

Final Report

Colorado Model Content Standards Review

Phase III: World Languages (Foreign Language), Physical Education, Visual Arts, Dance, and Theatre

June 30, 2009

Prepared for the Colorado Department of Education
by



TABLE OF CONTENTS

EXECUTIVE SUMMARY	i
I. INTRODUCTION	1
II. METHODOLOGY.....	3
III. CONTENT AREA FINDINGS AND RECOMMENDATIONS	9
III-A. World Languages (Foreign Language) Findings and Recommendations	9
III-B. Physical Education Findings and Recommendations	41
III-C. Visual Arts Findings and Recommendations.....	72
III-D. Dance Findings and Recommendations.....	105
III-E. Theatre Findings and Recommendations	142
IV. REFERENCES AND EXTERNAL REFERENTS	181
V. APPENDICES	183

LIST OF TABLES

Table 1. Ratings for Depth in the Foreign Language MCS 10

Table 2. Ratings for Coherence in the Foreign Language MCS..... 12

Table 3. Ratings for Coherence in the Foreign Language MCS..... 12

Table 4. Ratings for Rigor in the Foreign Language MCS..... 14

Table 5. Ratings for Overall Breadth in the Foreign Language MCS 15

Table 6. Ratings for Breadth—Essential Content in the Foreign Language MCS 16

Table 7. Ratings for Breadth—Free of Extraneous Content in the Foreign Language MCS 17

Table 8. Holistic Comparison Ratings for Foreign Language External Referents 18

Table 9. Ratings for Depth in the Physical Education MCS..... 41

Table 10. Ratings for Coherence in the Physical Education MCS 43

Table 11. Ratings for Coherence in the Physical Education MCS 43

Table 12. Ratings for Rigor in the Physical Education MCS 45

Table 13. Ratings for Overall Breadth in the Physical Education MCS..... 46

Table 14. Ratings for Breadth—Essential Content in the Physical Education MCS..... 47

Table 15. Ratings for Breadth—Free of Extraneous Content in the Physical Education MCS... 48

Table 16. Holistic Comparison Ratings for Physical Education External Referents..... 50

Table 17. Ratings for Depth in the Visual Arts MCS 72

Table 18. Ratings for Coherence in the Visual Arts MCS..... 75

Table 19. Ratings for Coherence in the Visual Arts MCS..... 75

Table 20. Ratings for Rigor in the Visual Arts MCS..... 77

Table 21. Ratings for Overall Breadth in the Visual Arts MCS 78

Table 22. Ratings for Breadth—Essential Content in the Visual Arts MCS 79

Table 23. Ratings for Breadth—Free of Extraneous Content in the Visual Arts MCS 80

Table 24. Holistic Comparison Ratings for Visual Arts External Referents 81

Table 25. Ratings for Depth in the Dance MCS 105

Table 26. Ratings for Coherence in the Dance MCS..... 108

Table 27. Ratings for Coherence in the Dance MCS..... 108

Table 28. Ratings for Rigor in the Dance MCS..... 110

Table 29. Ratings for Overall Breadth in the Dance MCS 112

Table 30. Ratings for Breadth—Essential Content in the Dance MCS 112

Table 31. Ratings for Breadth—Free of Extraneous Content in the Dance MCS 113

Table 32. Holistic Comparison Ratings for Dance External Referents 115

Table 33. Ratings for Depth in the Theatre MCS 142

Table 34. Ratings for Coherence in the Theatre MCS..... 145

Table 35. Ratings for Coherence in the Theatre MCS..... 145

Table 36. Ratings for Rigor in the Theatre MCS..... 148

Table 37. Ratings for Overall Breadth in the Theatre MCS 151

Table 38. Ratings for Breadth—Essential Content in the Theatre MCS 151

Table 39. Ratings for Breadth—Free of Extraneous Content in the Theatre MCS 153

Table 40. Holistic Comparison Ratings for Theatre External Referents 155

EXECUTIVE SUMMARY

Scope of Work

The Colorado Department of Education (CDE) contracted WestEd to conduct a review of Colorado's K–12 Model Content Standards (MCS). The findings and recommendations from this review are intended to inform decision-making by the CDE during its standards revision process. Periodic standards review is critical to help ensure that the content (skills, knowledge) students are expected to learn reflects the changing priorities, needs, and values of the state and society more broadly, and continues to prepare students for the challenges they will face in successive grades or postsecondary endeavors.

This standards review consists of three phases, each focusing on a different set of content areas:

- Phase I: Review of the MCS in reading and writing, mathematics, science, and music were examined (completed in Winter 2009).
- Phase II: Review of MCS in civics, economics, geography, history, and financial literacy (completed in Spring 2009).
- Phase III: Review of MCS in world languages (foreign language), physical education, visual arts, dance, and theatre (completed in Summer 2009 and described in this report).

Organization of the Report

This report presents the methodology, findings, and recommendations for Phase III of the standards review. As with the Phase I and Phase II reports, the complete report for Phase III is organized as follows:

- **Section I: Introduction.** The background and purpose for the study.
- **Section II: Methodology.** The processes used and criteria applied during each step in Phase III are described.
- **Section III: Content Area Findings and Recommendations.** Study findings analysis, and specific recommendations for improvement are presented by content area.
- **Section IV: References.** References and documents reviewed in the analysis.
- **Section V: Appendices.** Ratings and comments from analysts are provided for each standard in all grades for each content area.

Overview of the Methodology

The standards review involves the following three components:

- Review of the **internal quality** to determine the degree to which the standards demonstrate depth, coherence, rigor, and breadth.
- Review and comparison of respected **external referent** standards to better understand overall strengths and limitations of the MCS, with particular attention paid to the organization/structure and content of the standards.

- Analysis of the degree to which the MCS contain the skills described in Colorado’s draft **21st Century Skills and Abilities** (21st Century Skills) and definition of **Postsecondary and Workforce Readiness** (PWR Skills), and are amenable to their inclusion. This analysis is intended to help integrate the state’s two initiatives of the revision of the MCS and the development of definitions of 21st Century skills and readiness for postsecondary education and the workforce.

Key to the review, across all components listed, are the objective, third-party analysis and subsequent recommendations related to improving the quality of the MCS. Outcomes of the review are intended to inform and guide the work of those revising Colorado’s standards.

The WestEd analysts who conducted the Phase III MCS review possess extensive knowledge and skills in standards review and development, in their respective content areas (i.e., world languages [foreign language], physical education, visual arts, dance, and theatre), K–12 curriculum, instruction, assessment, and alignment, as well as experience in the classroom. These analysts were trained in specific protocols designed to (1) articulate and operationalize the criteria and processes used to judge internal quality, and (2) ensure the accuracy and consistency of the application of the criteria across content areas. The protocols and related criteria were applied systematically to each MCS standard, at both the grade span and cross-grade span levels.

For the review of **internal quality**, the specific criteria applied to the analysis of each standard were as follows:

- *Depth*: Do the benchmarks describe content of sufficient and appropriate depth in the standard *within each grade span*? Do the benchmarks describe content of sufficient and appropriate depth in the standard *across the grade spans*?
- *Coherence*: Are the benchmarks for each standard sequenced appropriately across the grade spans? Do the benchmarks begin and end at appropriate points in the content?
- *Rigor*: Do the benchmarks describe content and skill expectations of a reasonable and appropriate level for this grade span? Do the standards and benchmarks communicate an appropriate level of rigor?
- *Breadth*: Do the benchmarks describe sufficient and appropriate breadth of content across standards *within each grade span*? Do the benchmarks contain the essential content for this subject *within and across grade spans*? If not, what content is missing? Are the benchmarks free from extraneous content *within and across grade spans*? If not, what content is extraneous?

The standards were rated as meeting each criterion (Depth, Coherence, Rigor, Breadth) according to the following designations: Fully, Partially, No, Insufficient Information.

Additionally, analysts provided comments that explained their rationale for ratings, as appropriate.

For the analysis of the **external referent** standards, the following criteria were used:

- *Organization/Structure* — Similarities and differences in (1) *grade articulation*; (2) *hierarchy of standards*; (3) *number of standards*; and (4) *design/format*.
- *Content* — Similarities and differences in (1) *standards scope and sequence*; (2) *grade spans*; and (3) *wording*.

For each criterion (Organization/Structure, Content), analysts recorded a holistic rating reflecting the similarity of the external referent standards to the MCS (i.e., as Similar or Different). Analysts also provided descriptive comments, rationale, and evidence related to the specific similarities and differences observed between the standards compared.

For the examination of Colorado’s draft **21st Century Skills** and definition of **PWR Skills**,¹ analysts used the following ratings to reflect the degree to which evidence of one or more 21st Century or PWR Skills was present in each MCS: Fully Present, Partially Present, Not Present. No rating was recorded if a 21st Century or PWR Skill was not reflected in a standard and that standard was not judged to be an appropriate fit for a skill.

The outcomes of this review have both standard-specific and cross-standard implications for the CDE’s consideration during its MCS revision process. It is intended to provide the CDE with an objective analysis and recommendations that can inform and guide the work of those revising Colorado’s standards.

¹ Because PWR Skills represent skills required after high school, the review was limited to the 9–12 grade span and did not include the elementary or middle grades.

I. INTRODUCTION

Rigorous standards serve as a major lever for improving student achievement by articulating goals, focusing instruction, and guiding the development of assessments that can yield information for states, districts, and schools to use to guide improvement (Rabinowitz, Roeber, Schroeder, & Sheinker, 2006). But state standards must be dynamic, evolving over time to meet changing purposes, priorities, and needs. Periodic standards reviews help states ensure that the content that their students are expected to learn continues to prepare them for the challenges they will face in successive grades or in post-secondary endeavors. Recognizing this, the Colorado Department of Education contracted WestEd to conduct a review of Colorado's K–12 Model Content Standards (MCS). The findings and recommendations that emerge from this review are intended to inform decision making by the Colorado Department of Education (CDE) during the standards revision process.

This report presents findings from Phase III of a scope of work that will include three phases of review of the MCS, each with a different content area focus. In Phase I, the MCS in reading and writing, mathematics, science, and music were examined. In Phase II, WestEd examined the MCS in civics, economics, geography, history, and financial literacy. The last phase, Phase III, focuses on the MCS in world languages (foreign language), physical education, visual arts, dance, and theatre. The content areas were distributed across phases in part in order to allow for lessons learned in each phase to be applied in subsequent phases. For example, work in Phase I was considered in the CDE's selection of external referents for Phases II and III, and strengthened WestEd's understanding of Colorado's standards system. The selection of specific content areas analyzed in each phase was determined through discussions with the CDE; these discussions included an interest in applying the review protocol to a diverse range of content areas from the outset, including mixing No Child Left Behind Act (NCLB) accountability areas with non-accountability areas.

As with Phases I and II, the standards review involved the three components described below.

- Review of the **internal quality** of the MCS through systematic application of a protocol to determine the degree to which the standards demonstrate depth, coherence, rigor, and breadth.
- Review and comparison of respected **external referent** standards from other states (California, Massachusetts, New Jersey, North Carolina) and nations (Singapore, Finland, Scotland, and Australia [New South Wales]), selected by the CDE to better understand overall strengths and limitations of the MCS. In particular, analysts attended to the organization/structure and content of these referents.²
- Analysis of the degree to which Colorado's MCS contain the skills described in Colorado's draft **21st Century Skills and Abilities** (21st Century Skills) and

² Future reviews will also include International Baccalaureate and Advanced Placement standards.

definition of **Postsecondary and Workforce Readiness** (PWR Skills), and are amenable to their inclusion. This analysis is intended to help integrate the state's two initiatives of the revision of the MCS and the development of definitions of 21st Century Skills and readiness for postsecondary education and the workforce.

The overriding intent across all of these components was to provide third-party information and recommendations related to improving the quality of Colorado's MCS that would contribute to informing and guiding the work of those revising Colorado's standards.

The remainder of this report is organized along the following sections:

- **Section II: Methodology.** The processes used and criteria applied during each step in Phase III are described.
- **Section III: Content Area Findings and Recommendations.** Study findings analysis, and specific recommendations for improvement are presented by content area.
- **Section IV: References.** References and documents reviewed in the analysis.
- **Section V: Appendices.** Ratings and comments from analysts are provided for each standard in all grades for each content area.

II. METHODOLOGY

This section describes the research-based processes and protocols used during WestEd’s examination of Colorado’s K–12 Model Content Standards (MCS) in world languages (foreign language), physical education, visual arts, dance, and theatre. As described in the Introduction, this work included three components.

Findings from these three components were used to develop recommendations for improvement of the content and structure of the MCS. These recommendations are intended to help guide decision making during the standards revision process. Each of the three components is described in greater detail below.

Using their collective expertise and experience, WestEd analysts were asked to systematically apply protocols developed specifically for each step. These protocols helped to (1) articulate and operationalize the criteria and processes used to judge internal quality and (2) ensure the accuracy and consistency of the application of the criteria across content areas.

Training and Calibration Procedures

Training was facilitated by WestEd project leaders. Training and calibration of analysts ensured that approved procedures were implemented and the judgment criteria applied accurately and consistently throughout the course of the study, within and across content areas.

In all components, the WestEd analysts who conducted the work possess extensive knowledge and skills in standards review and development, in their respective content areas (i.e., world languages [foreign language], physical education, visual arts, dance, and theatre), K–12 curriculum, instruction, assessment, and alignment, as well as experience in the classroom.

Prior to training, WestEd analysts independently reviewed all relevant standards, related documents, and external referents for their respective content areas. During training, the WestEd facilitator guided analysts in a review of all procedures, evaluation criteria, format for the rating sheets, and the appropriate unit of analysis for the content area. The facilitator then guided analysts as they applied the review criteria to a few standards to verify their understanding of the criteria and procedures. In each content area, analysts discussed their decisions and rationale for each judgment with the facilitators. The facilitators examined the analysts’ judgments, and if they did not concur with the rating, they provided additional guidance to recalibrate the analyst. This step was repeated, with ongoing calibration, until analysts’ decisions were fully aligned with their facilitator’s judgments.

Internal Quality Review of Colorado’s Model Content Standards

For this step, analysts were asked to apply a protocol focused on evaluating the quality of the K–12 Model Content Standards.

The Colorado MCS are organized as broad cross-grade standard statements that are further articulated in grade spans through benchmark statements. The unit of analysis and reporting for this step was the MCS standard, at both the grade span and cross-grade span levels.³ The benchmark statements for each grade span were used to interpret the state's intent with regard to the development and application of the knowledge and skills described in the standards. Each benchmark was reviewed and used to inform the analyses at the standard and grade-span levels.

Quality Review Criteria. WestEd analysts applied general evaluation criteria to this review of standards. The general criteria, explained in greater detail below, were depth, coherence, rigor, and breadth. These criteria, supported by research and best practices at the state and local levels (see, for example, Webb, 1997, Rabinowitz, Roeber, Schroeder, & Sheinker, 2006, among others), were adapted through discussions with the CDE to ensure the information in the findings would be appropriate for Colorado's context, and thus maximally useful. Criteria for each dimension were designed as responses to questions of sufficiency and appropriateness that were applied by analysts as they reviewed each standard.

- ***Depth:*** Do the benchmarks describe content of sufficient and appropriate depth in the standard *within each grade span*? (For example, is the depth of content of the standard appropriate for a school year?) Do the benchmarks describe content of sufficient and appropriate depth in the standard *across the grade spans*?
- ***Coherence:*** Are the benchmarks for each standard sequenced appropriately across the grade spans? For example, do they scale or spiral appropriately across the grade spans? Do the benchmarks begin and end at appropriate points in the content?
- ***Rigor:*** Do the benchmarks describe content and skill expectations of a reasonable and appropriate level for this grade span? Do the standards and benchmarks communicate an appropriate level of rigor?
- ***Breadth:*** Do the benchmarks describe sufficient and appropriate breadth of content across standards *within each grade span*? Do the benchmarks contain the essential content for this subject *within and across the grade spans*? If not, what content is missing? Are the benchmarks free from extraneous content *within and across the grade spans*? If not, what content is extraneous?

For each standard, analysts independently recorded their ratings for each criterion. The rating sheets were used to guide the analysis and reporting of holistic findings. The

³ Because standard 1 of the Colorado MCS for foreign language is written as an overarching description of four distinct subareas identified as benchmarks, (i.e., listening, speaking, reading, and writing) the CDE and WestEd agreed that the unit of analysis for world languages (foreign language) would be the standard and benchmark levels. The grade span bullets beneath each benchmark were used to interpret the state's intent with regard to the development and application of the knowledge and skills described in standard 1. A summative rating for standard 1 for each criterion of analysis was also provided.

standards were rated as meeting each criterion using the following holistic designations and scale: “Fully” (F); “Partially” (P); “No” (N); or “Insufficient Information” (I).

In order to ensure consistency across analysts and content areas, a scale was approximated to guide analysts’ ratings:⁴ “Fully” was operationalized as being able to answer the question(s) associated with the criterion with a “yes” approximately 85–100% of the time. “Partially” was operationalized as being able to answer the question(s) with a “yes” approximately 40–84% of the time. “No” was operationalized as being able to answer the question(s) with a “yes” less than 39% of the time.

If analysts found that there was insufficient information on which to base a judgment, they assigned a rating of Insufficient Information (I). Additionally, analysts provided comments that explained their rationale for some ratings, as appropriate.

Comparison of Colorado’s Model Content Standards to External Referents

Analysts for each content area systematically reviewed sets of external referent standards vis-à-vis the MCS using the criteria described below. The unit of analysis and reporting for this step of work was the MCS standard, at both the grade span and cross-grade span levels. The benchmark statements for each grade span were used to interpret the state’s intent with regard to the development and application of the knowledge and skills described in the standards. The unit of analysis for the external referents was the most comparable level in each set of standards. For the purposes of review and presentation, data were organized using the current structure and sequence of the Colorado MCS.

The External Referents. The CDE selected the external referents to which the MCS would be compared. Included in the selection criteria was whether the standards were from states or countries respected for their strong overall academic performance and quality of their standards. To enable maximal usefulness in guiding standards reform, sets of standards were sought that would be relevant in all content areas. Additionally, it was hoped that by reviewing each set of external referent standards for multiple content areas, the comparison would benefit from any cross-content elements or guiding philosophies that might not be apparent in any one content area. To this end, they selected standards from the following entities:

- From other states: *California, Massachusetts, New Jersey and North Carolina*
- From other countries: *Finland, Singapore, Scotland, and Australia (New South Wales)*
- From organizations: *International Baccalaureate and Advanced Placement* (review to be completed at a future date)

The CDE recognized that through their experience in standards development and revision, WestEd may have recommendations for other respected referents, especially

⁴ The percentages in these ranges emerged from extensive experience in the field and are generally understood as representing different levels of quality.

ones whose value may be content specific. These recommendations are included in the Findings and Recommendation sections of this report.

Criteria Used for Comparative Analyses. The external referent comparison was intended to serve as a holistic review of the similarities and differences between each external referent and the Colorado MCS. These data may be used to inform the CDE during the MCS revision process. Specifically, comparisons were documented for two criteria, organization/structure and content. Analysts' considerations for judging each are defined below.

- ***Organization/Structure.*** Analysts' considerations related to standards organization and structure included similarities and differences in (1) *grade articulation*: standards articulated by individual grade, grade-span, course, etc.; cross-grade strands versus no repetition of content; (2) *hierarchy of standards*: number of levels in standards (e.g., strand, standard, benchmark, indicator); (3) *number of standards*: number of strands, standards, indicators; (4) *design/format*: organization and structure of standards, and ways in which intended knowledge and skills are communicated.
- ***Content.*** Analysts' considerations related to standards content included similarities and differences in (1) *standards scope and sequence*: the depth and breadth of content described in the standards; (2) *grade spans*: the sequencing and distribution of content within and across the grade spans; and (3) *wording*: specificity of language; focus on action verbs, knowledge, etc.⁵

Holistic Rating Scale. For each criterion, analysts recorded a holistic rating reflecting the similarity of the external referent standards to the MCS. These ratings were as follows:

- ***Similar*** — Referent standards are mostly similar to CO MCS in substantive ways
- ***Different*** — Referent standards are mostly different from CO MCS in substantive ways

In order to arrive at these holistic ratings, analysts recorded descriptive comments on the specific similarities and differences between the two sets of standards. Comments included rationale and evidence to support their judgments and conclusions about the impact or relative importance of the differences (or in some cases, similarities). The rating sheets used to record these holistic ratings and descriptive comments are included in the Appendices section of this report.

It is important to note that the referents have similarities and differences among one another, as well as with Colorado's MCS. However, no one approach is intended to be presented as necessarily more or less effective than another. Differences in structure or content of a state or country's standards may be qualitative, but may also be attributable to differences in history, purpose, and/or context. Thus, the implication is that a variety of

⁵ As explained earlier, the CDE and WestEd agreed that the unit of analysis and comparison for world languages (foreign language) would be both the benchmark and standard levels.

approaches and combinations of approaches may be considered, should they be determined to be appropriate for Colorado.

Examination of Colorado’s 21st Century Skills and Abilities and Definition of Postsecondary and Workforce Readiness vis-à-vis Colorado’s Model Content Standards

The purpose of this step of work was to provide the CDE with information about the extent to which the state’s draft 21st Century Skills and definition of Postsecondary and Workforce Readiness (PWR) are embodied in or supported by the existing MCS. The unit of analysis was the MCS standard for each grade span, as elaborated in the benchmarks. Because the PWR skills represent skills required *after* high school, the review was limited to the 9–12 grade span, and did not include the elementary or middle grades. The draft 21st Century Skills and Abilities and definition of Postsecondary and Workforce Readiness are below.

21st Century Skills and Abilities. “Colorado’s description of 21st Century Skills is a synthesis of the essential abilities students must apply in today’s rapidly changing world. These essential skills are as follows:

- Critical thinking and reasoning (e.g., problem solving, analysis, logic, and cause/effect)
- Information literacy (e.g., knowledge acquisition, source discernment, and systems management)
- Collaboration (e.g., synergy, team resourcing, social skills, leadership)
- Self-direction (e.g., adaptability, initiative, personal responsibility, work ethic, self-advocacy)
- Invention (e.g., creativity, innovation, integration of ideas)”

Postsecondary and Workforce Readiness. “Colorado’s description of postsecondary and workforce readiness is a student’s capacity to demonstrate the knowledge, skills and competencies required for success in a global, interdependent society. Students must demonstrate:

- Application of reading, writing, and computing skills with minimal remediation or training (e.g., skills and performance necessary for entrance in to a postsecondary institution or the workforce)
- Logical reasoning and argumentation abilities (e.g., identifying a reasoned viewpoint which a student can persuasively and successfully communicate)
- Identification and solving of problems (e.g., monitoring and self-correcting performance, finding dilemmas, gaps and needs and generating accurate solutions; initiating, innovating, creating)
- Information management skills (e.g., system thinking competencies, financial awareness, increasing productivity and adapting to new information)

- Human relation skills (e.g., students are self-directed, applying integrity and work ethic, cooperation, tolerance)
- Analysis and interpretation skills (e.g., capacity to read into facts, patterns and conclusions which advance information and understanding)”

Rating Dimensions. The MCS were reviewed to determine the degree to which the 21st Century and PWR Skills were present in the current standards language. For each MCS, analysts assigned one of the following ratings to signify the degree to which evidence of one or more 21st Century or PWR Skills was present:

- (F) Fully Present: The standard includes a fundamental skill or concept as explicitly stated in the 21st Century or PWR Skill. The standard taps a central idea of the skill statement. A standard does not need to address all elements of the 21st Century or PWR Skill to receive a rating of F.
- (P) Partially Present: The standard may address the skill statement in a superficial or less complex way than is stated in the 21st Century or PWR Skills.
- (N) Not Present: The standard is a reasonable and appropriate place to include the skill, but the skill is not present in the standard as currently written.

If a 21st Century or PWR Skill was not found to be contained in a MCS but that standard was not judged to be an appropriate fit for that skill, no judgment was recorded for that relationship (cell) on the rating sheet.

Recommendations to Improve Inclusiveness. For each MCS rated as Partially Present (P) or Not Present (N), the WestEd analysts considered strategies for revising the standard to more fully incorporate a 21st Century or PWR Skill. Recommendations that emerged had both standard-specific and cross-standard implications for consideration during the MCS revision process. These specific recommendations are included on the individual data collection sheets and are summarized for each content area in the Findings section of this report.

III-D. Dance Findings and Recommendations

This section contains findings and recommendations related to the internal quality review, the external referent reviews, and the review of 21st Century Skills and PWR Skills for dance. Detailed review criteria can be found in the Methodology section of this report. A brief description of the criteria and guiding questions also are provided here for convenience.

Internal Quality Review

As described in the Methodology section of this report, the Colorado MCS were reviewed for their quality according to four criteria: depth; coherence; rigor; and breadth. The scale used for evaluating each criterion was as follows: Fully (F), Partially (P), No (N), or Insufficient information to determine (I). Findings from these analyses are presented below.

Depth

Ratings for depth are assigned based on the questions below.

- Do the benchmarks describe content of sufficient and appropriate depth in the standard *within each grade span*? (For example, is the depth of content of the standard appropriate for a school year?)
- Do the benchmarks describe content of sufficient and appropriate depth in the standard *across the grade spans*?

The table below shows the ratings for depth in the dance standards, reported for each standard at each grade span, as well as across the grade spans. The across grade span ratings are holistic ratings of the depth of the standards in K–12.

Table 25. Ratings for Depth in the Dance MCS

Standard	K–4	5–8	9–12	Across Grade Spans
1	F	F	F	F
2	P	F	F	F
3	P	F	F	P
4	P	F	F	F
5	P	F	F	F
6	F	F	P	F

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 25 shows, standards 1, 2, 4, 5, and 6 are rated as Fully across the grade spans. Standard 3 is rated as Partially across the grade spans. The ratings for each standard within each grade span are discussed below. Areas for improvement are also discussed below.

Standard 1

Standard 1 for dance requires students to understand and demonstrate dance skills. It is rated as Fully across the grade spans for depth. It is also rated as Fully within each grade span. There is sufficient depth in content at all three grade spans for students to understand and demonstrate dance skills. For example, the three benchmarks at grade span K–4, “observing and demonstrating a series of movements in a given order that create a movement phrase through basic non-locomotor and locomotor movement,” “demonstrating accuracy in moving with a rhythmic beat and responding to changes in tempo,” and “demonstrating awareness of spatial dimensions by moving and creating shapes within each dimension,” adequately support the rationale to build “strength, coordination, musicality, and flexibility,” as well as “self-esteem,” across the grade spans.

Standard 2

Standard 2 for dance requires students to understand and apply the principles of choreography. It is rated as Fully across the grade spans for depth. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. Grade span K–4 is rated as Partially because the second benchmark, “developing variations of phrases,” has too much depth. It is more appropriate for students at this grade span to be able to repeat phrases and be able to identify the beginning, middle, and endpoints of phrases.

Standard 3

Standard 3 for dance requires students to create, communicate, and problem solve through dance. It is rated as Partially across the grade spans for depth. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. It is rated as Partially at grade span K–4 because the depth of the grade span is inappropriate. The depth of the first benchmark, “discovering solutions to a movement problem and discussing reasons for that solution,” and the third benchmark, “presenting and discussing dances with peers,” are too great. More appropriate benchmarks for this grade span include, identifying and creating movements to express certain ideas in dance, or identifying how movements can be altered to convey different ideas. Although not stated in the standard statement, the concept of analysis/critical response is also implied by the benchmarks in grade spans 5–8 and 9–12, which contributes to their Fully ratings. However, the lack of appropriate depth in grade span K–4 is significant enough to affect the rating across the grade spans for this standard.

Standard 4

Standard 4 for dance requires students to understand and relate the role of dance in culture and history. It is rated as Fully across the grade spans for depth. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. It is rated as Partially at grade span K–4 because the depth is inappropriate for the second benchmark in this grade span. The depth of the second benchmark, “describing dance in relation to historical periods,” is too great. It requires an understanding of historical periods and the ability to relate dance to concepts in history. More appropriate benchmarks would be identifying and describing characteristics of dances from different cultures and historical periods.

Standard 5

Standard 5 for dance requires students to understand the benefits of dance for lifelong fitness. It is rated as Fully across the grade spans for depth. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. It is rated as Partially at grade span K–4 because the depth is inappropriate for the second benchmark in this grade span. The depth of the second benchmark at grade span K–4, “discussing how warm-up activities prepare the body and mind for an activity,” is too great for this grade span. Awareness of the impact of physical activity on the mind and body is a sophisticated concept. A more appropriate benchmark for grade span K–4 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.

Standard 6

Standard 6 for dance requires students to understand the relationships and connections between dance and other disciplines. It is rated as Fully across the grade spans for depth. It is rated as Fully at grade spans K–4 and 5–8 and Partially at grade span 9–12. It is rated as Partially at grade span 9–12 because the depth of the second benchmark at grade span 9–12, “identifying commonalities between dance and other disciplines,” is too limited for this grade span. It would be appropriate for the K–4 grade span. A more appropriate benchmark at grade span 9–12 would be, discussing how dance is influenced by other disciplines, or analyzing how the incorporation of other media enhances the overall theme/idea of a dance.

Coherence

Ratings for coherence are assigned based on the questions below.

- Are the benchmarks for each standard sequenced appropriately across the grade spans? (For example, do they scale or spiral appropriately across the grade spans?)
- Do the benchmarks begin and end at appropriate points in the content?

The tables below show the ratings for coherence in the dance standards reported as appropriate sequence across the grade spans, and as appropriate beginning and endpoints for each standard at each grade span, as well as across the grade spans.

Table 26. Ratings for Coherence in the Dance MCS

Standard	Appropriate Sequence Across Grade Spans
1	F
2	F
3	N
4	F
5	F
6	P

(F=Fully; P=Partially; N=No; I=Insufficient Information)

Table 27. Ratings for Coherence in the Dance MCS

Standard	Appropriate Beginning and Endpoints			
	K–4	5–8	9–12	Across Grade Spans
1	F	F	P	P
2	P	F	P	P
3	P	F	F	F
4	P	F	F	F
5	P	F	F	F
6	F	F	P	F

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 26 shows, standards 1, 2, 4, and 5 are rated across the grade spans as Fully for coherence of appropriate sequence. Standard 3 is rated as No and standard 6 is rated as Partially for appropriate sequence. As Table 27 shows, standards 3, 4, 5, and 6 are rated as Fully for coherence of appropriate beginning and endpoints across the grade spans. Standards 1 and 2 are rated as Partially across the grade spans. The ratings for each standard at each grade span are discussed below. Areas for improvement are also discussed below.

Standard 1

Standard 1 is rated as Fully for appropriate sequence across the grade spans and is rated as Partially for appropriate beginning and endpoints across the grade spans. It is rated as Fully for appropriate beginning and endpoints at grade spans K–4 and 5–8. It is rated as Partially at grade span 9–12. The third benchmark of grade span 9–12, “demonstrating rhythmic accuracy,” is not sufficiently different from the corresponding benchmark at K–4, “demonstrating accuracy in moving with a rhythmic beat and responding to changes in tempo.” The fourth benchmark of grade span 9–12, “demonstrating performance skills,” is too vague and needs further clarification (e.g., perform in a group/as a soloist in front of an audience).

Standard 2

Standard 2 is rated as Fully for appropriate sequence across the grade spans and is rated as Partially for appropriate beginning and endpoints across the grade spans. It is rated as

Partially at grade span K–4, Fully at grade span 5–8, and Partially at grade span 9–12. The standard is rated as Partially at grade span K–4 because the second benchmark, “developing variations of phrases,” is too high. It is very similar to the second benchmark of grade span 5–8, “developing variations of movement phrases.” Different endpoints are expected for developing variations at grade spans K–4 and 5–8; however, this is not conveyed in the benchmarks. The standard is rated as Partially at grade span 9–12 because the third benchmark, “contributing creative ideas to group choreography,” does not end at an appropriate point. The standard could have a higher endpoint and require students to do more. Students at this grade span should be able to create and choreograph a dance from start to finish.

Standard 3

Standard 3 is rated as No for appropriate sequence across the grade spans and is rated as Fully for appropriate beginning and endpoints across the grade spans. It is rated as Partially for appropriate beginning and endpoints at grade span K–4, and as Fully for appropriate beginning and endpoints at grade spans 5–8 and 9–12. The standard is rated as No for appropriate sequence across grade spans because no concept is properly spiraled across the three grade spans in a coherent way. For example, the concept of “discovering solutions to a movement problem” at K–4 is not continued at either of the higher grade spans. Similarly, the concept of relating music, lighting, and costuming to the meaning of a dance at 9–12 is not prepared in either of the lower grade spans. It is rated as Partially at grade span K–4 because the endpoint, “discovering solutions to a movement problem and discussing reasons for that solution,” is too high for the lower part of the grade span. More appropriate endpoints would include identifying and describing problems.

Standard 4

Standard 4 is rated as Fully for appropriate sequence across the grade spans and is rated as Fully for appropriate beginning and endpoints across the grade spans. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. The standard is rated as Partially at grade span K–4 because the endpoint of the second benchmark is too high. The endpoint of this benchmark is interpreted as expecting students to relate characteristics of a dance to historical ideas. More appropriate endpoints would include identifying characteristics (e.g., costumes, movements) of dance in different cultures/periods.

Standard 5

Standard 5 is rated as Fully for appropriate sequence across the grade spans and is rated as Fully for appropriate beginning and endpoints across the grade spans. It is rated as Partially at grade span K–4 for appropriate beginning and endpoints. It is rated as Fully at grade spans 5–8 and 9–12 for appropriate beginning and endpoints. It is rated as Partially at grade span K–4 because the beginning and endpoints of the second benchmark are too high. Discussing the impact of physical activity on the mind is too complex for students at the lower part of this grade span.

Standard 6

Standard 6 is rated as Partially for appropriate sequence across the grade spans and is rated as Fully for appropriate beginning and endpoints across the grade spans. It is rated as Fully at grade spans K–4 and 5–8 and Partially at grade span 9–12. It is rated as Partially for appropriate sequence because the content does not sufficiently spiral between the grade spans. The cognitive complexity of the standard does not increase sufficiently across the grade spans. The standard is rated as Partially for appropriate beginning and endpoints at grade span 9–12 because the endpoint of the second benchmark is too low. “Identifying commonalities between dance and other disciplines,” is lower than the second benchmark of grade span 5–8, “discussing examples of similar concepts used between dance and other disciplines outside of the arts.”

Rigor

Ratings for rigor are assigned based on the questions below.

- Do the benchmarks describe content and skill expectations of a reasonable and appropriate level for this grade span?
- Do the standards and benchmarks communicate an appropriate level of rigor?

The table below shows the ratings for rigor in the dance standards, reported for each standard at each grade span, as well as across the grade spans.

Table 28. Ratings for Rigor in the Dance MCS

Standard	K–4	5–8	9–12	Across Grade Spans
1	F	F	P	F
2	P	F	P	P
3	P	F	F	F
4	N	F	F	P
5	F	F	F	F
6	F	F	P	F

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 28 shows, standards 1, 3, 5 and 6 are rated as Fully for rigor across the grade spans for rigor. Standards 2 and 4 are rated as Partially for rigor across the grade spans. The ratings for each standard within each grade span are discussed below. Areas for improvement are also discussed below.

Standard 1

Standard 1 is rated as Fully for rigor across the grade spans. It is rated as Fully at grade spans K–4 and 5–8. It is rated as Partially at grade span 9–12. The rigor of the third benchmark of grade span 9–12, “demonstrating rhythmic accuracy,” is too low. It is similar to the rigor of the second benchmark at grade span K–4, “demonstrating accuracy in moving with a rhythmic beat and responding to changes in tempo.” Moreover, the level of rigor of the fourth benchmark, “demonstrating performance skills,” is too unclear to determine.

Standard 2

Standard 2 is rated as Partially for rigor across the grade spans. It is rated as Partially at grade spans K–4 and 9–12. It is rated as Fully at grade span 5–8. It is rated as Partially at grade span K–4 because the second benchmark is too high. “Developing variations of phrases” draws upon knowledge of how to adapt different types of movements. Most students would not have a significant amount of experience at this grade span to develop variations of phrases. Grade span 9–12 is rated as Partially because the rigor of the third benchmark is too low. “Contributing creative ideas to group choreography” is reasonable for grade span 5–8, but does not communicate an appropriate level of rigor for grade span 9–12.

Standard 3

Standard 3 is rated as Fully for rigor across the grade spans. It is rated as Partially at grade span K–4 and Fully at grade spans 5–8 and 9–12. It is rated as Partially at grade span K–4 because the rigor expectations of the first two benchmarks are too high, especially for the lower end of the grade span. Expecting kindergarteners and first graders to discover solutions to movement problems and to discuss reasons for that solution is too high for the grade levels. Similarly, expecting students to discuss “how dance is different from other forms of movement” at this grade span is too high.

Standard 4

Standard 4 is rated as Partially for rigor across the grade spans. It is rated as No at grade span K–4 and Fully at grade spans 5–8 and 9–12. It is rated as No at grade span K–4 because the rigor expectations of the two benchmarks are too high. The first benchmark expects students to perform and discuss dances from various cultures. Although participating in or performing dances from different cultures is fully appropriate for this grade span, being able to discuss dances from various cultures is an activity that is not appropriate, especially for the lower range of the grade span. The second benchmark presents an even more challenging expectation, that students “describe dance in relation to historical periods.” Not only does this benchmark require students to be sufficiently familiar with history, but it also requires that students be able to relate history to dance of the period—both of which are unreasonable expectations for the grade span..

Standard 5

Standard 5 is rated as Fully for rigor across the grade spans. It is rated as Fully at grade spans K–4, 5–8, and 9–12. Nearly all benchmarks for all grade spans are reasonable and appropriate.

Standard 6

Standard 6 is rated as Fully for rigor across the grade spans. It is rated as Fully at grade spans K–4 and 5–8. It is rated as Partially at grade span 9–12. It is rated as Partially at grade span 9–12 because the rigor of the second benchmark is too low. “Identifying commonalities between dance and other disciplines” is lower than the comparable benchmark at grade span 5–8, discussed above.

Breadth

Ratings for breadth are assigned based on the questions below, each of which is reported in a separate table.

- Do the benchmarks describe sufficient and appropriate breadth of content across standards *within each grade span*?
- Do the benchmarks contain the essential content for this subject *within and across grade spans*?
- Are the benchmarks free from extraneous content *within and across grade spans*? If not, what content is extraneous?

Each of the three aspects of breadth examined is reported in a separate table in order to distinguish between essential and extraneous content.

Breadth represents the sufficiency of content across the standards. The table below shows the ratings for overall breadth *across* the dance standards at each grade span and across the grade spans.

Table 29. Ratings for Overall Breadth in the Dance MCS

Grade Span	Across Standards
K–4	P
5–8	F
9–12	F
Across Grade Spans	P

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 29 shows, the overall breadth across the grade spans is rated as Partially across the standards. Grade span K–4 is rated as Partially. Grade spans 5–8 and 9–12 are rated as Fully.

The table below shows the breadth ratings for essential content in the dance standards, reported for each standard at each grade span, as well as across the grade spans.

Table 30. Ratings for Breadth—Essential Content in the Dance MCS

Grade Span	1	2	3	4	5	6	Across Standards
K–4	F	F	P	F	F	F	F
5–8	F	P	F	F	F	P	F
9–12	F	F	F	F	F	F	F
Across Grade Spans	F	F	F	F	F	F	F

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 30 shows, taken together, the grade spans are rated as Fully for breadth—essential content—across the standards. Individually, grade span K–4 is rated as Fully across the standards, grade span 5–8 is rated as Fully across the standards, and grade span

9–12 is rated as Fully across the standards. Each grade span is discussed below. Areas for improvement are also discussed below.

Grade Span K–4

Grade span K–4 is rated as Fully for essential content across the standards. This grade span is rated as Fully at standards 1, 2, 4, 5, and 6. It is rated as Partially at standard 3. It is rated as Partially at standard 3 because the grade span is missing essential content. It should include more explicit preparation for analysis/evaluation of dance (e.g., identifying and describing similarities and differences between movement phrases).

Grade Span 5–8

Grade Span 5–8 is rated as Fully for essential content across the standards. Grade span 5–8 is rated as Fully at standards 1, 3, 4, and 5. It is rated as Partially at standards 2 and 6. It is rated as Partially at standard 2 because more explicit reference to choreographic principles or formal structures should be included at this grade span. It is rated as Partially at standard 6 because the standard is missing the essential content of production aspects of dance (e.g., essential roles and aspects of staging a dance performance; technology).

Grade Span 9–12

Grade Span 9–12 is rated as Fully for essential content across the standards. Grade span 9–12 is rated as Fully at standards 1, 2, 3, 4, 5, and 6.

The table below shows the breadth ratings for freedom from extraneous content in the dance standards, reported for each standard at each grade span, as well as across the grade spans.

Table 31. Ratings for Breadth—Free of Extraneous Content in the Dance MCS

Grade Span	1	2	3	4	5	6	Across Standards
K–4	F	F	P	N	F	F	P
5–8	F	F	F	N	F	F	P
9–12	F	F	F	N	F	F	P
Across Grade Spans	F	F	F	N	F	F	P

(F=Fully; P=Partially; N=No; I=Insufficient Information)

As Table 31 shows, across the grade spans, the MCS for dance are rated as Partially for breadth—free of extraneous content across the standards. Individually, each grade span is rated as Partially across the standards. Each grade span is discussed below. Areas for improvement are also discussed below.

Grade Span K–4

Grade Span K–4 is rated as Partially across the standards for being free of extraneous content. It is rated as Fully at standards 1, 2, 5 and 6. It is rated as Partially at standard 3 and No at standard 4. It is rated as Partially at standard 3 because the third benchmark, “presenting and discussing dances with peers,” is unnecessary. Discussion of dances is

addressed in the other two benchmarks, and presentation of dances is addressed in other standards. It is rated as No at standard 4 because the range of possible “historical time periods and cultures” is so large that the possibility of too much content being addressed at this grade span is high. This grade span would benefit from the identification of specific historical and cultural traditions.

Grade Span 5–8

Grade Span 5–8 is rated as Partially across the standards for being free of extraneous content. It is rated as Fully at standards 1, 2, 3, 5, and 6. It is rated as No at standard 4. Similar to grade span K–4, grade span 5–8 is rated as No at standard 4 because the range of possible “historical time periods and cultures” is potentially too large. This grade span would benefit from the identification of specific historical and cultural traditions at this standard. This concern with standard 4 affects the rating across the standards for this grade span.

Grade Span 9–12

Grade Span 9–12 is rated as Partially across the standards for being free of extraneous content. It is rated as Fully at standards 1, 2, 3, 5, and 6 because the benchmarks are free of extraneous content. It is rated as No at standard 4. Similar to grade spans K–4 and 5–8, the range of possible historical time periods and cultures is too large. This concern with standard 4 affects the rating across the standards for this grade span. The fourth benchmark in standard 3, which addresses, “observing and explaining how musical accompaniment, lighting, and costuming can affect and contribute to the meaning of dance,” is more appropriate in standard 6. It is not extraneous content, but it fits more closely with standard 6, which addresses understanding the relationships and connections between dance and other disciplines.

External Referent Review

As described in the Methodology section of this report, analysts reviewed four sets of content standards to serve as an external referent comparison with Colorado’s MCS for dance. The following documents were used as external referent standards for the dance review:

- Massachusetts Arts Curriculum Framework (November 1999)
- New Jersey Core Curriculum Content Standards for Visual and Performing Arts (2004)
- New South Wales, Australia
 - Primary Curriculum Foundation Statements, Creative Arts K–6, Units of Work (New South Wales, 2005)
 - Dance; A Guide to the New Years 7–10 Syllabus (New South Wales, 2005)
 - An Introduction to Dance Stage 6 in the New HSC (New South Wales, 1999)
 - Dance Stage 6, Support Document (New South Wales, 1999)
- Scotland
 - Curriculum for Excellence: Expressive Arts; Experiences and Outcomes (Scotland, 2004)
 - Curriculum for Excellence: Expressive Arts; Principles and Practices (Scotland, 2004)
 - Curriculum for Excellence, Building the Curriculum 2 (Scotland, 2004)

These external referent standards were reviewed for two broad criteria: organization/structure, and content. Each criterion contained several subcategories about which analysts recorded observations before determining a final overall holistic rating of mostly similar (Similar) or mostly different (Different). Findings from these analyses are presented below, first with a summary of findings across the external referents. This is followed by four sections detailing the findings of the review for each referent.

The table below summarizes the holistic external referent standards in comparison with Colorado’s MCS.

Table 32. Holistic Comparison Ratings for Dance External Referents

Rating Category	Massachusetts	New Jersey	New South Wales	Scotland
Organization/Structure	Different	Different	Different	Different
Content	Different	Different	Different	Different

The holistic ratings above reflect the analysts’ judgment that in all four external referent standards, there were more differences in organization and structure than similarities with Colorado’s MCS. In content, the holistic ratings above show that in all four of the four external referents there were more differences than similarities overall with Colorado’s MCS. The analyses below highlight various similarities and differences between the

Colorado MCS and pertinent categories in each referent's documents. It is important to note that the referents have similarities and differences among one another, as well as with Colorado's MCS. However, no one approach is intended to be presented as necessarily more or less effective than another. Differences in structure or content of a state's or country's standards may be qualitative, but may also be attributable to differences in history, purpose, and/or context. Thus, the implication is that a variety of approaches and combinations of approaches may be considered, should they be determined to be appropriate for Colorado.

Organization and Structure

As indicated in Table 32, the organization and structure of the Colorado MCS differs from the organization and structure of all four of the external referents, based on the categories of grade articulation, hierarchy of standards, number of standards, and the design/format of the document.

Grade Articulation

The Colorado MCS is organized into three grade spans, K–4, 5–8, and 9–12, across which its standards are spirally presented. Similar to the Colorado MCS, all of the referents articulate their standards by grade span instead of by grade level. Their grade span articulations, however, are different from the Colorado MCS. The *Massachusetts Arts Curriculum* has three grade spans, but its 9–12 grade span is split into two tracks: Basic study and Extended study. The Basic study is one year and the Extended study is two to four years. The *New Jersey Core Curriculum* has five grade spans, each of which is two years in length, except grade span K–2. The New South Wales syllabi have seven grade spans, referred to as stages. They are also two years in length, except for Early Stage 1 (Kindergarten). Scotland's *Curriculum for Excellence* has five grade spans, referred to as levels, starting at Preschool. Each grade span is about 3 years in length, but the levels also overlap. Because the referents mainly have narrower grade spans, they are able to present standards that are more specific and appropriate to grade levels.

Hierarchy of Standards

The Colorado MCS hierarchy of standards includes standards, rationale, and grade span benchmarks. The external referents have different standard hierarchies. The *Massachusetts Arts Curriculum* has strands, standards, and learning objectives. It is an interdisciplinary arts curriculum, and dance is one strand within it. Some of the standards, referred to as Connection standards, apply to all of the art disciplines. The *New Jersey Core Curriculum* is also an interdisciplinary arts curriculum, with dance as one part of it. It has strands, standards, and indicators, and the art disciplines are categorized as standards. Broader strand statements (e.g., Aesthetics, Critique, and World Cultures, History, and Society) encompass the standards. Below the standards level are cumulative progress indicators (CPI) that define the objectives of the standards for the strands at each grade span. The New South Wales syllabi have objectives, outcomes, and indicators. The objectives, which are Dance Composition, Dance Performance, and Dance Appreciation, spiral across the stages. Each stage has specific outcomes, which are similar to the Colorado MCS benchmarks, and indicators that define the expectations of the outcomes. The indicators are further divided into “learn about” and “learn to” categories. The K–6

grade span syllabus also organizes its standards into specific lesson plan units (e.g., “I can dance,” “We’ve got rhythm”). Scotland’s *Curriculum for Excellence* has no formal standards hierarchy. Instead, it has standards that are affirmations of student achievement (e.g., “I have opportunities to enjoy taking part in dance experiences”). These statements generally describe goals and expectations. Some of them are specific to individual levels, but others apply to multiple levels.

Number of Standards

The Colorado MCS has six standards, six rationales, and 18 benchmarks for grade span K–4, 19 benchmarks for grade span 5–8, and 20 benchmarks for grade span 9–12. With the exception of Scotland’s *Curriculum for Excellence*, all of the referents have more standards and supporting statements (e.g., indicators, learning standards, outcomes), than the Colorado MCS. The *Massachusetts Arts Curriculum* has five dance standards, five connection standards, 86 dance learning standards, and 48 connection learning standards. The *New Jersey Core Curriculum* has five standards, three strands, and 116 cumulative progress indicators. The New South Wales syllabi have four objectives, three to nine outcomes, and between eight and 118 content indicators per stage. Scotland’s *Curriculum for Excellence* has between two to five standards per level, without any supporting benchmarks or indicators.

Design/Format

The design and format of the Colorado MCS is mostly different from that of the external referents. The Colorado MCS is 14 pages, including standards that spiral across grade spans, an introduction, a glossary, and a matrix for integrating the MCS dance standards with other MCS subjects. The *Massachusetts Arts Curriculum* is a comprehensive interdisciplinary arts curriculum document. Each art discipline is presented separately. The document also includes sections on core concepts of art, guiding principles of art, and several appendices on art in world cultures and history, assessment practices, opportunities to learn art, researching and learning about art, and technology in the arts. As a result, it is 161 pages. The *New Jersey Core Curriculum* is much shorter, at 19 pages, and is the most similar of the referents to the Colorado MCS. As an interdisciplinary arts curriculum, the art disciplines are presented together within the standards section. It also includes a reference section. The New South Wales syllabi are much more comprehensive than the Colorado MCS. The dance standards are presented across three documents: *Creative Arts K–6: Units of Work*, *Dance: A Guide to the New Years 7–10 Syllabus*, and *Dance Stage 6 Syllabus*. The K–6 grade span syllabus is an interdisciplinary arts document with sections on music, visual arts, theatre, and dance. Each art discipline is presented separately. The dance section is organized into specific lesson plan units. The K–6 grade span syllabus contains teaching strategies, noted indicators for assessment, resources, and links to objectives in other subjects. It is 185 pages, although the dance section accounts for 35 pages. The 7–10 grade span syllabus focuses only on dance. In addition to the standards, it has sections on assessment and life skills. It is 43 pages. The 11–12 grade span syllabus is also focused only on dance. It has sections on assessment, post-school opportunities in dance, and a glossary. It is 79 pages. Scotland’s *Curriculum for Excellence* is 12 pages, of which only two are devoted to dance standards. It also has a glossary.

Content

As Table 8 shows, the content of the Colorado MCS has more differences than similarities with the content in the standards of all four of the external referents, based on the six standards and three grade spans of the Colorado MCS.

Standard 1

The Colorado MCS is mostly different in emphasis from the referents in how it addresses dance elements and principles. Although all of the referents address dance elements and principles in some way, only the New South Wales syllabi are similar to the Colorado MCS in terms of depth and sequencing of content. The *Massachusetts Arts Curriculum* addresses the standard with more breadth and depth than the Colorado MCS. For example, it has standards that encourage students to develop strength, coordination, and balance at the lower grade spans. The *New Jersey Core Curriculum* also addresses the standard with greater breadth and depth than the Colorado MCS. For example, it has standards on defining and maintaining personal space in dance, and using objects as creative stimuli for dance. Scotland's *Curriculum for Excellence*, however, addresses the standard with less depth, specificity, and rigor than the Colorado MCS.

Standard 2

The Colorado MCS is mostly different in emphasis from the referents in how it addresses principles of choreography. Although all of the referents address choreographic principles in some way, only the *New Jersey Core Curriculum* is similar to the Colorado MCS in depth, rigor, and sequencing. The *Massachusetts Arts Curriculum* addresses the standard with greater breadth and depth than the Colorado MCS. For example, it has standards that address choreographing in different styles and traditions, comparing choreographic styles, and creating dances with regard to specific criteria. The New South Wales syllabi also address the standard with greater breadth and more appropriate sequencing. They refer to choreography in terms of structure and composition and use a wide variety of methods at each stage. Scotland's *Curriculum for Excellence* addresses the standard with less depth, breadth, rigor, and sequencing than the Colorado MCS.

Standard 3

The Colorado MCS is mostly different in emphasis from the referents in how it addresses the concepts of creation, communication, and problem solving in dance. Each referent addresses the concepts in some way, but none of them is similar to the Colorado MCS in emphasis. The *Massachusetts Arts Curriculum* addresses the standard with greater breadth and depth. An example of greater breadth is that it addresses the use of gestures to enhance the expressive nature of movement. In terms of greater depth, it has a standard that requires students to “present dances or movement phrases; identify and describe movement choices and discuss varied responses to them.” The *New Jersey Core Curriculum* also has greater depth. It 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.” The New South Wales syllabi address the standard with greater breadth and depth. Scotland's *Curriculum for Excellence* addresses the standard with less depth, rigor, and breadth than the Colorado MCS. It treats the standard more

informally than the Colorado MCS. For example, one statement reads, “I can express my ideas, thoughts and feelings through creative work in dance.”

Standard 4

The Colorado MCS is mostly different in emphasis from two of the referents and mostly similar with two of the referents in how it addresses the role of dance in culture and history. All of the referents address the standard in some way. The *Massachusetts Arts Curriculum* is similar in depth with the Colorado MCS, although its standards have clearer expectations in the K–4 grade span and greater rigor in the 9–12 grade span. The New South Wales syllabi are mostly similar in breadth and depth with the Colorado MCS, although they do not address the standard at the earlier stages. As a result, the Colorado MCS sequences the standard better across the grade spans. The *New Jersey Core Curriculum* addresses the standards with greater breadth and depth. For example, it has indicators that include the influence of social and political environments on artists, as well as issues of ethnicity, gender, and economic status. Scotland’s *Curriculum for Excellence* demonstrates less breadth and depth than the Colorado MCS in this standard.

Standard 5

The Colorado MCS is mostly different in emphasis from the referents in how it addresses the benefits of dance for lifelong fitness. With the exception of the New South Wales syllabi, the Colorado MCS has greater breadth and depth than the referents in the standard. Scotland’s *Curriculum for Excellence* does not address the topic. The *New Jersey Core Curriculum* also makes little mention of it. The *Massachusetts Arts Curriculum* has very little coverage of the benefits of lifelong fitness from dance. It mainly focuses on the development of a positive body image. The New South Wales syllabi cover a broader range of concepts within the topic. For instance, it has standards on identifying health practices to maintain a safe body and for dance, and on learning about how major muscle groups contribute to basic body movement.

Standard 6

The Colorado MCS is mostly different in emphasis from two of the referents and mostly similar with two of the referents in how it addresses the relationships and connections between dance and other disciplines. The *Massachusetts Arts Curriculum* has similar depth but less specificity than the Colorado MCS. The *New Jersey Core Curriculum* has similar depth and breadth as the Colorado MCS. The New South Wales syllabi have less breadth and sequence. They do not address the standard in the earlier stages, and they mostly focus on the relationship of technology and dance. Scotland’s *Curriculum for Excellence* has less depth, rigor, and breadth than the Colorado MCS.

Grade Spans

The Colorado MCS and the external referents are mostly different in the presentation of the standards across the grade spans. Overall, the *Massachusetts Arts Curriculum* has greater specificity, depth, and breadth across the grade spans. The *New Jersey Core Curriculum* also has greater breadth and depth. The New South Wales syllabi have greater breadth than the Colorado MCS, but the sequencing of its objectives is not as consistent as the Colorado MCS standards. Some of the objectives spiral across every

stage, but some of them appear only in the final stage. Scotland's *Curriculum for Excellence* has less depth, breadth, and sequencing of standards than the Colorado MCS.

Wording/Specificity

The Colorado MCS and the referents are mostly different in their emphasis on word and specificity. Both the *Massachusetts Arts Curriculum* and the *New Jersey Core Curriculum* are similar to the Colorado MCS in the wording of their standards. All three use action verbs, such as demonstrate, describe, and create, to indicate the cognitive complexity of their learning standards, benchmarks, or indicators. The *Massachusetts Arts Curriculum* and *New Jersey Core Curriculum*, however, are more specific in the detail of the content in their standards than the Colorado MCS. The New South Wales syllabi also exhibit greater specificity in the detail of content and skills students are expected to acquire. Scotland's *Curriculum for Excellence* is very different in the wording of its standards. It uses language to structure the standards as affirmations of student achievement, rather than to suggest cognitive levels of instruction (e.g., "I can analyse technical aspects of dance . . .").

The sections that follow provide detailed discussions of the similarities and differences between each external referent and the Colorado MCS, elaborating on the overview in the preceding section.

Massachusetts

Organization and Structure

The organization and structure of the Colorado MCS and the *Massachusetts Arts Curriculum* are more different than similar.

Grade Articulation

The Colorado MCS and the *Massachusetts Arts Curriculum* have similar standard articulations. The *Massachusetts Arts Curriculum* articulates learning standards for grade spans pre-K–4, 5–8, and 9–12. The significant difference between the two documents is that the *Massachusetts Arts Curriculum* has specifications for two different sets of standards: Basic or Extended study for the 9–12 grade span. Differences between the two sets are based on the number of years devoted to instruction in dance. Basic study is intended for one full year of study. Extended study is intended for two to four years of study. The addition of an Extended study allows for higher achievement in the 9–12 grade span for advanced students.

Hierarchy of Standards

The Colorado MCS and the *Massachusetts Arts Curriculum* have some similarities and differences in their hierarchies of standards. The *Massachusetts Arts Curriculum* has standards and learning standards that are comparable to the standards and benchmarks of the Colorado MCS. They are different, however, in that the *Massachusetts Arts Curriculum* is a document that covers four arts disciplines: dance, music, theatre, and visual arts. Each art discipline is treated as a strand within the standards hierarchy. There is also a connections strand that includes history, criticism, and links to other disciplines, describing the overall content for what students should be able to accomplish by the end of grades 4, 8, and 9–12.

Number of Standards

The *Massachusetts Arts Curriculum* has a greater number of standards and learning standards than the Colorado MCS has standards and benchmarks. Although the Colorado MCS has six dance standards and 52 benchmarks, the *Massachusetts Arts Curriculum* has five dance standards and five connection standards. It also has 86 dance-specific learning standards and 48 connection learning standards to support the broader standards. For the dance-specific standards, there is range of 14–24 learning standards per standard. The connection learning standards, in particular, increase the number of standards, and subsequently, the amount of content covered in the *Massachusetts Arts Curriculum*.

Design/Format

The design and format of the *Massachusetts Arts Curriculum* is mostly different from the Colorado MCS. The two documents have some similarities in the presentation of the hierarchy of standards, although the *Massachusetts Arts Curriculum* uses a numbering system to organize its standards and learning standards (e.g., 1.1) within each grade span. It is also a much more comprehensive document, presenting the standards for the four art disciplines. As such, it includes sections that provide an overarching framework for the arts. There is an introduction, a core concept section, and a section on guiding principles. The core concept section “presents the essential purpose of making the arts part of each

student’s education.” The guiding principles section explains the “underlying tenets of learning, teaching, and assessment in the discipline.” The *Massachusetts Arts Curriculum* includes five appendices: (1) Arts in world and United States history, (2) Assessment development, (3) Research on the arts and learning, (4) opportunities to learn the arts, and (5) Technology literacy competencies and the arts. It also includes a glossary of key terms in dance, providing definitions for dance concepts and vocabulary. As a result, the document is 161 pages, including the art disciplines.

Content

The content of the Colorado MCS and the *Massachusetts Arts Curriculum* is more different than similar.

Standard 1

The Colorado MCS and the *Massachusetts Arts Curriculum* are more different than similar in emphasis at standard 1. Each document addresses students’ understanding and demonstrating of dance skills. They each have standards that focus on dance elements and principles. The *Massachusetts Arts Curriculum*, however, has greater breadth and depth than the Colorado MCS. In addition to addressing dance elements and principles, it has learning standards that cover working with a partner in an ensemble. Unlike the Colorado MCS, it also has learning standards at the pre-K–4 grade span that address understanding the element of force, and developing strength, balance, and coordination.

Standard 2

The Colorado MCS and the *Massachusetts Arts Curriculum* are more different than similar in emphasis at standard 2. Each addresses students applying the principles of choreography. The *Massachusetts Arts Curriculum*, however, has much greater breadth and depth than the Colorado MCS. Its greater depth in the standard is indicated by the greater specificity of its learning standards. For example, at grade span K–4 for the Colorado MCS, the first benchmark of the standard indicates that students will be “creating simple movement phrases through improvisation.” The corresponding learning standard of the *Massachusetts Arts Curriculum*, on the other hand, indicates that students will “create a dance phrase with a beginning, middle, and end; be able to repeat it, with or without music.” Similarly at grade span 5–8, for the Colorado MCS, the third benchmark indicates that students will be “using a variety of sources to structure a complete dance study.” In contrast, the corresponding learning standard of the *Massachusetts Arts Curriculum* indicates that students will “demonstrate compositional forms in short choreographed phrases, using AB, ABA, theme and variations, canon, rondos, storytelling, and narration.” In terms of greater breadth, the *Massachusetts Arts Curriculum* also addresses creating dances with decision making of the performance space, audience location, entrances and exits of dance, and costume. It has learning standards on different styles and traditions of choreography. It also has learning standards that focus on the analysis of a choreographer’s style and compares that style with those of other choreographers.

Standard 3

The Colorado MCS and the *Massachusetts Arts Curriculum* are more different than similar in emphasis at standard 3. Each addresses creating, communicating, and problem solving through dance. The *Massachusetts Arts Curriculum*, however, has much greater depth and breadth than the Colorado MCS. Its greater depth is indicated by the specificity of its learning standards. For example, at grade span K–4 for the Colorado MCS, the third benchmark indicates that students will be “presenting and discussing dances with peers.” The corresponding learning standard of the *Massachusetts Arts Curriculum* is more demanding, indicating that students will “present dances or movement phrases; identify and describe movement choices and discuss varied responses to them.” Similarly at grade span 5–8 for the Colorado MCS, the third benchmark indicates that students will be “comparing and contrasting dance compositions.” The corresponding learning standard of the *Massachusetts Arts Curriculum*, however, indicates that students will “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.” In terms of greater breadth, the *Massachusetts Arts Curriculum* addresses the ability to work effectively alone, with a leader, with a partner, and with a group. It also has learning standards on the use of gesture to ensure the expressive nature of movement and on how movement can show feelings, images, thought, colors, sounds, and textures.

Standard 4

The Colorado MCS and the *Massachusetts Arts Curriculum* have similarities and differences in emphasis at standard 4. Each addresses understanding and relating the role of dance in culture and history, and their focus is generally similar. The *Massachusetts Arts Curriculum* has clearer expectations than the Colorado MCS for its pre-K–4 grade span. It is much more specific about which cultures and historical traditions should be addressed (e.g., observe dances from different cultures and describe their movement; identify characteristic features of the performing arts of native populations and immigrant groups). The Colorado MCS only refers to “dances from various cultures,” and “dance in relation to historical periods” in its two benchmarks at grade span K–4. In contrast, the *Massachusetts Arts Curriculum* has learning standards with much greater specificity (e.g., 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). At the 9–12 grade span, the Colorado MCS benchmarks are more rigorous than the *Massachusetts Arts Curriculum*. For instance, the third benchmark of the Colorado MCS indicates that students will be “discussing the historical perspectives of dance and dancers in all historical periods.” The *Massachusetts Arts Curriculum* focuses on identification and classification of dance through history.

Standard 5

The Colorado MCS and the *Massachusetts Arts Curriculum* are mostly different in emphasis at standard 5. The Colorado MCS has more breadth and depth than the *Massachusetts Arts Curriculum*. The latter does not address understanding the benefits of dance for lifelong fitness in any substantive detail. The few learning standards relating to

the topic focus on the development of a positive body image and the analysis of issues of age and physical conditions in dance.

Standard 6

The Colorado MCS and the *Massachusetts Arts Curriculum* are mostly similar in emphasis at standard 6. They address understanding the relationships and connections between dance and other disciplines in similar depth. The Colorado MCS is more specific in details than the *Massachusetts Arts Curriculum*, and the latter is broader in its treatment of the standard. For instance, the Colorado MCS indicates that students should create a “dance that combines an idea from another discipline.” The *Massachusetts Arts Curriculum* only notes that students should “integrate knowledge of dance, music, theatre, and visual arts and apply the arts to learning other disciplines.” However, unlike the Colorado MCS, the *Massachusetts Arts Curriculum* also addresses the use of specialized software and other technologies to choreograph dances, the application of knowledge of cultural institutions and cultural resources, and the inventions and technologies through various historical periods that have influenced dance.

Grade Spans

The *Massachusetts Arts Curriculum* addresses the content found in the Colorado MCS across the grade spans. The main difference between the two documents is that the rigor of the *Massachusetts Arts Curriculum* is more appropriate at each grade span than the Colorado MCS. For instance, the cognitive complexity of the *Massachusetts Arts Curriculum* standards at the pre-K–4 grade span is more appropriate. Students are expected to “identify locomotor/non-locomotor movements; develop strength, balance, and coordination.” The Colorado MCS has higher expectations in its standards. Students should be “observing and demonstrating a series of movements in a given order that create a movement phrase through basic non-locomotor and locomotor movement.” The *Massachusetts Arts Curriculum* also covers more breadth of content at each grade span than the Colorado MCS. Unlike the latter, it addresses the use of objects, props, fabrics, and costumes across the grade spans. It also addresses the development of audience skills, the application of scientific and mathematical concepts to create movement phrases, the concepts of dance notation, rehearsal and refinement, and production elements leading to formal performance.

Wording/Specificity

The Colorado MCS standards have general wording for dance concepts and details without much language specificity. The *Massachusetts Arts Curriculum* has much greater specificity in most of the standards. Each document, however, uses action verbs to dictate the intent of the learning standards and benchmarks, as well as to indicate their cognitive complexity.

New Jersey

Organization and Structure

The organization and structure of the Colorado MCS and the *New Jersey Core Curriculum* is more different than similar.

Grade Articulation

There are similarities and differences in the grade articulation of the Colorado MCS and the *New Jersey Core Curriculum*. Like the Colorado MCS, the *New Jersey Core Curriculum* articulates its standards by grade span, instead of by grade level, to present its standards across grade spans. However, its grade spans are narrower than those of the Colorado MCS. It has grade spans for K–2, 3–4, 5–6, 7–8, and 9–12. Except for the 9–12 grade span, these narrower grade spans enable standards to be more specific in their cognitive complexity and more grade-level appropriate.

Hierarchy of Standards

The hierarchy of standards between the Colorado MCS and the *New Jersey Core Curriculum* is mostly different. The *New Jersey Core Curriculum* is organized by standard, strand, and indicator. It has five standards: (1.1) Aesthetics, (1.2) Creation and Performance, (1.3) Elements and Principles of the Arts, (1.4) Critique, and (1.5) World Cultures, History, and Society. Dance is one strand in a larger document that includes strands for three other arts disciplines: visual arts, music, and theatre. Cumulative Progress Indicators (CPI) within the strands provide grade-level expectations for the strand. In addition to the four arts discipline standards, there are two interdisciplinary strands, Knowledge and Skills, which apply to all of the art disciplines. The indicators are similar in purpose to the Colorado MCS benchmarks.

Number of Standards

The *New Jersey Core Curriculum* has a greater number of standards and indicators than the Colorado MCS has standards and benchmarks. The *New Jersey Core Curriculum* has five standards, three strands (knowledge, skills, dance), and 116 cumulative progress indicators across all standards and strands. There are 40 indicators for the dance strand (1.2 and 1.3), 37 indicators for the knowledge strand (1.1, 1.4, and 1.5), and 39 indicators for the skills strand (1.1, 1.4, and 1.5).

Design/Format

The design and format of the *New Jersey Core Curriculum* is mostly different from the design and format of the Colorado MCS. Because the *New Jersey Core Curriculum* is an interdisciplinary arts curriculum document, it has standards for the four arts. It presents the standards together within each standard, rather than separating them into individual sections. The *New Jersey Core Curriculum* also uses a system of numbers and letters to identify individual indicators within each grade articulation. The document includes an introduction section, a reference section, and the five standards and strands in 19 pages. It does not include a glossary of dance terms or provide a matrix for integrating dance standards with standards from other subjects, as the Colorado MCS does.

Content

The content of the Colorado MCS and the *New Jersey Core Curriculum* is more different than similar.

Standard 1

The Colorado MCS and the *New Jersey Core Curriculum* are more different than similar in emphasis at standard 1. Both the Colorado MCS and the *New Jersey Core Curriculum* have benchmarks or indicators that focus on dance elements and principles. However, the indicators of the *New Jersey Core Curriculum* have greater depth and breadth than the benchmarks for the Colorado MCS. For example, while the Colorado MCS references locomotor movements in the first benchmark of grade span K–4, the *New Jersey Core Curriculum* indicates that students will “create and perform the eight locomotor movements of walking, running, hopping, jumping, leaping, galloping, sliding, and skipping in a dance context,” by the end of grade 4 (1.2.4.A.5). Unlike the Colorado MCS, the *New Jersey Core Curriculum* also addresses the use of objects and other art forms as creative stimuli for dance, dancing to a variety of themes, and defining and maintaining personal space.

Standard 2

The Colorado MCS and the *New Jersey Core Curriculum* are more similar than different in emphasis at standard 2. Both the Colorado MCS and the *New Jersey Core Curriculum* have standard statements for choreography principles. The depth and rigor of the two documents are similar. The *New Jersey Core Curriculum* has a little more breadth than the Colorado MCS. It also addresses the use of time, space, and energy in the creation of a dance sequence.

Standard 3

The Colorado MCS and the *New Jersey Core Curriculum* are more different than similar in emphasis at standard 3. Both the Colorado MCS and the *New Jersey Core Curriculum* have creating, communicating, and problem solving concepts in their standards. The *New Jersey Core Curriculum* embeds the concepts of communicating and problem solving in a separate standard, Critique, which applies to the four art disciplines. Each document also addresses reflection and evaluation of dance. The *New Jersey Core Curriculum*, however, has greater depth because of its Critique standard, which spirals analysis and reflection content. The *New Jersey Core Curriculum* Critique standard has all students developing, applying, and reflecting on their own creations and the work of others. It also has greater specificity. For example, whereas the third benchmark of grade span 5–8 in the Colorado MCS indicates that that students will be “comparing and contrasting dance compositions,” the *New Jersey Core Curriculum* indicates that students will “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” by the end of grade eight (1.3.8.A.1).

Standard 4

The Colorado MCS and the *New Jersey Core Curriculum* are more different than similar in emphasis at standard 4. Each document addresses the role of dance in culture and history. Nevertheless, the *New Jersey Core Curriculum* indicators have greater breadth and depth than the Colorado MCS benchmarks. Because the *New Jersey Core Curriculum* has an interdisciplinary standard, History/Culture (1.5), that subsumes dance, it has more indicators to cover the topic in greater depth and breadth. Unlike the Colorado MCS, it addresses the impact of the arts on world culture, the influence of the social and political environment on the artist, the innovations from various historical periods, and issues of ethnicity, gender, and economic status. It also focuses more on evaluation than on performing and creating works from different cultures and historical periods.

Standard 5

The Colorado MCS and the *New Jersey Core Curriculum* are more different than similar in emphasis at standard 5. Unlike the Colorado MCS, the *New Jersey Core Curriculum* does not address the benefits of dance for lifelong fitness in any substantive way. It only has one indicator at grade 12 that mentions age and physical conditioning. It does not address it at the lower grade spans.

Standard 6

The Colorado MCS and the *New Jersey Core Curriculum* are more similar than different in emphasis at standard 6. Both the Colorado MCS and the *New Jersey Core Curriculum* have interrelationships to other discipline concepts in their benchmarks and indicators. The depth and breadth of the two documents are similar. The *New Jersey Core Curriculum* has interrelationships to other discipline concepts embedded in its Aesthetics standard. Its indicators on interdisciplinary connections spiral through smaller grade spans. The main difference between the two documents is that the Colorado MCS has benchmarks that address the connections in grade span 9–12. The *New Jersey Core Curriculum* does not have indicators for the standard at the grade span.

Grade Spans

The *New Jersey Core Curriculum* addresses the content found in the Colorado MCS across the grade spans. The main difference between the two documents is that the *New Jersey Core Curriculum* has more breadth at each grade span than the Colorado MCS. The narrower grade spans in the *New Jersey Core Curriculum* allow for a greater range in content in the indicators. Across the grade spans, the Colorado MCS does not address the differentiation between artistic and non-artistic contributions in dance, design, and production of a dance work, arts media and themes in dance, analysis of known dance works, and the relationship between dance movement and movement of everyday life. Of equal importance, the narrower grade spans of the *New Jersey Core Curriculum* allow the cognitive complexity of the standards to be more focused and appropriate for each grade level within the grade spans. As a result, the beginning and endpoints of the indicators are more appropriate for the grade levels. However, unlike the Colorado MCS, the *New Jersey Core Curriculum* does not consistently spiral the content of its standards across all of its grade spans. For instance, the topics and skills included in the indicators at grade span 5–6 are not the same as those at grade span 7–8.

Wording/Specificity

Overall, the *New Jersey Core Curriculum* has greater specificity in its indicators than the Colorado MCS does in its benchmarks. The Colorado MCS uses general terms, concepts, and ideas in its benchmarks. The *New Jersey Core Curriculum* lists specific dance terminology in the indicators. The division of the interdisciplinary standards: Aesthetics (1.1), Critique (1.2), and World Cultures, History, and Society (1.5), into knowledge and skills strands increases the specificity of the indicators. Nevertheless, the documents are similar in that each uses action verbs to indicate the cognitive complexity of the benchmarks or indicators (e.g., analyze, describe, identify).

New South Wales, Australia

Organization and Structure

The organization and structure of the Colorado MCS and the New South Wales dance syllabi are more different than similar.

Grade Articulation

There are similarities and differences in the grade articulation of the Colorado MCS and the New South Wales dance syllabi. The latter articulate their standards by grade spans, similar to the Colorado MCS. They refer to grade spans as stages and grade levels as years. More of their dance standards spiral across the stages and increase in cognitive complexity with each stage. The main difference between the Colorado MCS and the New South Wales dance syllabi is the number of grade spans they have. The New South Wales dance syllabi have seven grade spans, ranging from Kindergarten to year 12. Except for the Early Stage for Kindergarten, the other seven stages are two years long. Because the New South Wales dance stages are half the length of the Colorado MCS, their standards are more specific and their cognitive complexity is more appropriate to each grade level.

Hierarchy of Standards

The hierarchy of standards between the Colorado MCS and the New South Wales dance syllabi is mostly different. Although each has a hierarchical structure, the New South Wales dance syllabi have three levels: objectives, outcomes, and stage specific content indicator bullets. The objectives are broad and spiral across the stages. They are dance composition, dance performance, and dance appreciation. A fourth objective, dance as an art form, appears only at Stage 6. Below the objectives are outcome statements, which are specific to each stage, and could be considered as the equivalent of the Colorado MCS grade-span benchmarks. Supporting the outcomes are the specific content indicator bullets, which are further divided into the categories, “learn to,” and “learn about.” In addition to this hierarchy, the *Creative Arts K–6 Units of Work* for stages Early through 3 is organized by unit lesson plans (e.g., “I can dance,” “We’ve got rhythm,” and “Get ready, let’s dance”).

Number of Standards

The New South Wales dance syllabi have a greater number of standards and indicators than the Colorado MCS has standards and benchmarks. The New South Wales syllabi have four objectives per stage. There are also three to nine outcomes per stage. The number of outcomes increases along the stages. Finally, there are eight indicators at each stage in years K–6. In years 7–12, the number of indicators increases to over 100 indicators per stage.

Design/Format

The design and format of the Colorado MCS and the New South Wales dance syllabi is mostly different. The New South Wales dance standards are presented in three separate documents, which combined are much more elaborate in scope than the Colorado MCS. The *Creative Arts K–6: Units of Work* is an interdisciplinary arts curriculum document with individual unit lesson plans. It includes units for visual arts, music, drama, and

dance. The units for each discipline are separate and do not overlap. In addition to the objectives and outcomes, each dance unit also has teaching strategies, noted indicators for assessment, suggested resources, and links to objectives and indicators of other art disciplines and non-arts subjects, such as English and science. The entire document is 185 pages, although the dance section is only 35 pages. *Dance: A Guide to the New Years 7–10 Syllabus* has an introduction, a rationale section, and a Pathway of Learning for Dance in the K–12 Curriculum section. In addition to the objectives and outcomes, it includes a Like Skills Outcomes and Content standards section, which is designed for students with special education needs.¹¹ It is 43 pages. The *Dance Stage 6 Syllabus* includes a High School Certification Program of study section, a section on post-school opportunities in dance, as well as an assessment section, and glossary. It is 79 pages.

Content

The content of the Colorado MCS and the New South Wales dance syllabi is more different than similar.

Standard 1

The Colorado MCS and the New South Wales syllabi are more similar than different in emphasis at standard 1. Both the Colorado MCS 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, and responding to music. The New South Wales syllabi have more breadth than the Colorado MCS. For example, at 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.)

Standard 2

The Colorado MCS and the New South Wales syllabi are more different than similar in emphasis at standard 2. Although they both address the concept of choreography and improvisation in each grade span, the New South Wales dance syllabi demonstrate greater breadth and have more appropriate sequencing than the Colorado MCS. The New South Wales dance syllabi refer to choreography in terms of structure and composition. Depending on the stage, they use a variety of methods to address the principles of choreography. For instance, at Early Stage 1, the *Creative Arts K–6 Units of Work* refers to “everyday and fantasy movement ideas as . . . starting points for creating dances.” At Stage 2, it indicates that students should use “a range of ideas . . . based on diverse stimuli” to create dance. By year 11, the *Dance Stage 6 Syllabus* expects students to be able to identify and select appropriate elements in response to a specific concept.

Standard 3

The Colorado MCS and the New South Wales syllabi are more different than similar in emphasis at standard 3. Although they all address creating and communicating concepts

¹¹ The Life Skills Outcomes and Content Standards section of *Dance: A Guide to the New Years 7-10 Syllabus* was not included in the review due to lack of comparability with the Colorado MCS for dance.

in dance, the New South Wales dance syllabi have greater depth and breadth than the Colorado MCS. Unlike the Colorado MCS, they include the evaluation of major dance works, understanding the range of meanings and interpretations in dance works, and researching and synthesizing information in order to make “discriminating judgments about dance.” They do not, however, address problem solving until Stage 6.

Standard 4

The Colorado MCS and the New South Wales syllabi are more similar than different in emphasis at standard 4. Both the Colorado MCS and the New South Wales dance syllabi address the role of dance in culture and history. They have similar depth and breadth in how they treat the role of dance in culture and history. The main difference is that the standard is not introduced until Stage 3 (Years 5–6) in the New South Wales dance syllabi. It is introduced a grade span earlier in the Colorado MCS. The New South Wales dance syllabi also focus on Australian history, addressing the diversity of cultures, beliefs, attitudes, values, and customs in Australian society. They also address student social and cultural experiences, reflecting diverse multicultural and multilingual topics. The Colorado MCS does not indicate specific cultures or historical time periods.

Standard 5

The Colorado MCS and the New South Wales syllabi are more different than similar in emphasis at standard 5. The New South Wales dance syllabi do not have a specific standard on the concepts of lifelong fitness and benefits of dance. The Colorado MCS has this concept as a specific standard. The New South Wales dance syllabi embed the benefits of dance and lifelong fitness concepts into their curricular concepts as “safe dance practice” for each stage. The outcomes for each stage have well defined content indicating both the knowledge and skills students should attain. For instance, at Stages 4 and 5, they address identifying and explaining the capabilities and limitations of the body, identifying healthy practices to maintain a safe body for dance, learning about major muscle groups and skeletal structures and how they contribute to basic body movement, and applying basic principles of anatomical structure to the study and practice of dance technique. Despite the greater depth of the outcomes of the New South Wales syllabi, they do not address the context of fitness at the lowest stage.

Standard 6

The Colorado MCS and the New South Wales syllabi are more different than similar in emphasis at standard 6. Although the Colorado MCS and the New South Wales dance syllabi address the relationships and connections between dance and other disciplines, the New South Wales dance syllabi do not demonstrate as much breadth as the Colorado MCS. Only in the area of technology do they have a greater range of content. Otherwise, the Colorado MCS addresses the relationship between non-technology disciplines and dance in much greater breadth and depth. The New South Wales dance syllabi also do not focus on the standard at the lower stage.

Grade Spans

Overall, the sequencing of content in the Colorado MCS and the New South Wales syllabi is similar for standards relating to dance elements, choreography, and

communication. The concepts of performance, composition, and dance appreciation are spiraled across the stages in the New South Wales syllabi. At each grade span, however, the New South Wales syllabi have a greater breadth of content across the standards than the Colorado MCS. For instance, at grade span K–4, the New South Wales syllabi address moving with intent and using movement to express ideas, feelings, and mood. At grade span 5–8, they address interpreting and viewing dance as a vehicle for expressing various ideas and writing critically about dance. At the 9–12 grade span, they address knowledge of dances that are considered to be works of art, and performances with confidence, commitment, focus, consistency, and performance quality with consideration of safe dance practices. At the 9–12 grade span, the New South Wales syllabi have greater depth of content as well. Unlike the Colorado MCS, the New South Wales syllabi emphasize the study of dance as an art form in Stages 4–6.

Wording/Specificity

The New South Wales dance syllabi have greater specificity of detail in their outcomes/objectives and content statements than the Colorado MCS. They also use more adjectives to describe how activities and skills are to be achieved.

Scotland

Organization and Structure

The organization and structure of the Colorado MCS and Scotland's *Curriculum for Excellence: Expressive Arts; Experiences and Outcomes* is more different than similar.

Grade Articulation

There are similarities and differences in the grade articulation of the Colorado MCS and the *Curriculum for Excellence*. Like the Colorado MCS, the *Curriculum for Excellence* articulates its standards by grade span instead of by grade level to present its standards across grade spans. The *Curriculum for Excellence* refers to its grade spans as levels and there are five. The Early level corresponds to pre-school and Kindergarten; the First level corresponds to grades 1–3; the Second level corresponds to grades 4–6; the Third level corresponds to grades 7–9, and the Fourth level overlaps the Third level and extends to the grade 10. There are also two additional levels in the Scottish educational system beyond the Fourth level that are not listed in the *Curriculum for Excellence*.

Hierarchy of Standards

The Colorado MCS and the *Curriculum for Excellence* have hierarchies of standards that are mostly different. Unlike the Colorado MCS, which has standards and benchmarks, the *Curriculum for Excellence* has no specified hierarchy. Instead, it has standards that are referred to as experiences and outcomes. These standards are also different on presentation. They are intended to be affirmations of student achievement rather than statements about what students should be able to learn. For instance, at the Second level, standard EXA 2-08a reads as, "I can explore and choose movements to create and present dance, developing my skills and techniques." There are specific experiences and outcomes standards, written for each level to focus on various aspects of dance content. These standards tend to spiral across the grade levels. Each successive grade level has a corresponding standard that has increased cognitive complexity. There are also broader experiences and outcomes standards, which are shared by multiple grade levels, pertaining to communication and responding skills. Unlike the specific standards, these do not spiral in cognitive complexity across the grade levels. They represent and share the same standard at each level. In addition to specific dance experiences and outcomes standards, there are also interdisciplinary arts experiences and outcomes in a section referred to as Participation in Performances and Presentations.

Number of Standards

The Colorado MCS has a greater number of standards and benchmarks than the *Curriculum for Excellence*. The Colorado MCS has six standards, six rationales, and 57 benchmark bullets across all grade spans. The *Curriculum for Excellence*, on the other hand, has a total of 25 standards. There are five at the Early level, five at the First level, five at the Second level, four at the Third level, and six at the Fourth level. These include the six standards from the Participation in Performances and Presentations.

Design/Format

The design and format of the Colorado MCS and the *Curriculum for Excellence* are mostly different. The *Curriculum for Excellence* is an interdisciplinary arts curriculum, which includes art and design, dance, drama, and music. Accompanying them are the interdisciplinary Participation in Performances and Presentation standards. Each discipline is treated separately and the experience and outcome standards are enumerated. Similar to the Colorado MCS, it has a glossary, but it is shorter at 12 pages. Only two of these are devoted specifically to dance.

Content

The content of the Colorado MCS and the *Curriculum for Excellence* is more different than similar.

Standard 1

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 1. Each document has standards addressing students understanding and demonstrating dance skills. Overall, the *Curriculum for Excellence* has less depth, rigor, and breadth at the standard than the Colorado MSC. The *Curriculum for Excellence* is much narrower and more specific about the dance skills learned. For instance, at the First level, standard EXA 1-08a reads, “I enjoy creating short dance sequences, using travel, turn, jump, gesture, pause, and fall, within safe practice.” The *Curriculum for Excellence* also does not use dance terminology, such as, time, space, and energy/force. Instead, its standards have a tone that is more immediately accessible to students, such as, “I can move rhythmically, expressively and playfully” (EXA 0-08a).

Standard 2

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 2. The *Curriculum for Excellence* has less depth, rigor, and breadth than the Colorado MCS. It only addresses choreography at the Fourth level (grade span 9–10). At that level, it has standards that address dance motifs instead of creating movement phrases, in contrast to the Colorado MCS. It also does not address the concept of improvisation.

Standard 3

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 3. The *Curriculum for Excellence* has less depth, rigor, and breadth than the Colorado MCS. Although each document has standards that address the concepts of creating and communicating at each grade span or level, such as giving and accepting criticism, the *Curriculum for Excellence* is much more informal in its tone (e.g., “Inspired by a range of stimuli, I can express my ideas, thoughts and feelings through creative work in dance” [EXA 2-09a]). As a result, there is not sufficient detail to determine a level of cognitive complexity. Moreover, the *Curriculum for Excellence* also does not address problem solving through dance at any level, which demonstrates the narrower breadth of its standards.

Standard 4

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 4. Although the *Curriculum for Excellence* has standards that address the role of dance in history and culture, they do not have the breadth, rigor, or depth of standard 4 of the Colorado MCS. For instance, at the Third level, the *Curriculum for Excellence* has only one standard, which indicates, “I have created and taken part in the dance from a range of styles and cultures” (EXA 3-08a). Unlike the Colorado MCS, it does not require students to discuss the historical perspective of dance, evaluate or compare dances from various cultures, or analyze how dance is viewed throughout history. As a result, the *Curriculum for Excellence* lacks the cognitive complexity in understanding the relationship between history, culture, and dance.

Standard 5

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 5. The Colorado MCS has a standard on the benefits of dance for lifelong fitness. The *Curriculum for Excellence* does not have any standards that address the benefits of dance for fitness. Instead, it refers to the physical benefits of dance in the brief introduction of the dance standards section, “Creating and performing will be the core activities for all learners, and taking part in dance contributes to their physical education and physical activity.” As a result, it is difficult to determine at which levels the *Curriculum for Excellence* expects the physical merits of dance to be introduced to the students, or at what degree of rigor.

Standard 6

The Colorado MCS and the *Curriculum for Excellence* are more different than similar in emphasis at standard 6. The *Curriculum for Excellence* does not address understanding the relationships and connections between dance and other disciplines in a substantive way. Its Participation in Performances and Presentation standards do not indicate how dance can be integrated with other disciplines. Only at the Fourth level does it have a standard that addresses theatre technology, “I can apply theatre arts technology to add excitement and drama to performances” (EXA 4-08a).

Grade Spans

Overall, the Colorado MCS and the *Curriculum for Excellence* are different in emphasis across the grade spans. Although they address similar content at the different grade levels, the grade spans of the Colorado MCS are more rigorous and has greater depth and breadth than the corresponding levels of the *Curriculum for Excellence*. Moreover, the grade spans of the Colorado MCS have more coherent beginning and endpoints; this is partly because it does not have standards that apply to multiple grade spans. The *Curriculum for Excellence*, on the other hand, uses many of the same standards for multiple grade levels. For instance, the standard, “I can respond to the experience of dance by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others’ work” (EXA 0-11a, EXA 1-11a, EXA 2-11a, EXA 3-11a) applies to grade levels Early, First, Second, and Third. Consequently, it is difficult to determine the beginning and endpoints for the standard, or the appropriate rigor of the standard at each level.

Wording/Specificity

The wording and specificity of the Colorado MCS and the *Curriculum for Excellence* are mostly different. The Colorado MCS is more specific in its standards than the *Curriculum for Excellence*, particularly at the lower levels. It also uses action verbs to guide instruction and to indicate the cognitive complexity of each standard at each grade span. The *Curriculum for Excellence* is less pedagogical in tone and more focused on the student. Less emphasis is placed on action verbs than on self-affirmation of student accomplishments at each standard (e.g., “I have taken part in dance from a range of styles and cultures, demonstrating my awareness of the dance features” [EXA 2-10a]).

Review of Colorado’s Dance Standards for 21st Century Skills and Abilities and Postsecondary and Workforce Readiness

As described in the Methodology section of this report, analysts analyzed Colorado’s draft dance standards for 21st Century Skills and Abilities (21st Century Skills) and definition of Postsecondary and Workforce Readiness (PWR Skills) to determine the degree to which Colorado’s MCS contain the skills described in those draft documents. Findings from those analyses are presented below.

Dance Model Content Standards and the 21st Century Skills and Abilities

Critical thinking and reasoning

Critical thinking and reasoning skills are rated as Fully across all grade spans at all standards. Specifically, these skills are found in benchmarks, such as, “creating and evaluating movements while justifying artistic choices.” Knowing how to create and evaluate dance, and being able to discuss personal choices that contribute artistry to the dance, are essential skills to develop.

Information literacy

Information literacy is rated as Fully across the grade spans at standards 1, 4, and 6. It is rated Partially across the grade spans at standards 2, 3, and 5. With the addition of knowledge acquisition content and some language revision, literacy could become fully present at these standards.

Collaboration

Collaboration skills are rated as Fully across the grade spans at standards 1 and 4. It is rated as Partially at standards 2 and 3. It is rated as No at standard 6, because collaboration is not currently stated in the standard. By adding a phrase such as, “create an interdisciplinary project in a small group,” collaboration could be added to the benchmarks with minor wording adjustments. Collaboration is not a necessary skill at standard 5.

Self-direction

Self-direction skills are rated as Fully across the grade spans at standard 1. They are rated as Partially at standards 2, 3, and 5. It is rated as No at standard 6 because the concept is not currently in the standard and should be. The discipline of dance requires both collaboration and self-direction skills when creating and performing. Therefore, these skills should become part of all the content area standards. The skills and abilities could be presented in developmentally appropriate tiers from, “working independently with a partner,” to “working in a small group of 3–5,” to “working in a large group of 5–8 people.” Self-direction is not a necessary skill at standard 4.

Invention

Invention is rated as Fully across the grade spans at standard 1. It is rated as Partially at standards 2 and 3. It is rated as No at standard 6, because the discipline of dance requires creativity, innovation, and integration of ideas. Invention is an important skill to be included in the standards and benchmarks. Revised standards could include phrasing, such as, “there are multiple way to solve movement problems,” or “the integration of

language arts and social studies concepts can provide insights to historical time periods and cultures.” Invention is not a necessary skill at standards 4 and 5.

Dance Model Content Standards and the Postsecondary and Workforce Readiness Skills

Application of reading, writing, and computing skills with minimal remediation or training

The application of reading, writing, and computing skills with minimal remediation are rated as Fully at standard 6. They are rated as Partially at standards 3, 4, and 5. Requiring students to record and analyze their movements could increase the skill at standard 3. Standards 1 and 2 were not found to be an appropriate fit for this skill.

Logical reasoning and argumentation abilities

Logical reasoning and argumentation abilities are rated as Fully at standards 4, 5 and 6, and rated as Partially at standard 3. In standard 3 the critical analysis or critique process should be defined and clearly stated. An example of terms for a progression of critique skills are, “describe, analyze, interpret and then evaluate.” Standards 1 and 2 were not found to be an appropriate fit for this skill.

Identification and solving of problems

Identification and solving of problems are rated as Fully at standards 1, 3, 4, and 6. They are rated as Partially at standards 2 and 5. Problem-solving skills are critical to learning the discipline of dance and necessary components of every standard.

Information management skills

Information management skills are rated as Fully at standards 3 and 6. They are rated as Partially at standards 1, 2, 4, and 5. Given the state’s inclusion of “adapting to new information,” the definition for information management skills is somewhat narrow, but “adapting to new information” is directly related to dance.

Human relation skills

Human relation skills are rated as Fully at standard 3. They are rated as Partially at standards 1, 2, 4, and 6. Because of the collaborative nature of dance, human relation skills are essential and should be included in the dance standards. Human relation skills were found to be not directly relevant to, and not an appropriate fit for, standard 5.

Analysis and interpretation skills

Analysis and interpretation skills are rated as Fully at standards 3 and 4 and Partially at standard 5. Teaching observation, analysis, and interpretation of a non-verbal art form is essential to the dance discipline. Analysis and interpretation skills were found to be not directly relevant to, and not an appropriate fit for, standards 1, 2, and 6.

Recommendations

This section contains specific recommendations from the WestEd reviews, organized by the components of the analysis.

Internal Quality Review of Colorado's Dance Model Content Standards

The CDE may want to consider implementing the following recommendations, where appropriate:

Breadth:

- Provide fewer, broader standards. For example, content relating to the benefits of dance for lifelong fitness (standard 5) should be incorporated into the standard. This content should address connections between dance and other disciplines since the physical benefits of dance pertain to the discipline of physical (and mental) health.
- Provide more identification and definition of actual content in benchmarks. For example, for history and culture, identification of specific cultures or historical periods (e.g., western/European dance traditions, dance in America, classical/modern/popular dance traditions, etc.) would help focus the amount of content.

Depth:

- Provide clear and specific expectations for benchmarks, especially those at the elementary level. For example, benchmarks for choreography should include specific terminology to account for formal structures (e.g., AB, ABA, canon, narrative, call and response).
- Avoid ambiguous statements, such as, “demonstrating performance skills,” which does not offer detail on the level of performance skills expected. Also, such statements are problematic because it is unclear how they differ from other statements that imply performance (e.g., “demonstrating more complex mechanical movement skills,” and “transferring a rhythmic pattern from the auditory to the kinesthetic,” presumably include demonstrating performance skills).

Coherence:

- Provide sufficiently low beginning/endpoints for the lowest grade span in standards relating to creating, communicating, and problem solving and culture and history. This task is particularly challenging when creating one set of benchmarks for grade spans with multiple grade levels that have significant differences in skill levels (i.e., K–4).
- Provide logical sequencing of content, so that the more demanding content expectations are placed at higher grade spans.
- Provide starting points for content that should be covered at each grade span. For example, development of thinking skills (e.g., reflection, analysis, evaluation) should be included at all grade spans.

Rigor:

- Provide appropriate levels of challenge in the content expectations, especially at the lowest and highest grade spans. Concerns noted in this review include expectations that are overly challenging at the lowest level, and, in a few instances, expectations that are not challenging enough at the highest level.

External Referent Review for Dance

The CDE may want to consider implementing the following recommendations, where appropriate:

Overall Organization and Structure:

- Articulation of standards:
 - Articulate benchmarks at each grade level. If possible, two levels of benchmarks for high school will allow those students with the intent to pursue a career in dance to strive for higher expectations than those who do not intend to pursue dance studies beyond high school.
 - Include a secondary set of expectations for students with special education needs (Life Skills Content in *New South Wales*) would provide content for a broader student population than is captured by one set of expectations regardless of educational needs.
- Supplemental materials:
 - Provide additional content resources, such as descriptions of various performance levels and expectations for demonstration of the standards through local assessment examples, would be valuable additions to the standards.
- Adopt a numbering or coding system to facilitate identification of individual benchmarks within standards.
- Glossary:
 - Reorganize the glossary (e.g., move locomotor, literal, and nonliteral to the movement category) and supplement the glossary (e.g., include choreographic forms).

Content:

- Wording/Specificity:
 - Provide greater specificity in defining benchmarks. This could be accomplished either by including content-specific terminology in the actual benchmarks, or by maintaining a thorough glossary that provides further definition of content.
- Breadth: Based on the external referents, Colorado should consider broadening the range of content:
 - Standard 1: Consider incorporating some provision for developing a personal style at the highest grade span.
 - Standard 3: Consider including some provision for studying major dance works and/or choreographers.
 - Standard 4: Consider including the concept of dance style/genre (e.g., ballet, jazz, tap) in the history and culture category.

- Consider incorporating concepts of rehearsal and preparation for performance, design and production of a dance work, and research and synthesis of dance-related topics.
- Coherence: For standard 3, consider extending the concept of analysis and evaluation of dance to the lowest grade span.
- Rigor: Both higher and lower level content expectations—appropriate to the grade span—were found in the external referents. Although in some cases this was due to different articulations of content, overall, Colorado should consider whether the appropriate range of rigor is reflected in benchmarks.

Suggestions for consideration of additional external referents

No additional external referents are suggested. New Jersey, Massachusetts and New South Wales, reviewed for this report, provide clear models for their standard organization and structure, grade-level spans and spiraling curriculum.

Recommendations from the Review of Colorado’s Dance Standards for 21st Century Skills and Abilities and Postsecondary and Workforce Readiness

Because of the interconnectedness of the findings and recommendations related to the Colorado’s Dance Standards for 21st Century Skills and Abilities and Postsecondary and Workforce Readiness definition, recommendations related to the 21st Century Skills and PWR Skills are presented together in the Findings section of this report.

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–12th 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"> • K–4 • 5–8 <p>The <i>Massachusetts Arts Curriculum Framework</i> articulates learning standards at the end of:</p> <ul style="list-style-type: none"> • grade 4 • grade 8 	<p>The Colorado MCS for Dance articulates standards at:</p> <ul style="list-style-type: none"> • 9–12 <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"> • Basic study (B) – expectations after one full year of study at the high school level • 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) 	<p>While similar in articulation in the lower grade spans, the Basic study and Extended study levels of 9-12 standards & 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"> • standard • rationale • benchmark bullet <p><i>Massachusetts Arts Curriculum Framework</i>:</p> <ul style="list-style-type: none"> • strand • standard • grade-specific learning standard 	<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"> • purposes & meaning • roles of artists • concepts of style • inventions & technologies • interdisciplinary <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
<p>Number of standards</p>	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> • 6 dance standards <p><i>Massachusetts Arts Curriculum Framework:</i></p> <ul style="list-style-type: none"> • 5 dance standards • 5 connections standards 	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> • 52 benchmark bullets across all grade spans <p><i>Massachusetts Arts Curriculum Framework:</i></p> <ul style="list-style-type: none"> • 86 learning standards in dance across all grade spans <p>Further breakdown by standard:</p> <ul style="list-style-type: none"> • standard 1: 24 learning standards • standard 2: 17 learning standards • standard 3: 16 learning standards • standard 4: 14 learning standards • standard 5: 15 learning standards • 48 connection learning standards 	<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>
<p>Design/Format</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"> • introduction • standards • glossary • matrix for integrating MCS dance standards with standards from other subject areas • 14 pages <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"> • introduction • core concept section • guiding principles section • standards • connections strand: history, criticism, and links to other disciplines 	

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

External Referent: Massachusetts Arts Curriculum Framework—Pre-Kindergarten–12th 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"> • work with a partner/in an ensemble • the element of force at the lowest grade span • the development of strength, balance, and coordination at the lowest grade span 	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"> • creating dances with decision-making of the performance space, audience location, entrances and exits of dancers, and costumes • choreography in different styles and traditions • analysis of a choreographer’s style and comparison of that style with the style of other choreographers 	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"> 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.” 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.” 	
<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"> • 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.” • 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.” <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"> • ability to work effectively alone, with a leader, with a partner, and with a group • use of gesture to enhance the expressive nature of movement 	<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"> • how movement can show feelings, images, thoughts, colors, sounds, textures <p>Examples of specificity:</p> <ul style="list-style-type: none"> • 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. • 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. 	
<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"> • 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.” <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"> • use of specialized software/other technologies to choreograph dances • application of knowledge of cultural institutions and cultural resources • inventions and technologies through various historical periods 	<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"> • demonstrating locomotor and non-locomotor movements • demonstrating accuracy in moving to a rhythmic beat and changes in tempo • creating shapes and exploring space • creating and varying movement phrases • problem solving and communicating through dance • performance of works for various cultures/styles • connections between dance and other disciplines 	<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"> • Explore movement using a variety of available objects, props, fabrics, and clothing pieces • Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom, rehearsal, and performance settings 	<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"> • Other concepts addressed by the <i>Massachusetts Arts Curriculum Framework</i> at this grade span not covered in the Colorado MCS for Dance: 	<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"> • Use of scientific and/or mathematical concepts to create movement phrases • Record dances and choreography using pictorial symbols or other forms of notation • Understand the role of an audience for dance; discuss opinions about dances in a supportive and constructive way • Understand the purpose of the rehearsal process in refining and revising work leading to a finished performance 	
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"> • 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?" • Refine technique by rehearsing independently in a consistent, disciplined manner • Direct a rehearsal and performance of their own or another choreographer's dance 	<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"> • Work with other technical and production staff to coordinate details of the presentation of a dance performance 	
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"> • use of objects, props, fabrics, costumes, etc. • development of audience skills • application of scientific/mathematical concepts to create movement phrases • dance notation • concepts of rehearsal and refinement • production elements leading to formal performance 	<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–12th 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"> • K–4 • 5–8 • 9–12 <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"> • standard • rationale • benchmark bullet <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i>:</p> <ul style="list-style-type: none"> • standard • cumulative progress indicator 	<p>The <i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards</i> also includes strands:</p> <ul style="list-style-type: none"> • art discipline • knowledge • skills <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"> • 6 dance standards <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards:</i></p> <ul style="list-style-type: none"> • 5 standards 	<p>Colorado MCS for Dance:</p> <ul style="list-style-type: none"> • 52 benchmark bullets across all grade spans <p><i>Visual and Performing Arts—New Jersey Core Curriculum Content Standards:</i></p> <ul style="list-style-type: none"> • 3 strands (knowledge, skills, and dance) • 116 total cumulative progress indicators across all standards and strands <p>Indicators by strand:</p> <ul style="list-style-type: none"> • 40 indicators for dance strand (1.2 and 1.3) • 37 indicators for knowledge strand (1.1, 1.4, and 1.5) • 39 indicators for skills strand (1.1, 1.4, and 1.5) 	<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"> • introduction • standards • glossary • matrix for integrating MCS dance standards with standards from other subject areas • 14 pages <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"> • introduction • references • standards/strands • 19 pages 	<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–12th 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"> • use of objects and other art forms as creative stimuli for dance • dance with intent to communicate meaning • dancing to a variety of themes • define/maintain personal space 	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
Standard 2 Cont'd		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>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>
Standard 3	<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
Standard 3 Cont'd		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.”	
Standard 4	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>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"> • impact of the arts on world culture • influence of social/political environment on artists • innovations from various historical periods • issues of ethnicity, gender, social/economic status, age, and physical conditioning 	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.

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"> • careers in dance • knowledge and analysis of known (“master”) works • more complex dance forms, such as palindrome, retrograde, inversion, and accumulation • issues of ethnicity, gender, and social/economic status in dance 	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"> • differentiation between artistic and nonartistic contributions in dance • design and production of a dance work • arts media and themes in dance • analysis of known dance works • relationship between dance movements and movement of everyday life 	<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"> • K–4 • 5–8 • 9–12 <p>The New South Wales dance syllabi:</p> <ul style="list-style-type: none"> • 4 stages of Primary grade articulation: <ul style="list-style-type: none"> ○ Early Stage 1 = K ○ Stage 1 = Years 1–2 ○ Stage 2 = Years 3–4 ○ Stage 3 = Years 5–6 • Stages 4 and 5 = Years 7–10 • Stage 6 = Years 11–12 <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"> • standard • rationale • benchmark bullet <p>The New South Wales dance syllabi:</p> <ul style="list-style-type: none"> • Objectives • Outcomes • Stage content indicator bullets 	

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"> • Dance composition • Dance performance • Dance appreciation <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"> • 6 standards • 52 benchmark bullets across all grade spans <p>Further breakdown of highest (least-detailed) level of statements across stages: Years K–6</p> <ul style="list-style-type: none"> • Early Stage 1:3 outcomes <ul style="list-style-type: none"> ○ 4 indicators ○ 4 “learn to” statements ○ 4 “learn about” statements • Stage 1:3 outcomes <ul style="list-style-type: none"> ○ 12 indicators ○ 4 “learn to” statements ○ 4 “learn about” statements 	<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"> • Stage 2:3 outcomes <ul style="list-style-type: none"> ○ 13 indicators ○ 4 “learn to” statements ○ 4 “learn about” statements • Stage 3:3 outcomes <ul style="list-style-type: none"> ○ 9 indicators ○ 4 “learn to” statements ○ 4 “learn about” statements <p>Years 7–10:</p> <ul style="list-style-type: none"> • 4 objectives • Stage 4:9 outcomes • Stage 5:9 outcomes • 55 statements on what students should “learn to” do • 63 statements on what students should “learn about” <p>Year 11:</p> <ul style="list-style-type: none"> • 4 objectives • Stage 6 Preliminary:22 outcomes • Stage 6 HSC:16 outcomes <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"> • introduction • standards • glossary • matrix for integrating MCS dance standards with standards from other subject areas • 14 pages <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"> • Introduction • Within dance units: <ul style="list-style-type: none"> ○ Teaching strategies ○ Noted indicators for assessment ○ Resources ○ Links to objectives and indicators of other art and non-art subjects (e.g., math, English) • 185 pages (35 relate to dance standards) <p><i>Dance: A Guide to the New Years 7–10 Syllabus</i>:</p> <ul style="list-style-type: none"> • Introduction • Rationale • Pathway of Learning for Dance in the K–2 Curriculum section 	<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"> • Content standards • Life Skills Outcomes and Content standards section • Assessment section • 43 pages <p><i>Dance Stage 6 Syllabus:</i></p> <ul style="list-style-type: none"> • Higher School Certificate (HSC) Program of Study section • Rationale for Dance in Stage 6 section • Continuum of learning for Dance • Aims • Objectives & Outcomes • Content • Post-school opportunities section • Assessment and report section • Glossary • 79 pages <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"> • 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. • 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”). • At Stages 4 and 5, the elements are applied “to personalize dance movement” and dance is performed “to communicate the intent of the choreographer.” 	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"> • At Early Stage 1, students use “everyday and fantasy movement ideas as . . . starting points for creating dances.” • At Stage 2, students use “a range of ideas . . . based on diverse stimuli” to create dances. • At Stage 5, students “create and refine dance phases, sequences, and compositions by exploring sequence, transition, repetition, variation, and contrast.” • At Stage 6, students identify and select appropriate elements in response to a specific concept/intent. 	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"> • identify and explain the capabilities and limitations of the body • identify healthy practices to maintain a safe body for dance • learn about major muscle groups and skeletal structures and how they contribute to basic body movement • apply basic principles of anatomical structure and the musculoskeletal system to the study and practice of dance technique 	<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"> • knowledge of dance works of art • appreciation of dance as an art form, of diversity in dance, and of self-discipline and commitment • knowledge of how dance contributes to lifelong learning • performance with confidence, commitment, focus, consistency, and performance quality with consideration of safe dance practices 	<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"> • participation as performer, composer (choreographer), and audience member • knowledge of the cardiovascular (and other) systems in the human body • concepts of projection, confidence, awareness of self • development of a personal style • intent of a work in relation to performance and composition • application of knowledge of dance works • examination of dance via research • synthesis of information in order to make discriminating judgments about dance 	<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"> • K–4 • 5–8 • 9–12 <p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i> articulates five levels:</p> <ul style="list-style-type: none"> • Early: pre-school and Primary 1 (up to about age 6 or kindergarten in U.S.) • First: end of Primary 4 (up to about age 9 or 3rd grade in U.S.) • Second: end of Primary 7 (up to about age 12 or 6th grade in U.S.) • Third: Secondary 1 to Secondary 3 (up to about age 15 or 9th grade in U.S.) • Fourth: Secondary 1 to Secondary 3 (up to about age 16 or 10th grade in U.S.) <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"> • standard • rationale • benchmark bullet <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"> • Specific statements, written for each level, focusing on various aspects of dance content • Broader statements, shared across multiple levels, pertaining mainly to communication and response • Statements for grade levels are very specific resulting in greater difference than the Colorado MCS for Dance 	<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"> • 6 standards • 52 benchmark bullets across all grade spans <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"> • Early level: 5 • First level: 5 • Second level: 5 • Third level: 4 • Fourth level: 6 	<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"> • introduction • standards • glossary • matrix for integrating dance standards with standards from other subject areas • 14 pages 	<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 style="text-align: center;">Design/Format Cont'd</p>		<p>The <i>Curriculum for Excellence; Expressive Arts: Experiences and Outcomes</i>:</p> <ul style="list-style-type: none"> • experiences and outcomes • glossary index • 12 pages (but only 2 specifically devoted to dance) <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: 21st Century Skills and Postsecondary Workforce and Readiness

21st 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.

Standard	Grade Span	Critical thinking and reasoning	Information literacy	Collaboration	Self-direction	Invention	Comments
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.	

IV. REFERENCES AND EXTERNAL REFERENTS

References

Rabinowitz, S., Roeber, E., Schroeder, C., & Sheinker, J. (2006). *Creating Aligned Standards and Assessment Systems*. (Issue Paper 3 of 3). Washington, DC: Council of Chief State School Officers.

Webb, N. L. (1997). *Criteria for alignment of expectations and assessment in mathematics and science education*. (NISE Research Monograph No. 8). Madison: University of Wisconsin—Madison, National Institute for Science Education. Washington, DC: Council of Chief State School Officers.

World Languages (Foreign Language) Referents

Foreign Language Framework for California Public Schools, Kindergarten Through Grade Twelve (2003)

New Jersey Core Curriculum Content Standards for World Languages (2004)

National Core Curriculum for Basic Education 2004, Foreign Languages (Finland)

National Core Curriculum for Upper Secondary Schools 2003, Foreign Languages (Finland)

French Language Scheme of Work 2009 (Singapore)

Arabic Language Scheme of Work 2008 (Singapore)

Indonesia Language Scheme of Work 2008 (Singapore)

German Language Scheme of Work 2009 (Singapore)

Physical Education External Referents

Massachusetts Comprehensive Health Curriculum Framework (October 1999)

North Carolina Standard Course of Study, Healthful Living Performance Standard Course of Study (2006)

National Core Curriculum for Basic Education 2004, Physical Education (Finland)

National Core Curriculum for Upper Secondary Schools 2003, Physical Education (Finland)

Physical Education Syllabus (Primary, Secondary, Pre-University), 2006, Singapore

Health Education Syllabus for Primary Level 2007, (Singapore)

Visual Arts External Referents

Massachusetts Arts Curriculum Framework (November 1999)

New Jersey Core Curriculum Content Standards for Visual and Performing Arts (2004)

National Core Curriculum for Basic Education 2004, Visual Arts (Finland)

National Core Curriculum for Upper Secondary Schools 2003, Visual Arts (Finland)

Art Syllabus Primary & Lower Secondary 2008 (Singapore)

Dance External Referents

Massachusetts Arts Curriculum Framework (November 1999)
New Jersey Core Curriculum Content Standards for Visual and Performing Arts (2004)
New South Wales, Primary Curriculum Foundation Statements, Creative Arts K–6, Units of Work (2005)
Dance; A Guide to the New Years 7–10 Syllabus (New South Wales, 2005)
An Introduction to Dance Stage 6 in the New HSC (New South Wales, 1999)
Dance Stage 6, Support Document (New South Wales, 1999)
Curriculum for Excellence: Expressive Arts; Experiences and Outcomes (Scotland, 2004)
Curriculum for Excellence: Expressive Arts; Principles and Practices (Scotland, 2004)
Curriculum for Excellence: Building the Curriculum 2 (Scotland, 2004)

Theatre External Referents

Massachusetts Arts Curriculum Framework (November 1999)
New Jersey Core Curriculum Content Standards for Visual and Performing Arts (2004)
Singapore, H2 Theatre Studies and Drama Teaching Syllabus (Syllabus 9726) (no date)
Curriculum for Excellence: Expressive Arts; Experiences and Outcomes (Scotland, 2007)
Curriculum for Excellence: Expressive Arts; Principles and Practices (Scotland, 2007)
Curriculum for Excellence: Building the Curriculum 2 (Scotland, 2007)

The contents of this report were developed under a grant from the Department of Education. However, those contents do not necessarily represent the policy of the Department of Education, and you should not assume endorsement by the Federal Government.