCS for Dance include:</p> <ul style="list-style-type: none"> <li>• use of objects and other art forms as creative stimuli for dance</li> <li>• dance with intent to communicate meaning</li> <li>• dancing to a variety of themes</li> <li>• define/maintain personal space</li> </ul>	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> ’ indicators demonstrate greater breadth and depth than the Colorado MCS for Dance.
Standard 2	Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address choreography from grade 4 on.	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> specifies the use of time, space, and energy in the creation of a dance sequence.	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> ’ indicators have similar sequencing to the Colorado MCS for Dance.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 2 Cont'd</p>		<p>Occasionally, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> includes concepts that are not in the Colorado MCS for Dance (e.g., basic compositional structures at grade 4 and analysis of choreography of a master dance work).</p>	<p>The depth and rigor of the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> are mostly similar to the those of the Colorado MCS for Dance.</p> <p>The breadth is slightly greater in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> than in the Colorado MCS for Dance.</p>
<p>Standard 3</p>	<p>Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> include creating and communicating in their standards.</p> <p>Since the Colorado MCS for Dance also deals with evaluation and analysis in this standard, this concept is also addressed. Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> also deal with reflection and evaluation of dance.</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> embeds the concepts of communicating and evaluation throughout all grade spans. Unlike the Colorado MCS for Dance, which focuses on problem solving and communication in the K–4 benchmarks and evaluation at the upper benchmarks, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> spirals this content through even the lowest grade span (e.g., identify basic dance elements at grade 2, and recognize contrasting and complementary shapes at grade 4).</p> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has greater coherence because content pertaining to analysis is spiraled through all grade spans.</p> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has greater specificity. For example, where the Colorado MCS for</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards'</i> Critique standard has all students developing, applying, and reflecting on their own creations and the work of others. The indicators show greater depth than in the Colorado MCS Dance benchmarks.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Standard 3 Cont'd</p>		<p>Dance mentions, “comparing and contrasting dance compositions,” the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> specifies, “describe the principles of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.”</p>	
<p>Standard 4</p>	<p>Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address dance history and culture.</p>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> tends to have more entry-level indicators for the lower grade spans (e.g., recognize/identify works from various cultures/periods).</p> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> focuses more on evaluation than on performing and creating works from different cultures/periods.</p> <p>Additional concepts in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> that are not in the Colorado MCS for Dance include:</p> <ul style="list-style-type: none"> <li>• impact of the arts on world culture</li> <li>• influence of social/political environment on artists</li> <li>• innovations from various historical periods</li> <li>• issues of ethnicity, gender, social/economic status, age, and physical conditioning</li> </ul>	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i>’ indicators for history and culture have greater breadth and depth than the Colorado MCS for Dance.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 5		The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has one indicator at grade 12 that mentions age and physical conditioning (i.e., “Analyze issues of ethnicity, gender, social/economic status, age, and physical conditioning in relation to dance”).	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has very little treatment of this content.  Overall, there is considerably less depth and breadth for this content in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> .
Standard 6	Both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address connections between dance and other arts and the role of technology in dance up to grade 8. (Note that although the Colorado MCS for Dance takes these concepts through the 9–12 benchmarks, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> does not.)	Although the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has similar endpoints, there are subtle differences in how these statements are phrased (e.g., the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> expects grade 4 students to investigate the relationship of dance and other art forms, and at grade 8, students design a dance that incorporates at least two art forms to enhance an idea).	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards’</i> indicators demonstrate similar depth and breadth to that of the Colorado MCS for Dance; however, the content is not sequenced through the highest grade span.
Grades K–4	For this grade span, both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address movement using space and time; creating/improvising simple movement phrases; communicating about dance; participating in dances from various cultures; and exploring the connection between dance and other disciplines.	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has two grade spans that correspond to the Colorado MCS for Dance grade span K–4, resulting in more grade-specific skills for this grade span.	The narrower grade spans at K–4 in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards’</i> indicators help with differentiating developmental skills between grade 2 and grade 4.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grades 5–8	For this grade span, both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address movement using energy; further developing dance skills/technique; creating/improvising complex movement phrases; evaluation of and communication about dance using critical thinking skills; performing and reflecting on dance from various cultures and periods; and the relationship between dance and the other arts.	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has two grade spans that correspond to the Colorado MCS for Dance grade span 5–8. Despite articulation at grade 6, the main difference between the grade 6 and grade 8 indicators is sampling of different content. That is, rather than spiral the same content through these two grades, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> focuses on different content at these different grade spans.	The narrower grade spans at 5–8 in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards’</i> indicators help with differentiating content at different grade levels. (Note: There is not much difference in skill level of the grade 6 and grade 8 indicators.)
Grades 9–12	For this grade span, both the Colorado MCS for Dance and the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> address mastering mechanical movement skills; choreographing/participating in the choreography of complex movement phrases; using technical criteria to evaluate dance; and analyzing dance throughout history.	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> covers the following concepts that are not in the Colorado MCS for Dance: <ul style="list-style-type: none"> <li>• careers in dance</li> <li>• knowledge and analysis of known (“master”) works</li> <li>• more complex dance forms, such as palindrome, retrograde, inversion, and accumulation</li> <li>• issues of ethnicity, gender, and social/economic status in dance</li> </ul>	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has greater breadth than the Colorado MCS for Dance.
Across	Nearly all content in the Colorado MCS for Dance (except the concept of dance for lifelong fitness) are covered in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> .	The narrower grade spans in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> allows for a greater range in content across indicators. Other content in the <i>Visual and</i>	The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards’</i> use of action verbs, knowledge and skills for 2-year grade spans up to grade 8,

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Across Cont'd</p>		<p><i>Performing Arts—New Jersey Core Curriculum Content Standards</i> that is not in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• differentiation between artistic and nonartistic contributions in dance</li> <li>• design and production of a dance work</li> <li>• arts media and themes in dance</li> <li>• analysis of known dance works</li> <li>• relationship between dance movements and movement of everyday life</li> </ul>	<p>provides greater depth and breadth to its standards. Its Glossary of dance terminology is comprehensive and helpful.</p>
<p>Wording/specificity</p>		<p>The Colorado MCS for Dance has general terms, concepts, and ideas in its standards and benchmarks.</p> <p>Overall, the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> lists specific dance terminology in the indicators; the Colorado MCS for Dance references broad content-specific terms, but the Glossary does define dance terminology.</p> <p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> has very specific language for Dance concepts in each standard and strand (e.g., strength, flexibility, balance, and coordination; movement qualities such as jagged, sharp, and smooth; contrasting and complementary shapes, and shared weight centers; AB, ABA, canon, call and response, and narrative). The indicators have greater depth and breadth than the Colorado MCS for Dance benchmarks.</p>	<p>Overall, indicators in the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> show greater specificity; however, this is a result, in part, because the <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> articulates, for example, strength, flexibility, and balance, whereas the Colorado MCS for Dance benchmarks articulates mechanical movement skills, with further clarification of mechanical movement skills provided in the Glossary.</p>

**Appendix V. Dance: External Referent Review—New South Wales**  
**External Referent: Creative Arts K–6 (2005), Dance: A Guide to the New Years 7–10 Syllabus (2005),**  
**Dance Stage 6 Syllabus (1999), and Dance Stage 6 Support Document (1999)**

**Organization/Structure**

Subcategory	Similarities	Differences	Comments
Grade articulation	The Colorado MCS for Dance and the New South Wales dance syllabi articulate their standards by grade span. The New South Wales dance syllabi use the term “stages.”	<p>The Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• K–4</li> <li>• 5–8</li> <li>• 9–12</li> </ul> <p>The New South Wales dance syllabi:</p> <ul style="list-style-type: none"> <li>• 4 stages of Primary grade articulation:                             <ul style="list-style-type: none"> <li>○ Early Stage 1 = K</li> <li>○ Stage 1 = Years 1–2</li> <li>○ Stage 2 = Years 3–4</li> <li>○ Stage 3 = Years 5–6</li> </ul> </li> <li>• Stages 4 and 5 = Years 7–10</li> <li>• Stage 6 = Years 11–12</li> </ul> <p>Years are the equivalent of grades.</p>	The New South Wales dance syllabi stages are the equivalent of grad spans. <i>Dance: A Guide to the New Years 7–10 Syllabus</i> supports sustained, sequential, high-quality learning. <i>Dance Stage 6 Syllabus for Higher School Certificate</i> focuses on Performance, Composition, & Appreciation, for the HSC Major Study has the above with Dance & Technology added. The Support Document for Stage 6 has the above 4 concepts with Dance as an Art form added.
Hierarchy of standards	The Colorado MCS for Dance and the New South Wales dance syllabi have a hierarchy of standards.	<p>The Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• standard</li> <li>• rationale</li> <li>• benchmark bullet</li> </ul> <p>The New South Wales dance syllabi:</p> <ul style="list-style-type: none"> <li>• Objectives</li> <li>• Outcomes</li> <li>• Stage content indicator bullets</li> </ul>	

Subcategory	Similarities	Differences	Comments
<p>Hierarchy of standards Cont'd</p>		<p>The K–6 syllabus does not have formal objectives. Instead, it has statements: “will learn to” and “will learn about.”</p> <p>The K–6 syllabus is also organized by lesson-plan units addressing specific themes (e.g., “I can dance,” “We’ve got rhythm,” “Get ready, let’s dance.”)</p> <p>The New South Wales dance syllabi spiral three objectives across the stages:</p> <ul style="list-style-type: none"> <li>• Dance composition</li> <li>• Dance performance</li> <li>• Dance appreciation</li> </ul> <p>The objective Dance As An Art Form pertains to only Stage 6.</p>	
<p>Number of standards</p>		<p>The Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 6 standards</li> <li>• 52 benchmark bullets across all grade spans</li> </ul> <p>Further breakdown of highest (least-detailed) level of statements across stages: Years K–6</p> <ul style="list-style-type: none"> <li>• Early Stage 1:3 outcomes                             <ul style="list-style-type: none"> <li>○ 4 indicators</li> <li>○ 4 “learn to” statements</li> <li>○ 4 “learn about” statements</li> </ul> </li> <li>• Stage 1:3 outcomes                             <ul style="list-style-type: none"> <li>○ 12 indicators</li> <li>○ 4 “learn to” statements</li> <li>○ 4 “learn about” statements</li> </ul> </li> </ul>	<p>The New South Wales dance syllabi outcomes and indicators are to be considered in relationship to one another. By developing skills in one area, students are informed by their understanding gained through other areas.</p> <p>The number of indicators is greater in the New South Wales dance syllabi than in the Colorado MCS for Dance.</p>

Subcategory	Similarities	Differences	Comments
<p>Number of standards Cont'd</p>		<ul style="list-style-type: none"> <li>• Stage 2:3 outcomes                             <ul style="list-style-type: none"> <li>○ 13 indicators</li> <li>○ 4 “learn to” statements</li> <li>○ 4 “learn about” statements</li> </ul> </li> <li>• Stage 3:3 outcomes                             <ul style="list-style-type: none"> <li>○ 9 indicators</li> <li>○ 4 “learn to” statements</li> <li>○ 4 “learn about” statements</li> </ul> </li> </ul> <p>Years 7–10:</p> <ul style="list-style-type: none"> <li>• 4 objectives</li> <li>• Stage 4:9 outcomes</li> <li>• Stage 5:9 outcomes</li> <li>• 55 statements on what students should “learn to” do</li> <li>• 63 statements on what students should “learn about”</li> </ul> <p>Year 11:</p> <ul style="list-style-type: none"> <li>• 4 objectives</li> <li>• Stage 6 Preliminary:22 outcomes</li> <li>• Stage 6 HSC:16 outcomes</li> </ul> <p>Across the New South Wales dance syllabi, there are a total of 67 outcome statements, with many more specific statements (i.e., “students learn to” and “students learn about” statements) at Stages 4–6.</p>	

Subcategory	Similarities	Differences	Comments
Design/Format		<p>The Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• standards</li> <li>• glossary</li> <li>• matrix for integrating MCS dance standards with standards from other subject areas</li> <li>• 14 pages</li> </ul> <p>The New South Wales dance standards are presented in three separate grade-span documents.</p> <p><i>Creative Arts K–6: Units of Work</i> is an interdisciplinary arts curriculum document with units of lesson plans for the individual art disciplines. The standards do not overlap across the units.</p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Within dance units:               <ul style="list-style-type: none"> <li>○ Teaching strategies</li> <li>○ Noted indicators for assessment</li> <li>○ Resources</li> <li>○ Links to objectives and indicators of other art and non-art subjects (e.g., math, English)</li> </ul> </li> <li>• 185 pages (35 relate to dance standards)</li> </ul> <p><i>Dance: A Guide to the New Years 7–10 Syllabus</i>:</p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Rationale</li> <li>• Pathway of Learning for Dance in the K–2 Curriculum section</li> </ul>	<p>The New South Wales dance standards are presented in three documents. <i>Creative Arts K–6: Units of Work</i> is for Early Stage 1 through Stage 3. The <i>Dance: A Guide to the New Years 7–10 Syllabus</i> is for years 7–10, or Stages 4 and 5. <i>Dance Stage 6</i> is for years 11 and 12.</p> <p>The New South Wales dance syllabi are much more elaborate than the Colorado MCS for Dance.</p>

Subcategory	Similarities	Differences	Comments
<p>Design/Format Cont'd</p>		<ul style="list-style-type: none"> <li>• Content standards</li> <li>• Life Skills Outcomes and Content standards section</li> <li>• Assessment section</li> <li>• 43 pages</li> </ul> <p><i>Dance Stage 6 Syllabus:</i></p> <ul style="list-style-type: none"> <li>• Higher School Certificate (HSC) Program of Study section</li> <li>• Rationale for Dance in Stage 6 section</li> <li>• Continuum of learning for Dance</li> <li>• Aims</li> <li>• Objectives &amp; Outcomes</li> <li>• Content</li> <li>• Post-school opportunities section</li> <li>• Assessment and report section</li> <li>• Glossary</li> <li>• 79 pages</li> </ul> <p>Inclusion of cross-curriculum content is similar to Colorado's draft 21st Century and Post-secondary and Workforce Readiness Skills.</p> <p><i>Note:</i> The New South Wales dance syllabi have additional content (Life Skills) designed for students with special education needs. This review does not consider the Life Skills content since there is nothing comparable in the Colorado MCS for Dance.</p>	

**Dance: External Referent Review—New South Wales**

**External Referent: Creative Arts K–6 (2005), Dance: A Guide to the New Years 7–10 Syllabus (2005), Dance Stage 6 Syllabus (1999), and Dance Stage 6 Support Document (1999)**

**Content**

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1	Both the Colorado MCS for Dance and the New South Wales dance syllabi address dance skills, including applying the dance elements of time, space, and energy to movement; creating dance sequences using locomotor and non-locomotor movements; refining technical skills; responding to music; and performing. Both the Colorado MCS for Dance and the New South Wales dance syllabi demonstrate similar sequencing of space, time, and force across the different grade spans/stages. For example, the lower grade spans/stages both focus on exploring time and space via response to external stimuli; by the middle grade span/stages, students are identifying and applying the elements; and at the highest grade span/stages, students are demonstrating mastery of the elements via performance of extended works, with consideration of style.	<p>There are a number of differences in how the New South Wales dance syllabi cover this content.</p> <ul style="list-style-type: none"> <li>• Rather than focusing all statements on demonstrating dance movements in the context of space, time, or energy/dynamics, the New South Wales dance syllabi place movement in the context of expressing/communicating ideas, feelings, and moods.</li> <li>• At the lower stages (Early Stage 1 and Stage 1) there is a focus on moving safely and expressively (e.g., “move safely and expressively in a dance with control and sensitivity to sound accompaniment”).</li> <li>• At Stages 4 and 5, the elements are applied “to personalize dance movement” and dance is performed “to communicate the intent of the choreographer.”</li> </ul>	The New South Wales dance syllabi show depth and sequencing of content that is similar to the Colorado MCS for Dance. The New South Wales dance syllabi demonstrate slightly greater breadth than the Colorado MCS for Dance.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 2	The Colorado MCS for Dance and the New South Wales dance syllabi address the concept of choreography and improvisation in each grade span.	<p>The New South Wales dance syllabi refer to choreography in terms of structure and compositional process. They use a wide variety of methods in treating this content, depending on the stage:</p> <ul style="list-style-type: none"> <li>• At Early Stage 1, students use “everyday and fantasy movement ideas as . . . starting points for creating dances.”</li> <li>• At Stage 2, students use “a range of ideas . . . based on diverse stimuli” to create dances.</li> <li>• At Stage 5, students “create and refine dance phases, sequences, and compositions by exploring sequence, transition, repetition, variation, and contrast.”</li> <li>• At Stage 6, students identify and select appropriate elements in response to a specific concept/intent.</li> </ul>	The New South Wales dance syllabi demonstrate greater breadth and more appropriate sequencing than the Colorado MCS for Dance.
Standard 3	Both the Colorado MCS for Dance and the New South Wales dance syllabi address creating and communicating in each grade span. The New South Wales dance syllabi address problem-solving only at Stage 6. Both the Colorado MCS for Dance and the New South Wales dance syllabi address skills of analysis and evaluation at the upper grade spans/stages (i.e., not at the lowest grade span/stage).	Unlike the Colorado MCS for Dance, the New South Wales dance syllabi include evaluation of major dance works, understanding the range of meanings and interpretations in dance works, and researching and synthesizing information to make “discriminating judgments about dance.”	The New South Wales dance syllabi have greater depth and breadth than the Colorado MCS for Dance.
Standard 4	The Colorado MCS for Dance and the New South Wales dance syllabi are very similar in their treatment of culture and history at the two upper grade spans. Although the Colorado MCS for Dance addresses this content at the lowest grade span, the New South Wales syllabi do not.	The role of dance in culture and history is introduced in Stage 3 of the New South Wales dance syllabi. The differences in how the New South Wales syllabi treat this content are minor (e.g., Aboriginal and Indigenous cultures at Stage 5; valuing diversity of dance from national and international perspectives at Stage 6).	Coverage for history and culture is mostly similar in depth and breadth. The New South Wales dance syllabi do not cover this content at any of the lower stages corresponding to the K–4 grade span; thus, the spiraling of content is different.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 5	<p>The Colorado MCS for Dance and the New South Wales dance syllabi address the benefits of dance for lifelong fitness at the two upper grade spans only. At the lowest grade span, the New South Wales dance syllabi address moving safely; however, the broader context of fitness is not addressed at the lowest grade span as it is in the Colorado MCS for Dance.</p>	<p>The New South Wales dance syllabi embed a wide range of fitness concepts in the Stages 4 and 5 statements:</p> <ul style="list-style-type: none"> <li>• identify and explain the capabilities and limitations of the body</li> <li>• identify healthy practices to maintain a safe body for dance</li> <li>• learn about major muscle groups and skeletal structures and how they contribute to basic body movement</li> <li>• apply basic principles of anatomical structure and the musculoskeletal system to the study and practice of dance technique</li> </ul>	<p>The New South Wales dance syllabi include a broader range of content pertaining to knowledge of the body in relation to dance and health.</p>
Standard 6	<p>The Colorado MCS for Dance and the New South Wales dance syllabi address the relationships and connections between dance and other disciplines (especially technology) at the upper two grade spans. Although the Colorado MCS for Dance addresses this content at the lowest grade span, the New South Wales syllabi do not.</p> <p>The inclusion of technology content only at the higher stages in the New South Wales dance syllabi are similar to the inclusion of technology only at the 9–12 grade span in the Colorado MCS for Dance.</p>	<p>The New South Wales dance syllabi deal with this content mainly from the perspective of technology rather than connections to other arts or disciplines (e.g., how computer-based technologies can assist in the compositional process; using technology to facilitate research on dance).</p>	<p>Overall, the New South Wales dance syllabi do not demonstrate as much breadth as the Colorado MCS for Dance for this standard (i.e., in relation to other arts or non-technology disciplines). In relation to technology, the New South Wales syllabi have a greater range of content. Sequencing of technology content is similar.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grades K–4	<p>Concepts covered in the New South Wales dance syllabi Early Stage 1, Stage 1, and Stage 2, and in the Colorado MCS for Dance K–4 benchmarks, include observing dance; communicating about dance; creating movement (choreography) and responding to stimuli; and developing a basic understanding of elements and principles.</p>	<p>Concepts that are not covered in the New South Wales Early Stage 1 through Stage 2, but are included in the Colorado MCS for Dance, include culture and history, and benefits of dance for lifelong fitness. However, the concept of moving safely is emphasized in this grade span, as well as connections between dance and other disciplines. Other concepts in this grade span that are included in the New South Wales dance syllabi, but not in the Colorado MCS for Dance, are moving with intent and using movement to express ideas, feelings, and moods.</p>	<p>The New South Wales dance syllabi have greater breadth at early Stage 1 through Stage 2 than the Colorado MCS for Dance does at the corresponding grade span.</p>
Grades 5–8	<p>Concepts covered in the New South Wales dance syllabi Stages 3 and 4 and the Colorado MCS for Dance 5–8 benchmarks include communicating about dance; choreographing dance sequences and responding to stimuli; developing proper dance technique; extending understanding of the elements and principles; performing dances from different cultural and historical contexts; considering dance in relation to health and fitness; and using technology in the creation of dance.</p>	<p>Concepts that are not covered in the New South Wales Stages 3 and 4, but are included in the Colorado MCS for Dance, include connections between dance and the other arts or other disciplines, excluding technology. Other concepts in this grade span that are included in the New South Wales dance syllabi, but not in the Colorado MCS for Dance, are interpreting and viewing dance as a vehicle for expressing various ideas, and writing critically about dance.</p>	<p>The New South Wales dance syllabi have greater breadth at Stages 3 and 4 than the Colorado MCS for Dance does at the corresponding grade span.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Grades 9–12	<p>Concepts covered in the New South Wales dance syllabi Stages 5 and 6 and the Colorado MCS for Dance 9–12 benchmarks include communicating, critically evaluating, and writing about dance; choreographing dances and more complex combinations and sequences to communicate ideas; problem-solving in dance composition; demonstrating enhanced technique and understanding of elements and principles; analyzing and evaluating dances from different cultural and historical contexts; considering dance in relation to health and fitness; and the use of technology and other media in the creation of dance.</p>	<p>Concepts in this grade span that are included in the New South Wales dance syllabi, but not in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• knowledge of dance works of art</li> <li>• appreciation of dance as an art form, of diversity in dance, and of self-discipline and commitment</li> <li>• knowledge of how dance contributes to lifelong learning</li> <li>• performance with confidence, commitment, focus, consistency, and performance quality with consideration of safe dance practices</li> </ul>	<p>The New South Wales dance syllabi have greater depth and breadth than the Colorado MCS for Dance.</p>
Across	<p>Sequencing of content in the Colorado MCS for Dance and the New South Wales dance syllabi is similar for standards relating to dance elements, choreography, and communication/response.</p>	<p>The main focus from early Stage 1 through Stage 2 is on safe movement, learning dance elements and principles, expression, communication, and observation of dance. In Stages 3 and 4, cultural and historical contexts and interpretation are added. One of the major emphases in the syllabi for Stages 4 through 6 is the study of dance as an art form. Occasionally, at Stages 4 and 5, the New South Wales dance syllabi focus on such topics as the physiology of the human body and the use of computer technology for composition, research, and communication.</p>	<p>While some concepts are similar to those of the Colorado MCS for Dance, the New South Wales dance syllabi have an overall greater distribution of content across grade spans. Concepts relating to performance, composition (choreography), and appreciation are spiraled throughout each of the New South Wales dance syllabi. Other concepts, such as history/culture and technology only appear at the higher stages, and, thus, are not spiraled throughout the curriculum as they are in the Colorado MCS for Dance benchmarks.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p style="text-align: center;">Across Cont'd</p>		<p>Additional content covered in the New South Wales dance syllabi that are not in the Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• participation as performer, composer (choreographer), and audience member</li> <li>• knowledge of the cardiovascular (and other) systems in the human body</li> <li>• concepts of projection, confidence, awareness of self</li> <li>• development of a personal style</li> <li>• intent of a work in relation to performance and composition</li> <li>• application of knowledge of dance works</li> <li>• examination of dance via research</li> <li>• synthesis of information in order to make discriminating judgments about dance</li> </ul>	<p>The philosophical basis for Stages 4 through 6 in the New South Wales dance syllabi is on developing physical, aesthetic, artistic, and cultural understanding of dance through performance, composition, and appreciation of dance.</p>
<p style="text-align: center;">Wording/specificity</p>		<p>The New South Wales dance syllabi have a greater degree of specificity in their content statements (e.g., Stage 3 specifies the cultural contexts of indigenous, folk, classical, modern, and popular). The New South Wales dance syllabi use more adjectives to describe the manner in which the activity/skill is to be accomplished in the descriptions of content (e.g., learn about the importance of using the body safely and skillfully when creating and performing dance; perform and describe correct warm-up and cool-down techniques; value their</p>	<p>The wording and language specificity in all curriculum documents of the New South Wales dance syllabi indicate a multitude of differences when compared to the Colorado MCS for Dance. Overall, the New South Wales syllabi have greater specificity than the Colorado MCS for Dance.</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
<p>Wording/specificity Cont'd</p>		<p>own and others' dance activities as worthwhile; demonstrate in written and oral form the ability to analyze and synthesize information when making discriminating judgments about dance). This results in longer and more specific content statements than appear in the Colorado MCS for Dance.</p>	

**Appendix W. Dance: External Referent Review—Scotland**

**External Referent: Curriculum for Excellence, Building the Curriculum 2 (2007); Expressive Arts: Principles and Practice and Expressive Arts: Experiences and Outcomes**

**Organization / Structure**

Subcategory	Similarities	Differences	Comments
Grade articulation		<p>The Colorado MCS for Dance articulates grade spans at:</p> <ul style="list-style-type: none"> <li>• K–4</li> <li>• 5–8</li> <li>• 9–12</li> </ul> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> articulates five levels:</p> <ul style="list-style-type: none"> <li>• Early: pre-school and Primary 1 (up to about age 6 or kindergarten in U.S.)</li> <li>• First: end of Primary 4 (up to about age 9 or 3rd grade in U.S.)</li> <li>• Second: end of Primary 7 (up to about age 12 or 6th grade in U.S.)</li> <li>• Third: Secondary 1 to Secondary 3 (up to about age 15 or 9th grade in U.S.)</li> <li>• Fourth: Secondary 1 to Secondary 3 (up to about age 16 or 10th grade in U.S.)</li> </ul> <p>Early to third represents broad general education for “children and young people.”</p> <p>At the Third level, each young person will contribute to a public presentation or</p>	<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>: The focus of standards is on curriculum excellence; standards are written so that early level through Fourth equate to pre-K through grade 9.</p> <p>Experiences and outcomes of the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> are not provided beyond the Fourth level (i.e., Senior phase, which includes Secondary 4 to Secondary 6 and college).</p>

Subcategory	Similarities	Differences	Comments
Grade articulation Cont'd		<p>performance in one of the expressive arts (dance art and design, drama, or music) “as a significant culmination” of the early to third levels of education.</p> <p>At the Fourth level, students acquire “a basis for more advanced study and further scope for depth, challenge, enjoyment, personalisation and choice.”</p>	
Hierarchy of standards		<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• standard</li> <li>• rationale</li> <li>• benchmark bullet</li> </ul> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has no specified hierarchy; however, it mainly present two types of statements:</p> <ul style="list-style-type: none"> <li>• Specific statements, written for each level, focusing on various aspects of dance content</li> <li>• Broader statements, shared across multiple levels, pertaining mainly to communication and response</li> <li>• Statements for grade levels are very specific resulting in greater difference than the Colorado MCS for Dance</li> </ul>	<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has no specified hierarchy.</p> <p>The Colorado MCS for Dance hierarchy provides more explicit presentation of content than the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>.</p>

Subcategory	Similarities	Differences	Comments
Number of standards		<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• 6 standards</li> <li>• 52 benchmark bullets across all grade spans</li> </ul> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has few statements. Many of the statements overlap grade levels.</p> <p>Number of statements by level:</p> <ul style="list-style-type: none"> <li>• Early level: 5</li> <li>• First level: 5</li> <li>• Second level: 5</li> <li>• Third level: 4</li> <li>• Fourth level: 6</li> </ul>	<p>The Colorado MCS for Dance has more standards than the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>.</p>
Design/Format		<p>The Colorado MCS for Dance uses bullets for individual benchmarks within the grade span.</p> <p>The Colorado MCS for Dance includes content area definitions at the end of the document.</p> <p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> <li>• introduction</li> <li>• standards</li> <li>• glossary</li> <li>• matrix for integrating dance standards with standards from other subject areas</li> <li>• 14 pages</li> </ul>	<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>' Concepts for Dance Standards are explained in the Dance Introduction.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>' standards are organized from the students' perspective, communicating that each student has achieved dance knowledge and skills per grade span.</p>

Subcategory	Similarities	Differences	Comments
<p>Design/Format Cont'd</p>		<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>:</p> <ul style="list-style-type: none"> <li>• experiences and outcomes</li> <li>• glossary index</li> <li>• 12 pages (but only 2 specifically devoted to dance)</li> </ul> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> is organized by a presentation of experiences and outcomes for all expressive arts (art and design, dance, drama, and music) in one document.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> is organized as first-person affirmations for the individual experiences and outcomes in the student's voice (e.g., "I have opportunities to enjoy taking part in dance experiences").</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> is in landscape design. It uses a numbering system for standards.</p>	

**External Referent: Curriculum for Excellence, Building the Curriculum 2 (2007); Expressive Arts: Principles and Practice and Expressive Arts: Experiences and Outcomes**

**Content**

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 1		<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> specifies “travel, turn, jump, gestures, pause and fall within safe practice” in the first level.</p> <p>At the Fourth level, the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> mentions concepts of body awareness, movement flow, artistic intention, and different audience groups.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> tends not to use dance terminology, such as time, space, and energy/force. Instead, its experiences and outcomes have an informal tone (e.g., “. . . I can move rhythmically, expressively and playfully,” and “I can explore and choose movements to create and present dance, developing my skills and techniques”).</p>	<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> focuses is on student achieving dance skills at each stage.</p> <p>Overall, there is less depth, rigor, and specificity in the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> than in the Colorado MCS for Dance.</p>
Standard 2		<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> addresses choreography only at the Fourth level (with some hint of it at the first level). The Fourth level statement focuses on selecting ideas to choreograph dance motifs, not on creating movement phrases, as is specified in the Colorado MCS for Dance. The <i>Curriculum for</i></p>	<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has students achieving choreography principles by the fourth stage.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has significantly less</p>

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 2 Cont'd		<i>Excellence; Expressive Arts: Experiences and Outcomes</i> does not include the concept of improvisation, which appears throughout the Colorado MCS for Dance.	depth, rigor, breadth, and sequencing than the Colorado MCS for Dance at this standard.
Standard 3	<p>Similar to the 9–12 benchmarks in the Colorado MCS for Dance, the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> addresses analysis of one’s own and the work of others at each level.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> provides concepts of creating and communicating at each level.</p>	<p>The <i>Curriculum for Excellence; Experiences and Outcomes</i> does not have standards on problem solving.</p> <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> treats this content much more general than the Colorado MCS for Dance (e.g., “. . . I can express my ideas, thoughts and feeling through creative work in dance,” and “I can respond to the experience of dance by discussing my thoughts and feelings . . .”).</p>	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has less depth, rigor, and breadth than the Colorado MCS for Dance at this standard.
Standard 4	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> has standards on the role of dance in culture and history in levels 2, 3, and 4.	The Colorado MCS for Dance has the role of dance in history and culture. The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> explores concepts of style and culture only from the perspective of being an active participant (i.e., not from the perspective of reflection and analysis) and only in the upper three levels (2, 3, and 4).	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> shows considerably less breadth and depth than the Colorado MCS for Dance.
Standard 5		The Colorado MCS for Dance has a standard on the benefits of dance for lifelong fitness. The concept is not addressed in the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> ; however, its introductory statement on dance mentions that “taking part in dance contributes to their physical education and physical activity.”	There is no comparable content in the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> .

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Standard 6	Similar to the Colorado MCS for Dance, which has one benchmark in 9–12 addressing technology, the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> addresses technology at the Fourth level.	The Colorado MCS for Dance addresses relationship and connections to other disciplines as a separate standard. The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> does not deal with relationships to other disciplines.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> shows considerably less depth, rigor, and breadth than the Colorado MCS for Dance at this standard.
Grades K–4	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> for the early and the First levels address creating movement/dance sequences, and expressing and responding to dance.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> focuses on expression through movement for the Early and First levels. Although some statements are informal in nature, others specify, “creating short dance sequences, using travel, turn, jump, gesture, pause and fall,” and “steps, formations and short dance.”	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> ’ standards have significantly less depth, rigor, breadth, and specificity than the Colorado MCS for Dance.
Grades 5–8	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> for the second and third levels address developing skills and techniques, expressing and responding to dance, and participating in dances from various styles and cultures.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> builds on those in the early and second levels with the additional component of taking part in dance from various styles and cultures. These middle levels have the fewest number of statements.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> shows the least amount of content in this grade span.
Grade 9-12	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> for the fourth level addresses refined performance skills (demonstrating accuracy, control, body awareness), choreography using ideas from various stimuli, analysis of dance, continued study of dance styles and cultures, and use of technology in dance performances.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> provides the greatest amount of specificity and the broadest range of content (e.g., inclusion of concepts of technology, choreography, and evaluation) at the fourth level, of all the levels.  The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> shows the greatest amount of depth, breadth, and rigor for this grade span.	Despite the smaller number of statements in the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> than in the Colorado MCS for Dance, the depth and rigor are comparable to the 9–12 benchmarks in the Colorado MCS for Dance.

Subcategory	Similarities in emphasis	Differences in emphasis	Comments
Across	Overall, both the Colorado MCS and the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> focus on creation and performance of dance; choreography; communication and response to dance; analysis of dance; and the use of technology.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> articulates considerably fewer expectations at each level than the Colorado MCS for Dance.	<p>The <i>Curriculum for Excellence; Experiences and Outcomes</i> has specific student standards described for each grade span. There is more spiraling of dance content per grade span in the Colorado MCS for Dance.</p> <p>Overall, the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> defines less content and fewer expectations than the Colorado MCS for Dance. As such, the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> reflects less depth, rigor, sequencing, and breadth than the Colorado MCS for Dance.</p>
Wording/specificity		The language in many of the statements for the <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> is very informal, and tends to avoid specificity. Each statement is written from the student’s perspective as the student progresses through the curriculum.	The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> demonstrates the least amount of specificity at the lower levels and the greatest amount of specificity at the highest level.

**Appendix X. Dance: 21<sup>st</sup> Century Skills and Postsecondary Workforce and Readiness**

**21<sup>st</sup> Century Skills**

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
1	K-4	P		F	F	F	Developing critical thinking and reasoning skills can be developed by students providing a rationale for their movement choices for their phrases.
1	5-8	F	F	F	F	F	
1	9-12	F	F	F	P	P	Language could include personal responsibility and creativity in complex movement combinations.
1	Across	F	F	F	F	F	The standard meets central ideas of skill statement.
2	K-4	F		P	P	F	Additional wording is needed to meet skills in student Collaboration and Self-direction concepts.
2	5-8	F	P	P	P	P	Additional wording is needed to meet skills in Information literacy, Collaboration, Self-direction, and Invention concepts.
2	9-12	F	P	F	P	P	Additional wording is needed so that students demonstrate creativity and integration of ideas, while displaying personal responsibility, along with good work habits, when choreographing.

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
2	Across	F	P	P	P	P	Rewording indicators by inclusion of terms related to knowledge acquisition, working well in a group, displaying leadership while contribution creative ideas, and being personally responsible for choreography developed can address the 21st century skills.
3	K-4	F		F	N	P	Self-direction concepts added to indicators is desirable; rewording to include Invention and creativity concepts will strengthen the benchmarks.
3	5-8	F	P	P	P	P	Rewording to include knowledge acquisition, collaborating with peers, working in a group, contributing to creative movement concepts and ideas will strengthen skills.
3	9-12	F	F	P	F	P	Rewording to include leadership skills and innovative movement choices will strengthen skills.
3	Across	F	P	P	P	P	Rewording to include concepts from Information literacy, Collaboration, Self-direction, and Invention will address 21st century skills.
4	K-4	F	F	F			Self-direction and Invention concepts are not necessary skills in this grade span.
4	5-8	F	F	F			Self-direction and Invention concepts are not critical skills for this standard and grade span.

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
4	9-12	F	F	F		N	Adding Invention skills for integrating historical ideas and time periods when performing cultural dance forms will strengthen the benchmarks.
4	Across	F	F	F			Critical thinking, Information literacy, and Collaboration concepts are embedded; Invention concepts could assist students understanding the role of dance in culture and history.
5	K-4	P	P				Rewording to include cause/effect of fitness and warm-up activities will strengthen students' skills.
5	5-8	P	P		P		Rewording to add analysis of fitness principles, how good "lifestyle" choices affect both healthy bodies and minds, and reaching a personal goal in dance skill development will strengthen the benchmarks.
5	9-12	F	F		P		Rewording to demonstrate safe dance practices over time will strengthen the benchmarks.
5	Across	P	P		P		Rewording to add analysis, cause/effect, knowledge acquisition, personal initiative and responsibility in improving skills, and preventing injuries will strengthen the benchmarks.

<b>Standard</b>	<b>Grade Span</b>	<b>Critical thinking and reasoning</b>	<b>Information literacy</b>	<b>Collaboration</b>	<b>Self-direction</b>	<b>Invention</b>	<b>Comments</b>
6	K-4	F	F	N	N	N	Rewording to add working well with others in a group, and contributing creative ideas and movements to dances will strengthen the benchmarks.
6	5-8	F	F	N	N	N	Rewording to add ideas for K-4 will strengthen 5-8 skills.
6	9-12	F	F	N	N	N	Rewording to add ideas in K-4 will strengthen 9-12 skills.
6	Across	F	F	N	N	N	Collaboration, Self-direction, and Invention skills need to be added to strengthen the benchmarks.

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
	Comments	Critical thinking skills are addressed in all of the standards and grade spans.	Revision of wording for Information literacy skills can make those that are partially present become fully present.	Collaboration skills are fully present in standards 1 and 4; they are partially present in standards 2 and 3; they are not present in standard 6, but are appropriate when demonstrating relationships and connections between dance and other disciplines.	Self-direction skills are partially present in standards 2, 3, and 5; they are fully present in standard 1 across grade spans; they are not present, but should be included, in standard 6.	Invention skills are not present in standard 1; they are partially present in standards 2 and 3. Creativity, Innovation & integration of ideas skills should be included in standard 6 across the grade spans. They should be included in standard 4 at the 9–12 grade span.	

**Postsecondary and Workforce Readiness**

Standard	Grade Span	Application of reading, writing, and computing skills with minimal remediation or training	Logical reasoning and argumentation abilities	Identification and solving of problems	Information management skills	Human relation skills	Analysis and interpretation skills	Comments
1	9–12			F	P	P		Revising language to add concepts and skills found in Information management and Human relations would result in a Fully rating.
2	9–12			P	P	P		Revising language to add concepts and skills to Identification and solving of problems, Information management, and Human relations skills would result in a Fully rating.
3	9–12	P	P	F	F	F	F	Revising language to add concepts and skills to Application of reading, writing, and computing with minimal remediation or training, and Logical reasoning and argumentation would result in a Fully rating.
4	9–12	P	F	F	P	P	F	Revising language to add concepts and skills for Application of reading, writing, and computing with minimal remediation or training, Information management, and Human relations would result in a Fully rating.

Standard	Grade Span	Application of reading, writing, and computing skills with minimal remediation or training	Logical reasoning and argumentation abilities	Identification and solving of problems	Information management skills	Human relation skills	Analysis and interpretation skills	Comments
5	9–12	P	F	P	P		P	Revising language to add concepts & skills for those marked Partially would result in a Fully rating. Human relation skills are not necessary at this standard.
6	9–12	F	F	F	F	P		Revising language for concepts and skills in Human relations, and Analysis and interpretation, would result in a Fully rating.
	Comments	Concepts and skills are Partially met in standards 3, 4, and 5; they are Fully met in standard 6.	Concepts and skills are Fully met in standards 4, 5, 6; they are Partially met in standard 3.	Concepts and skills are Fully met in standards 1, 3, 4, and 6; they are Partially met in standards 2 and 5.	Concepts and skills are Fully met in standards 3 and 6; they are Partially met in standards 1, 2, 4, and 5.	Concepts and skills are Fully met in standard 3, and Partially met in standards 1, 2, 4, and 6; they are not necessary for standard 5.	Concepts and skills are Fully met in standards 3 and 4; they are Partially met in standards 5 and 6; they are not necessary at standards 1 and 2.	