

The Arts

KINDERGARTEN-12TH GRADE



The Arts Learning Standards

Dance

by Grade Level

Adopted in 2017





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Sections highlighting anchor and performance standards, enduring understandings, and essential questions.

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Washington State K–12 Arts Learning Standards for Dance

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SUPERINTENDENT OF PUBLIC INSTRUCTION

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The Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts Adoption Statement

The state of Washington recognizes that the arts are an integral part of every student’s educational experience. The 2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts provide a framework for effective K–12 arts education by setting out a coherent structure for building students’ knowledge, understanding, and skills, while also encouraging them to explore and express their own creativity. These standards include the National Core Arts Standards, along with additional content developed by K–12 educators in the arts. These educators came together from across the state to participate in the Arts Cadre, which developed “suggestions for students” and “examples” to accompany the standards, thereby providing more specificity and practical ideas for demonstrating the knowledge and skills indicated.

The arts learning standards have been reviewed and received input from stakeholders throughout the state; this process included a bias and sensitivity review, public comment, and the input of the state Curriculum Advisory and Review Committee.

As Superintendent of Public Instruction, I support providing a well-rounded education for our students: the arts are an essential part of this. The arts teach to the whole child, engage all learning styles, and lead to the development of powerful learning habits that include such essential 21st Century Skills as creativity, collaboration, communication, and critical thinking. The arts also provide our students with keys to understanding the world around them and an array of strategies for learning, interpreting, and expressing their thoughts.

Pursuant to RCW 28A.655.070 and RCW 28A.150.210 and based on widespread support from educators, the state’s Curriculum Advisory and Review Committee, and statewide arts education stakeholders, I hereby adopt the ***2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts***.

Adopted on this 22nd day of March 2017.

A handwritten signature in blue ink that reads "Chris P.S. Reykdal".

Chris Reykdal
Superintendent of
Public Instruction

Dance—Table of Contents

Arts Education in Washington State	ii
The Arts Learning Standards—Overview and Development	ii
Washington State Learning Goals and the Purpose of the Standards	iii
Understanding and Using the Arts Standards	iv
How to Navigate this K–12 Arts Learning Standards Document	vii
Arts Standards in the Classroom.....	viii
Dance—Kindergarten.....	1
Dance—Grade 1	8
Dance—Grade 2	15
Dance—Grade 3	22
Dance—Grade 4	30
Dance—Grade 5	38
Dance—Grade 6	47
Dance—Grade 7	56
Dance—Grade 8	65
Dance—High School Proficient	74
Dance—High School Accomplished	83
Dance—High School Advanced.....	92
Appendix 1: Pre-K Standards for Dance.....	101
Appendix 2: Glossary for Dance.....	105
Appendix 3: Acknowledgments	118

The Washington State

K–12 Arts Learning Standards for Dance

Arts Education in Washington State

The vision of the Office of Superintendent of Public Instruction (OSPI) is to prepare students for college, career, and life. The arts, which include dance, media arts, music, theatre, and visual arts are a fundamental part of a well-rounded education and support OSPI’s vision by providing our students with unique skills and ways of comprehending and engaging with the world. Our belief is that quality instruction in the arts begins with and shall be provided by arts specialists and classroom teachers and can be enhanced by partnerships with professional organizations and community programs in the arts. This partnered instruction will enrich educational learning opportunities for students, ensuring that such opportunities are both purposeful and enjoyable. It will also support each student’s preparation for life as a contributing 21st-century citizen. We further believe that the arts integrate with all other subject areas and create meaningful learning opportunities for all learners.

Washington state law identifies the arts as a core content area and an essential part of the basic education goals of all school districts.

The Arts Learning Standards—Overview and Development

Washington’s previous arts learning standards addressed dance, music, theatre, and visual arts. When the National Core Arts Standards (NCAS) were published in June 2014, OSPI engaged a cadre of arts educators representing dance, music, theatre, and visual arts to review the Washington State Learning Standards in the Arts and compare them to the new national standards. After this intensive review, the cadre recommended that the national standards be adopted as the Washington State Learning Standards for the Arts and that media arts be added to the list of arts disciplines. Lastly, the cadre recommended that additional ideas, interpretations, and examples be appended to provide more specificity and guidance. As a result, Washington’s standards for dance, media arts, music, theatre, and visual arts are accompanied by supporting material under the headings *Suggestions for students* and *Examples*.

The arts standards development process mirrored that of other academic subject areas. Under current Washington state law (RCW 28A.655.070), the Office of Superintendent of Public Instruction has the responsibility to develop and maintain Washington’s academic learning standards consistent with the goals outlined in the Basic Education Act, RCW 28A.150.210. This

includes periodic review and possible revision of the standards. Prior to adopting state learning standards in any subject area, OSPI’s process includes such key components as:

- Engaging statewide stakeholder groups in reviewing and vetting the draft standards.
- Comparing previous state learning standards with the revised standards.
- Participating in a bias and sensitivity process to gather recommendations for implementing the standards in a culturally sensitive and bias-free manner.
- Providing an opportunity for the public to provide input on the proposed drafts.

Engaging in this process allowed OSPI, along with statewide partners involved in developing transition and implementation plans and resources, to gather specific recommendations on critical issues related to the adoption and implementation of the new arts standards.

Washington State Learning Goals and the Purpose of the Standards

Learning standards are for all of us: students, principals, administrators, decision-makers, community partners, teachers, and families. They help define what is important for students to know and be able to do as they progress through school. Standards help ensure that students acquire the skills and knowledge they need to achieve personal and academic success. Standards also provide an avenue for promoting consistency in what is taught to students across our state—from district to district, school to school, and classroom to classroom.

Like all of the state’s learning standards, the Washington State Learning Standards for the Arts are an essential part of the framework supporting Washington’s learning goals, in accordance with which, every student will be able to:

- Read with comprehension, write effectively, and communicate successfully in a variety of ways and settings and with a variety of audiences;
- Know and apply the core concepts and principles of mathematics; social, physical, and life sciences; civics and history, including different cultures and participation in representative government; geography; arts; and health and fitness;
- Think analytically, logically, and creatively, and to integrate technology literacy and fluency as well as different experiences and knowledge to form reasoned judgments and solve problems; and
- Understand the importance of work and finance and how performance, effort, and decisions directly affect future career and educational opportunities.

(For full text and notes, see RCW 28A. 150.210)

*To learn more about the National Core Arts Standards (NCAS) and obtain additional resources, visit www.nationalartsstandards.org/. To review the state’s education goals and state laws related to K–12 arts education, see *The Arts: Laws and Regulations* page on OSPI’s website: www.k12.wa.us/Arts/laws.aspx.*

Understanding and Using the Arts Standards

The *K–12 Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts* can be downloaded from the Arts website at www.k12.wa.us/Arts and will be available on the OSPI Grade Level Standards & Resources website at <http://standards.ospi.k12.wa.us>.

Depending on the focus of arts education in a given district or school, one or more of the five *Arts Learning Standards* documents can be used to guide instruction and help students develop competency in the arts. Each document covers one of the arts disciplines.

What Are the Arts Disciplines?

The arts in Washington state are defined as dance, media arts, music, theatre, and visual arts. The learning standards describe a connected series, or continuum, of knowledge and skills that students should demonstrate as they become proficient in each discipline. The disciplines are described below; this document focuses on dance.

dance	A student’s dance-education experience may include, but is not limited to, contemporary, creative movement, world dance, ballet, jazz, tap, modern, break dance, hip-hop, ballroom, folk, step, and square dance, as well as choreography, dance notation, dance history, dance anatomy, musical theatre, dance production, and improvisation.
media arts	A student’s media arts-education experience may include, but is not limited to, photography, film, animation, broadcast technology (radio, T.V., and Internet), audio/video technology (T.V., radio, and audio projects, social media, and Internet projects), video game design, digital art and design, emerging technologies, visual communications, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) visual arts.
music	A student’s music-education experience may include, but is not limited to, general music, choir, band (e.g. basketball/pep, marching), orchestra, jazz ensemble, guitar, percussion ensemble, music theory, Advanced Placement (AP) Music Theory, technology composition, song writing, piano lab/music keyboards, recording studio, International Baccalaureate (IB) Music, music history, drum line, world and historical music, opera, musical theatre, Mariachi, marimba, steel drums, world drumming, ukulele, guitar, and recorder.
theatre	A student’s theatre-education experience may include, but is not limited to, acting, theatre, film acting and film-making, improvisation, mime, puppetry, performed poetry/spoken word, musical theatre, playwriting, technical theatre/stagecraft, theatre production, Shakespearean literature and performance, and International Baccalaureate (IB) Theatre.
visual arts	A student’s visual arts-education experience may include, but is not limited to, drawing, painting, ceramic arts/pottery, sculpture, 2-D design, 3-D design, photography, printmaking, graphic arts, textiles, jewelry, glass arts, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) Visual Arts.

What Are the Arts Standards?

Eleven anchor standards define the general knowledge and skills that Washington’s students should demonstrate in the arts. The eleven anchor standards are arranged under four artistic processes (creating, performing/presenting/producing, responding, and connecting) and are the same in all five arts disciplines and at every grade level.

Washington’s Pre-K–12 Arts Learning Standards*				
	Creating	Performing/Presenting/ Producing	Responding	Connecting
ARTISTIC PROCESS	Conceiving and developing new artistic ideas and work.	Performing: Realizing artistic ideas and work through interpretation and presentation. Presenting: Interpreting and sharing artistic work. Producing: Realizing and presenting artistic ideas and work.	Understanding and evaluating how the arts convey meaning.	Relating artistic ideas and work with personal meaning and external context.
ANCHOR STANDARDS	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

*Washington adopted the National Core Arts Standards as the Washington State K–12 Arts Learning Standards: www.nationalartsstandards.org/

The anchor standards are supported by performance standards, which define more precisely the understanding, knowledge, and skills that students should develop in order to achieve competency at each grade level within each arts discipline.

In addition, this document includes “suggestions for students” and “examples” under the performance standards. These offer guidance for interpreting the standards and present potential learning opportunities with a specificity that will support and deepen students’ educational experiences.

The Structure of the K–12 Arts Learning Standards

The standards are arranged under four actions or skill sets called artistic processes:

Creating | **Performing/Presenting/Producing** | **Responding** | **Connecting**

Anchor Standards: The same eleven anchor standards apply to every arts discipline. They define the general knowledge and skills that the student must demonstrate in relation to the four artistic processes.

Each anchor standard is accompanied by an:

- **Enduring Understanding** (a statement that articulates the overarching idea of the standard as it relates to a particular arts discipline).
- **Essential Question** (a question or questions that guide students toward an understanding of the purpose of the standard).

Each arts discipline has its own set of enduring understandings and essential questions; they differ for each anchor standard, but are the same across grade levels.

Performance Standards:

Each anchor standard is further defined by one or more performance standards, which are discipline-specific and change with each grade level (K–8) and each level in high school. These articulate in a more measurable way the understanding, knowledge, and skills that students are meant to achieve and demonstrate.

Grades K–8

High School
Proficient

High School
Accomplished

High School
Advanced

Suggestions and examples are not exhaustive or required, but rather provide a “springboard” for ideas. Educators are encouraged to explore multiple ways that learners can demonstrate their knowledge and skills.

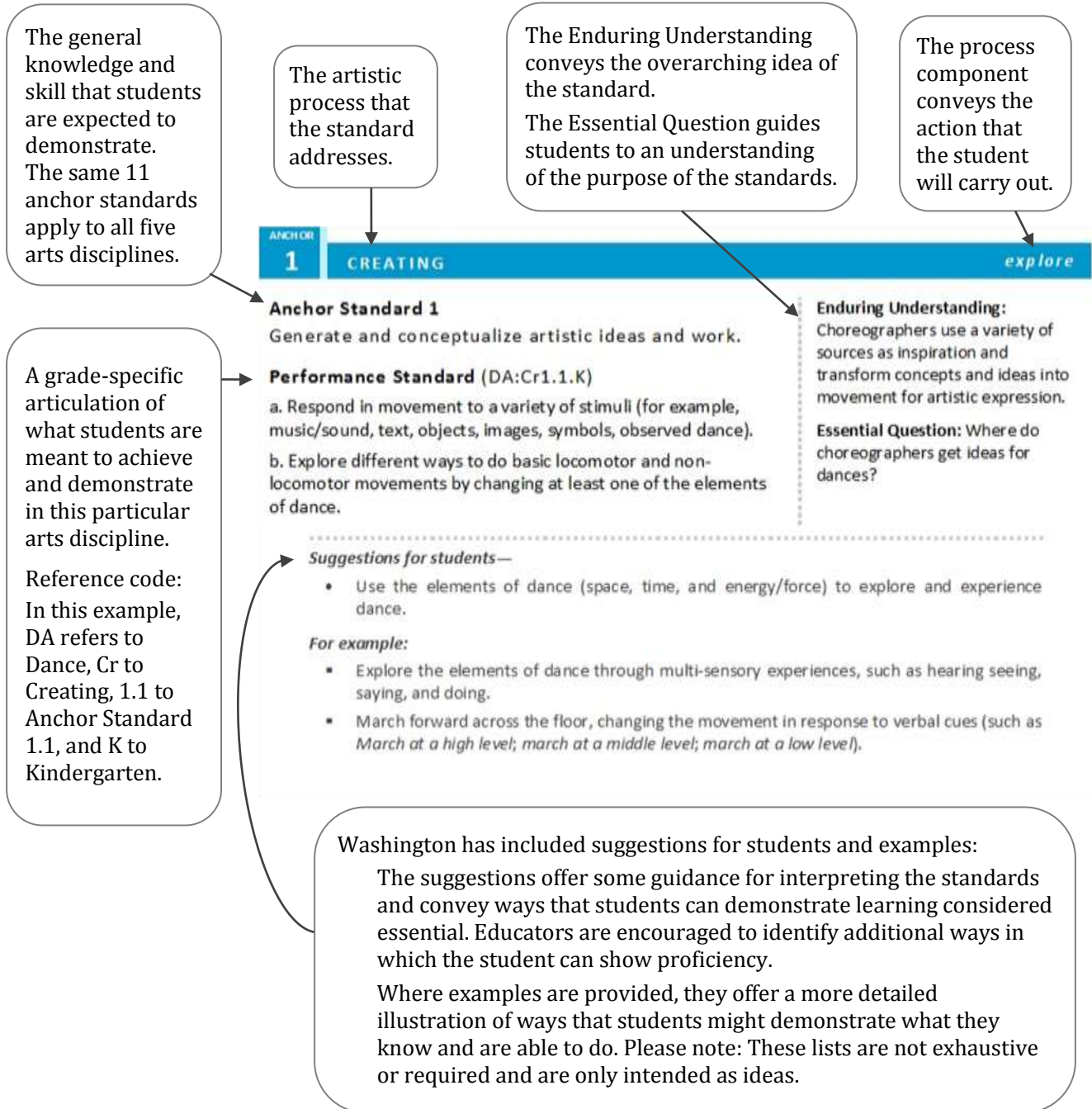
Suggestions for students: These help interpret the performance standards and suggest ways that students can demonstrate the knowledge and skills indicated.

Examples:

An example statement may be included to provide samples of particular demonstrations and give educators additional illustrations of the learning.

How to Navigate this K–12 Arts Learning Standards Document

The learning standards are presented by grade level in a series of charts, each of which includes the anchor and performance standards along with all attendant information. The following is a key for understanding the charts. Note that the number code accompanying the Performance Standard aligns with the numbering of the National Core Arts Standards.



Arts Standards in the Classroom

Arts education addresses an essential form of human communication and provides unparalleled opportunities for exploring a multiplicity of viewpoints and modes of expression. Students develop a greater capacity for understanding not only a variety of artworks and art forms, but also the people and contexts that produce them. At the same time, students learn skills, techniques, and ways of thinking that enable them to use art to express their own perceptions, experiences, and views—while simultaneously developing confidence and fundamental skills that will serve them well in school and throughout their lives.

Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth.

—National Core Arts Standards: A Conceptual Framework for Arts Learning

The anchor and performance standards presented in this document are intended to ensure consistently good quality and depth of instruction in dance. They are also intended to generate students who are artistically literate and have the creativity and cognitive skills required to prosper in all aspects of life and to contribute in meaningful ways to the world around them.

The suggestions and examples that appear with each performance standard serve as supporting material and are not required: They were designed both to illustrate ways of applying the standards, and to prompt teachers' own ideas. As teachers know, the dynamics of every classroom are unique, as is each learner in the room. When applying the standards and developing arts lesson plans and projects, teachers should be cognizant of the diversity of their group of students, strive to create an inclusive environment, and provide any accommodations that are needed to facilitate the success of individual students.

Through arts teaching, students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of time, space, culture, and history.

—National Core Arts Standards: A Conceptual Framework for Arts Learning

Teachers are also encouraged to explore a wide variety of artworks and art forms with their students, constructing lessons that convey both awareness of the original context and purpose of the art, and respect for the artist and culture that produced it.

To achieve artistic literacy, it is vital that students not only learn about and respond thoughtfully to art, but also actively participate in making it. The arts standards provide a rational structure to help guide students' learning experiences within each arts discipline so that students develop age-appropriate knowledge and skills, practice collaboration in relevant contexts, and become proficient in the use of the tools, processes, and materials of whichever art forms and disciplines they are engaged in learning.

To learn more about the development and philosophical underpinnings of the National Core Arts Standards (NCAS), visit www.nationalartsstandards.org/content/resources.

Dance—Kindergarten

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.K)

- Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).
- Explore different ways to do basic locomotor and non-locomotor movements by changing at least one of the elements of dance.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the elements of dance (space, time, and energy/force) to explore and experience dance.

For example:

- Explore the elements of dance through multi-sensory experiences, such as hearing, seeing, saying, and doing.
- March forward across the floor, changing the movement in response to verbal cues (such as “March at a high level; march at a middle level; march at a low level.”).

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.K)

- Improvise dance that has a beginning, middle, and end.
- Express an idea, feeling, or image through improvised movement, moving alone or with a partner.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Demonstrate the creative process by using the elements of dance (space, time, and energy/force) to create and perform dances for others.
- Use the elements of dance (space, time, and energy/force) and the principles of choreography/composition (form/design, theme, repetition, balance, contrast, and emphasis) to create and perform structured improvisations.

For example:

- Create a dance by beginning in a body shape, moving using locomotor and/or non-locomotor movements, and then ending in a body shape.
- Create and perform a dance sequence/phrase in AB form, in which A = dancing big and B = dancing small; A = high level and B = low level; and A = fast and B = slow.

ANCHOR

3**CREATING***revise***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.K)

- a. Apply suggestions for changing movement through guided improvisational experiences.
- b. Depict a dance movement by drawing a picture or using a symbol.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Demonstrate the creative process by using the elements of dance (space, time, and energy/force) to modify movement in dance.

For example:

- Explore the elements of dance by improvising in response to verbal cues.
- Draw a picture of one's partner's dance shape.

ANCHOR

4**PERFORMING***express***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.K)

- a. Make still and moving body shapes that show lines (for example, straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a circle formation and work with others to change its dimensions.
- b. Demonstrate tempo contrasts with movements that match to tempo of sound stimuli.
- c. Identify and apply different characteristics to movements (for example, slow, smooth, or wavy).

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Recognize, understand, and apply the vocabulary of dance and the elements *space, time,* and *energy/force*.

For example:

- Demonstrate movement that changes directions.
- Demonstrate the ability to create a pathway through the empty spaces between other dancers.
- Demonstrate high-, middle-, and low-level shapes and actions.
- Use the whole body to demonstrate small, medium, and large shapes.
- Recognize and identify use of personal and general space by self and others.
- Demonstrate the ability to move safely around other dancers.
- Move quickly and slowly in response to musical or verbal cues.
- Echo a repeating pattern (for instance, repeat a clapped pattern).
- Demonstrate contrasting energy qualities in an improvisation, such as smooth and sharp.

ANCHOR

5

PERFORMING

*embody***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.K)

- Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes.
- Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.
- Move body parts in relation to other body parts and repeat and recall movements upon request.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Show understanding of the technique and skills of dance, such as by demonstrating the ability to travel and stop in response to a teacher's cue or musical signal.
- Rehearse a dance for a performance.

For example:

- Demonstrate same-side and cross-body locomotor movements; for example, roll, slither, crawl, walk, run, jump, gallop, and march.
- Demonstrate same-side and cross-body non-locomotor movements; for example, stretch, bend, and twist.

- Start and stop movement in response to a drumbeat or musical cue.
- Rehearse a circle dance with the class.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.K)

- Dance for and with others in a designated space.
- Select a prop to use as part of a dance.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Perform a rehearsed dance (either as a solo, or with a group) in front of an audience.
- Demonstrate understanding of the skills required of an audience in a performance setting, such as by sitting attentively and observing the performance, and then describing some aspect of the performance that one observed.

For example:

- Perform a scarf dance.
- Sit quietly while keeping hands to self.
- Make an observation relevant to the performance.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.K)

- Find a movement that repeats in a dance.
- Demonstrate or describe observed or performed dance movements.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Describe what is seen, felt, and/or heard when responding to dance.
- Describe the choices of movement that one made while dancing.

For example:

- Identify and describe the movements that one observed in a live or recorded performance of dance.
- Make observations to identify one’s own choices of movement, such as “I made a small seed at a low level.”

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.K)

a. Observe movement and describe it using simple dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Use simple dance terminology to describe what is seen, felt, and/or heard when responding to dance.
- Observe how movement is used to express feelings and present ideas.

For example:

- Identify and describe the movements that one observed in a live or recorded performance of dance (such as describing how the dancers used levels).
- Respond to an emotion through movement, such as by jumping to show joy.

ANCHOR

9**RESPONDING***critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.K)

a. Find a movement that was noticed in a dance. Demonstrate the movement that was noticed and explain why it attracted attention.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process, such as by engaging the senses actively and purposefully while experiencing dance, and by responding to a dance by choosing and demonstrating observed shapes and movements.
- Describe how one’s personal aesthetic criteria influenced the choices of movement that one made while dancing.

For example:

- Describe (using simple criteria developed by the class or supplied by the teacher) the movements that one observed in a live or recorded performance of dance.
- Draw a picture in response to a movement that one observed in a live or recorded performance of dance.

ANCHOR

10**CONNECTING***synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.K)

- Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.
- Observe a work of visual art. Describe and then express through movement something of interest about the artwork, and ask questions for discussion concerning the artwork.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Use (with teacher's direction) the elements of dance (space, time, and energy/force) to perform a dance sequence that communicates for a given purpose.
- Explore and discover dance-related skills, concepts, and vocabulary in other arts disciplines.
- Recognize examples of dance in personal environments, and remember how dance impacts or reflects personal choices.

For example:

- Recognize shapes in a painting and express them with the body.
- Notice how people relate to each other and feel when they dance together.
- Share information about a community celebration that included a dance.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.K)

a. Describe or demonstrate the movements in a dance that was watched or performed.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Explore and apply styles of dance from various cultures, artists, and times.
- Recognize and describe the attributes of a particular dance that reflect its specific cultural context.

For example:

- Perform dances from two different cultures.
- Recall details of a cultural performance at school or in the community.
- Identify attributes of a cultural dance taught in class.

Dance—Grade 1

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.1)

- Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.
- Explore a variety of locomotor and non-locomotor movements by experimenting with and changing the elements of dance.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the elements of dance to create and perform structured improvisations.

For example:

- Translate ideas, stories, or nursery rhymes into movement.
- Improvise movements that correspond with sounds from various genres of recorded music.
- Perform a small sequence using different props, such as a ribbon or scarf.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.1)

- Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.
- Choose movements that express an idea or emotion, or follow a musical phrase.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Demonstrate the creative process, such as by:
 - Improvise, using the elements of dance (space, time, and energy/force), to create, experience, and discover dance.
 - Gathering and interpreting information to create dances.
 - Presenting dances to others.
- Use the elements of dance and the principles of choreography/composition to create and perform structured improvisations.

For example:

- Choose movement to represent the characteristics of a chosen creature, animal, idea, or subject and describe movement choices.
- Create a dance in ABA form and dance alone and with a partner.
- Translate ideas and stories into movement.

ANCHOR

3**CREATING***revise***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.1)

- a. Explore suggestions to change movement from guided improvisation and/or short remembered sequences.
- b. Depict several different types of movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Revise a learned or improvised dance sequence.

For example:

- Modify movement to better represent the characteristics of a chosen creature, animal, idea, or subject, such as “Does your turtle move slowly or quickly, and why?”
- Revise a dance sequence by exaggerating the movement.
- Respond to photos of dancers in various shapes or movements by drawing types of lines (curvy, zigzag, or straight).

ANCHOR

4**PERFORMING***express***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.1)

- a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

b. Relate quick, moderate, and slow movements to duration in time. Recognize steady beat and move to varying tempi of steady beat.

c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement, such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).

Suggestions for students—

- Demonstrate and describe (using movement vocabulary) movements that express the elements *space, time, and energy/force*.
- Perform a dance that expresses feelings and presents ideas.

For example:

- Demonstrate and name the different pathway options (straight, curved, zigzag).
- Use different body parts to demonstrate fast, moderate, and slow tempos.
- Demonstrate the ability to march and clap in time with music.
- Apply different adjectives to the same verb (strong jump, floppy jump, and so on).
- Improvise a dance to express the emotions of a character in a story that the class has read.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.1)

- a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality.
- b. Move safely in general space through a range of activities and group formations while maintaining personal space.
- c. Modify movements and spatial arrangements upon request.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate the technique and skills of dance, such as by demonstrating focus and concentration while moving.
- Rehearse a dance for a performance.

For example:

- Demonstrate a range of movements—for example, slide (chassé), hop, skip, leap, swing, melt, and rise.
- Stay on task during movement.
- Rehearse and revise dances, alone and with a partner.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.1)

- a. Dance for others in a space where audience and performers occupy different areas.
- b. Explore the use of simple props to enhance performance.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Maintain focus and concentration when performing a rehearsed dance (solo or group) in front of an audience.
- Recognize and understand the skills required of an audience in a performance setting, such as by demonstrating the ability to focus attention and applauding appropriately.

For example:

- Express prepositional relationships with a prop or a partner by moving above, below, through, around, and between when performing a dance.
- Complete a performance of a dance by acknowledging the audience (such as by taking a bow).
- Focus attention on performers.
- Demonstrate appreciation at the end of a performance by applauding appropriately.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.1)

- a. Find a movement that repeats in a dance to make a pattern.
- b. Demonstrate and describe observed or performed dance movements from a specific genre or culture.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Recognize styles of dance from various genres or cultures.
- Describe what is seen, felt, and/or heard when responding to dance.
- Describe choices of movement made by others.

For example:

- Find a shape, such as bent, that one observed being repeated in a performance, and then make that shape.
- Make observations, following a performance, that identify a dancer’s choice of movement, such as, “I noticed that she decided to do her locomotor movements in a curvy pathway.”

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.1)

a. Select movements from a dance that suggest ideas and, using simple dance terminology, explain how the movement captures the idea.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Use simple dance terminology to describe what is seen, felt, and/or heard when responding to dance.
- Improvise a dance that expresses feelings and presents ideas in response to a live or recorded performance of dance; describe the idea behind the improvisation.
- Describe and interpret choices of movement made by others.

For example:

- Identify the ideas in a dance and describe movements observed that support the ideas.
- Describe one’s ideas and feelings after viewing/experiencing a dance.
- Make observations, following a performance, that identify a dancer’s choice of movement, and how it supports the main idea of the dance, such as, “I noticed that she decided to do her locomotor movements in a curvy pathway to show the movement of the river.”

ANCHOR

9**RESPONDING***critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.1)

a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and talk about why they were chosen.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by engaging the senses actively and purposefully while experiencing dance, and by applying basic criteria when describing what is seen when responding to dance.

For example:

- Describe (using simple criteria developed by the class or supplied by the teacher) the movements that one observed in a live or recorded performance of dance.
- Identify the characters and describe the story in a narrative dance.
- Draw a picture and write a caption in response to a live or recorded performance of dance.

ANCHOR

10**CONNECTING***synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.1)

- Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.
- Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Use (with teacher's direction) the elements of dance (space, time, and energy/force) to perform a dance sequence that communicates for a given purpose.
- Identify how dance impacts choices made at home and with one's family, and how dance impacts the community of the classroom/school.

For example:

- Perform a dance to express the coming of spring.
- Use shapes to create a setting for a story.
- Use changes of shape and movements of the body to improvise the metamorphosis of caterpillar to butterfly.
- Use dance to show a plant's life cycle.
- Identify a dance that is performed in the community to celebrate a traditional holiday or event.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.1)

a. Watch and/or perform a dance from a different culture and discuss or demonstrate the types of movement danced.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Memorize and perform dances of various cultures.
- Recognize and describe a specific dance that reflects a specific cultural and historical context.

For example:

- Memorize and perform dances from two different cultures.
- Demonstrate the shapes and movements of a dance that was performed at school or in the community.
- Identify attributes of a cultural dance that was taught in class.

Dance—Grade 2

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.2)

- a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
- b. Combine a variety of movements while manipulating the elements of dance.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the elements of dance to create and perform structured improvisations.

For example:

- Perform a short dance sequence in which one manipulates elements (for example, performing the sequence spread as far apart as possible, then close together).
- Use a metronome to do the same sequence at different speeds.
- Explore different ways to physically greet another person from different time periods or places (handshake, fist pump, curtsy, bow, etc.).

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.2)

- a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.
- b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Demonstrate a creative process by:
 - Improvising, using the elements of dance (space, time, and energy/force), to create, experience, and discover dance.
 - Gathering and interpreting information to create dances.
 - Presenting dances to others.

- Use the elements of dance and the principles of choreography/composition to create and perform structured improvisations.

For example:

- Explore possible solutions to a given movement problem when preparing a dance.
- Create and perform a sequence/phrase that includes a variety of locomotor movements traveling along two different pathways (for example, curvy and straight).
- Create and perform a dance in suite (ABC) form, such as sad, confused, and calm.

ANCHOR

3

CREATING

*revise***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.2)

- Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
- Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Revise a learned or improvised dance sequence.

For example:

- Explore possible solutions to a movement problem when revising a dance; for example, change the movement (using the elements of dance) to better match the music.
- Discuss with a partner ways to change a movement phrase.
- Draw one's favorite dance shape on high, middle, and low levels.

ANCHOR

4

PERFORMING

*express***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.2)

- Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.

b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing.

c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.

Suggestions for students—

- Demonstrate and describe the elements *space, time, and energy/force*.
- Perform a dance that expresses feelings and presents ideas.

For example:

- Demonstrate with clear intention (such as by orienting the body or focusing the eyes) forward, backward, and sideways directions.
- Demonstrate and describe symmetrical and asymmetrical body shapes (alone and with a partner).
- Produce—and choose adjectives and adverbs to describe—smooth and sharp movements.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.2)

- a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.
- b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
- c. Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Apply the technique and skills of dance by:
 - Demonstrating the ability to balance one’s weight on various parts of the body.
 - Creating a combination of locomotor and non-locomotor movements.
 - Performing movements in a defined sequence.
- Rehearse and refine a group dance for a performance.

For example:

- Create a phrase, such as gallop, hop, turn, and leap.
- Remember and repeat a teacher-directed phrase.
- Select and rehearse a solution to a given problem of movement.
- Rehearse with a partner or group the movements of a cultural dance.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.2)

- a. Dance for and with others in a space where audience and performers occupy different areas.
- b. Use limited production elements (for example, hand props, simple scenery, or media projections).

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Maintain focus and the expression suited to the dance when performing a rehearsed dance (solo or group) in front of an audience.
- Recognize and understand the skills required of an audience in a performance setting by:
 - Demonstrating respectful and supportive listening and viewing skills in a performance setting.
 - Giving a respectful and supportive critique of a peer’s performance.

For example:

- After practicing a variety of expressions, perform the one that will most enhance the performance.
- Observe peer-performers without distracting or disturbing their concentration.
- Give a compliment to a peer-performer.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.2)

- a. Find movements in a dance that develop a pattern.
- b. Demonstrate and describe movements in dances from different genres or cultures.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Recognize and replicate styles of dance from various genres and cultures.
- Describe what is seen and interpret meaning when responding to dance.
- Recognize one’s own positive response to choices of movement.

For example:

- Demonstrate movements—from a variety of cultures and times—that one observed in a live or recorded performance of dance.
- Identify the elements of dance (space, time, and energy/force) in a live or recorded performance.
- Describe a live or recorded performance of dance.

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.2)

- a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Identify the ideas in a dance and describe the movements that support the ideas.
- Describe and analyze a dance that expresses feelings and presents ideas.

For example:

- Identify a context cue after watching a live or recorded dance; for example, “I saw the dancers shiver and stamp their feet, which showed me the dance takes place somewhere cold.”
- Describe how specific movements in a dance communicate the meaning.

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.2)

a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing dance.
 - Applying basic criteria and simple dance terminology when describing what is seen when responding to dance.
 - Evaluating meaning based on personal experiences and knowledge.

For example:

- Brainstorm a list of things that one does with a sibling or friend; then, watch a recorded dance about relationships (such as *Brothers*) and discuss which things on the list could be observed in the dance.
- Describe a live or recorded performance of dance; use criteria to discuss specific movements.
- Uses compliments to give feedback to peers, such as, “I liked the powerful jumps at the end of your dance.” Explain why the movement was effective.

ANCHOR

10

CONNECTING

synthesize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.2)

a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Use the elements of dance to improvise, perform, or describe a dance that communicates for a specific purpose.
- Explain how dance impacts activities and events in the school and community.

For example:

- Perform a folk dance to communicate tradition.
- Use the elements of dance to convey addition and subtraction.
- Attend a performance of dance and describe one’s response.
- Describe a dance-related event in the community.

ANCHOR

11**CONNECTING***relate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.2)

a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Perform dances from different cultures.
- Recognize and describe a specific dance that reflects a specific cultural and historical context.

For example:

- Perform dances from a variety of cultures and times.
- Share one’s reflections after attending a performance of, and/or participating in, a dance in the community/school.
- Identify the cultural or historical origin of a dance.
- Consciously share ideas and speak clearly.

Dance—Grade 3

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.3)

- a. Experiment with a variety of self-identified stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences) for movement.
- b. Explore a given movement problem. Select and demonstrate a solution.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Recognize, understand, and apply the concepts and vocabulary of dance.

For example:

- Select and explore elements of dance as inspiration for choreography.
- Select music, images, or stories and translate them into movement.
- Solve the following problem: When all dancers are performing in limited space in rows, how do we ensure the audience sees all performers?

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.3)

- a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme, and development).
- b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Recognize, understand, and apply the principles of choreography/composition and the vocabulary of dance.

For example:

- Create and perform movements to represent words in a cinquain such as the following:

Rain
Light, Strong
Falling, pouring, splashing
Rain makes things grow
Precipitation

- Create a dance in ABC form in three sections to show the three states of matter (solid, liquid, and gas).

ANCHOR

3**CREATING***revise***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.3)

- Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.
- Depict directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Demonstrate a creative process by presenting dances to others.

For example:

- Collaborate with a partner to draw a pathway map; then implement the dance using the map as a guide.
- Share a dance with a partner and revise it with feedback; then, share the revised dance with a larger group.

ANCHOR

4**PERFORMING***express***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.3)

- Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

- b. Fulfill specified duration of time with improvised locomotor and non-locomotor movements. Differentiate between “in time” and “out of time” to music. Perform movements that are the same or of a different time orientation to accompaniment. Use metric and kinesthetic phrasing.
- c. Change use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent.

Suggestions for students—

- Recognize, understand, and apply the vocabulary of dance and the elements *space*, *time*, and *energy/force*, such as by:
 - Combining different pathways within one movement phrase.
 - Combining movements of different duration to form a rhythmic pattern.
 - Demonstrating movement with a variety of different energy qualities.
 - Demonstrating the ability to move with a type of energy that contrasts with that of a partner.

For example:

- Draw a pathway map that illustrates straight, curved, and zigzag pathways, and then choreograph a dance to follow the map.
- Perform a slow reach for four counts followed by two quick jumps.
- Perform movements with sharp, smooth, swingy, and shaky qualities.
- Demonstrate contrasting energy by moving smoothly while a partner moves sharply.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.3)

- a. Replicate body shapes, movement characteristics, and movement patterns in a dance sequence with awareness of body alignment and core support.
- b. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.
- c. Recall movement sequences with a partner or in group dance activities. Apply constructive feedback from teacher and self-check to improve dance skills.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate the technique and skills of dance, such as by:
 - Moving various body parts in near- and far-reach space.
 - Concentrating and controlling muscles to balance while performing non-locomotor movements.
 - Using focus to create and perform movements alone or in relation to other dancers.
- Demonstrate a performance process by:
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance for others.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Ground one’s lower body, engaging core and oppositional pulls throughout the body.
- Perform movements using both a single focus and multiple focuses.
- Rehearse and perform a movement phrase that combines a locomotor movement, a non-locomotor movement, and a pathway.

ANCHOR

6**PERFORMING***present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.3)

- a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).
- b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Recognize, understand, and apply the skills required of an audience in a performance setting, such as by:
 - Sitting attentively at a performance and observing with thoughtful interest and understanding.
 - Giving respectful attention to a group of dancers who are performing live.

For example:

- Direct one’s attention toward performers and maintain focus without disruption throughout a performance.
- Describe the difference between being an audience member for a live performance and an audience member for a recorded performance.
- Identify stage right, stage left, center stage, upstage, and downstage.
- Create a dance using costumes and props.

ANCHOR

7**RESPONDING***analyze***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.3)

- a. Find a movement pattern that creates a movement phrase in a dance work.
- b. Demonstrate and explain how one dance genre is different from another, or how one cultural movement practice is different from another.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Engage the senses actively, and articulate what is seen, felt, and/or heard when responding to dance.
- Describe how personal aesthetic perceptions and experiences are reflected in dances and/or performances.
- Understand and apply dance styles of various artists, cultures, and times.

For example:

- Observe and identify the elements of dance (space, time, and energy/force) used in an Irish or Hawaiian dance.
- Dance a short movement phrase—such as two hops and a turn—that one observed in a performance.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.3)

- a. Select specific context cues from movement. Explain, using basic dance terminology, how they relate to the main idea of the dance.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Interpret meaning based on personal experiences and knowledge.
- Choreograph a dance that expresses feelings and presents ideas.

For example:

- Observe and identify the elements of dance (space, time, and energy/force) used in two contrasting cultures (such as by comparing an Irish dance and a Polynesian dance).
- Make angular geometric shapes and sharp movement-quality to convey anger or conflict when dancing alone and in duets.

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.3)

a. Select dance movements from specific genres, styles, or cultures. Identify characteristic movements from these dances and describe in basic dance terminology ways in which they are alike and different.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively.
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Interpreting meaning based on personal experiences and knowledge.
- Describe how personal aesthetic perceptions and experiences are reflected in dances and/or performances.

For example:

- Observe an ABA and ABC dance and identify differences and similarities.
- Observe and identify the elements of dance (space, time, and energy/force) used in two contrasting cultures (such as by comparing an Irish dance and a Polynesian dance).
- Describe one's choices, such as "I chose to move at a fast tempo to represent excitement; then, I moved slowly to show sadness."
- Observe a modern dance and a ballet dance; in each dance, compare the relationship to weight and the floor (for instance, in modern dance: downward; in ballet: upward).

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.3)

- a. Compare the relationships expressed in a dance to relationships with others. Explain how they are the same or different.
- b. Ask and research a question about a key aspect of a dance that communicates a perspective about an issue or event. Explore the key aspect through movement. Share movements and describe how the movements help to remember or discover new qualities in these key aspects. Communicate the new learning in oral, written, or movement form.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Use (with teacher’s direction) the elements of dance to communicate for a given purpose.
- Improvise, perform, and describe a dance that communicates for a specific purpose.
- Articulate compositional elements that are common throughout the arts disciplines.
- Demonstrate skills and processes that are common among the arts disciplines, such as creating, collaborating, practicing, and performing.
- Demonstrate how various disciplines can be used to present an idea.
- Use the vocabulary of dance to describe artworks in other arts disciplines.
- Use dance-related knowledge and skills to reinforce learning in other content areas.
- Explain how a person’s experience of dance impacts the person’s choices of activities and events at school and in the community.

For example:

- Notice what is considered appropriate touch/physical contact in a dance and compare this to appropriate physical contact in other contexts, such as working with friends in a school setting or with siblings at home.
- Perform a dance about the water cycle to communicate one’s understanding of the cycle.
- Explain similarities between color in visual arts and energy in dance.
- Identify the beginning, middle, and end of compositions of dance and music.
- Recognize various ecosystems in a rain forest and express them using low, medium, and high levels.
- Isolate and move fractional sections of the body (half, quarter, and whole).
- Identify and compare examples of dance-related activities in the community.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.3)

a. Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Identify the elements of dance when learning the dances of various cultures and/or times.
- Understand that people dance for many reasons.
- Explain how dance reflects culture or history.
- Explain how dance-related skills and work habits correlate to the skills needed in the world of work.
- Recognize different careers in dance.

For example:

- Identify smooth and/or sharp movement within a folk dance.
- Identify purposes of dance—for instance, to tell a story, build community, demonstrate a ritual, experience social interactions, or showcase movement for its own sake.
- Recognize how the formation of an Israeli circle dance represents community and togetherness.
- Recognize how hip-hop dance and music in the U.S. impacts cultures around the world (for example, Korean k-pop).
- Articulate how similar skills are needed for rehearsing a dance and writing a book, such as focus, endurance, motivation, sequential thinking, creativity, attention to detail, and perseverance.
- Explain the roles of a choreographer, dance educator, and production designer.
- Explain the role of a studio administrator, registrar at a dance school, physical therapist, or dance writer.

Dance—Grade 4

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.4)

- Identify ideas for choreography generated from a variety of stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences).
- Develop a movement problem and manipulate the elements of dance as tools to find a solution.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Gather, interpret, and synthesize information from diverse sources to create movement.

For example:

- Select and translate a mathematical problem or pattern into a dance study using one or more elements of dance.
- Explore choices of movement that are appropriate to a particular style of movement.
- Learn a cultural dance: Articulate the pattern of the dance; then create a dance sequence based on the pattern.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.4)

- Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.
- Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Apply the principles of choreography/composition and the vocabulary of dance.
- Apply understanding of how dance expresses feelings and presents ideas.
- Gather and interpret information to create dances.

- Choose elements of dance to choreograph dances.
- Use feedback to refine dances; then, present the dances to others.

For example:

- Create and perform “chance dances” that are randomly selected, defined, and structured, such as when dancers choreograph solos and perform them simultaneously.
- Collaborate with a group to select movements and create a dance sequence.
- Choreograph a dance based on the life-cycle of salmon.

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.4)

- Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study. Explain choices made in the process.
- Depict the relationships between two or more dancers in a dance phrase by drawing a picture or using symbols (for example, next to, above, below, behind, in front of).

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Demonstrate the creative process by reflecting for the purposes of self-evaluation and improvement, using feedback to refine dances, and presenting dances to others.

For example:

- Implement peers’ or teacher’s feedback about a dance.
- Establish the sequence of movements for one’s dance by drawing pictures (illustrating first, next, and last).

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.4)

- Make static and dynamic shapes with positive and negative space. Perform elevated shapes (jump shapes) with soft landings and movement sequences alone and with others, establishing relationships with other dancers through focus of eyes.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

b. Accompany other dancers using a variety of percussive instruments and sounds. Respond in movement to even and uneven rhythms. Recognize and respond to tempo changes as they occur in dance and music.

c. Analyze movements and phrases for use of energy and dynamic changes and use adverbs and adjectives to describe them. Based on the analysis, refine the phrases by incorporating a range of movement characteristics.

Suggestions for students—

- Recognize, understand, and apply the vocabulary of dance and the elements *space*, *time*, and *energy/force*, such as by:
 - Maintaining spacing within a group formation.
 - Performing a variety of spatial formations with other dancers.
 - Demonstrating rhythmic patterns at different tempos.
 - Demonstrating movement in response to a variety of musical meters.
 - Demonstrating a movement phrase using different energy qualities simultaneously.

For example:

- Demonstrate movements using diagonals and turns.
- Use a straight pathway to meet a partner, and then create a circular pathway with the partner.
- Fill a partner’s empty/negative spaces by making surrounding and complementary shapes.
- Perform a line dance, maintaining consistent distance from dancers on both sides.
- Dance within the formations of line, circle, and triangle.
- Demonstrate the same pattern of stomps and claps at both fast and slow tempos.
- Perform triplets in 3/4 time and chasses in 4/4 time.
- Create and perform movements with both strong-and-bound and light-and-free energies.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.4)

a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness) and movement qualities when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

b. Execute techniques that extend movement range, build strength, and develop endurance. Explain the relationship between execution of technique, safe body-use, and healthful nutrition.

c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (for example, music, text, or lighting). Reflect on feedback from others to inform personal dance performance goals.

Suggestions for students—

- Demonstrate the technique and skills of dance by:
 - Explaining the purpose of warming up before dancing.
 - Performing movements with full-body extension.
 - Performing dances from memory.
- Demonstrate a performance process by:
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance for others.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Articulate how a warmed-up body is less likely to be injured.
- Perform a reach from core to distal with muscles fully engaged.
- Repeat a sequence of movements accurately.
- Rehearse and perform a dance sequence with a group.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.4)

- a. Consider how to establish a formal performance space from an informal setting (for example, gymnasium or grassy area).
- b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Recognize and apply the skills required of an audience in a performance setting, such as by:
 - Demonstrating and modeling appropriate manners when part of an audience.
 - Demonstrating active listening and appropriate viewing skills in a performance setting.

For example:

- Model appropriate behavior for other students when part of an audience.
- Comment/respond appropriately following a performance.
- Create and perform a site-specific dance.

ANCHOR

7**RESPONDING***analyze***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.4)

- a. Find patterns of movement in dance works that create a style or theme.
- b. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Engage the senses actively and purposefully while experiencing dance.
- Articulate what is seen, felt, and/or heard when responding to dance.
- Describe the use and organization of the elements of dance.
- Understand and apply dance styles of various artists, cultures, and times.

For example:

- Interpret the meaning of a recorded or live dance.
- Compare and contrast dances from England and Africa.
- Articulate the basis for choices of movement, such as “I wanted to show how the salmon were tired from jumping the ladder, so I used slow, curving pathways in my dance.”

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of

Performance Standard (DA:Re8.1.4)

a. Relate movements, ideas, and context to decipher meaning in a dance using basic dance terminology.

the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Interpret meaning based on personal experiences and knowledge.
- Explain how ideas are presented and feelings expressed through dance.

For example:

- Identify and interpret the use of the elements of dance (space, time, and energy/force) in choreography by peers.
- Interpret the meaning of a recorded or live dance.
- Explain the choice of elements used in a dance to express the formation of sedimentary, igneous, and metamorphic rocks.

ANCHOR

9**RESPONDING***critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.4)

a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing dance.
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Describing the use and organization of elements.
 - Interpreting meaning based on personal experiences and knowledge.
- Explain how personal perceptions and experiences are reflected in dances and/or performances.

For example:

- Demonstrate and/or discuss the similarities and differences (for instance, use of spine, extension, and weight) between ballet, jazz, and hip-hop.
- Develop a criteria checklist containing movements that are visually engaging; then, use the checklist to assess a performed dance.

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.4)

- a. Relate the main idea or content in a dance to other experiences. Explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas or perspectives.
- b. Develop and research a question relating to a topic of study in school using multiple sources of references. Select key aspects about the topic and choreograph movements that communicate the information. Discuss what was learned from creating the dance and describe how the topic might be communicated using another form of expression.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Improvise, perform, and describe a dance that communicates for a specific purpose.
- Integrate and demonstrate skills, concepts, and vocabulary that are common throughout the arts disciplines.
- Use the vocabulary of dance to describe artworks in other arts disciplines.
- Identify the steps of the processes that dance has in common with other content areas, such as the writing process.
- Demonstrate how dance impacts choices made in the community.

For example:

- Notice what is considered appropriate touch/physical contact in a dance and compare this to appropriate physical contact in other contexts, such as working with friends in a school setting or with siblings at home.
- Perform a dance about Lewis and Clark and Native Americans to communicate one's understanding of Washington state history.
- Utilize the similarities between the writing process and the choreographic process to create a dance.
- Attend a presentation (in the community or at a school assembly) that includes dance, and then explain the role of dance in the production.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.4)

a. Select and describe movements in a specific genre or style and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Compare and contrast dances from different cultures and times.
- Explain the cultural origins of forms of dance from around the world.
- Explain the general attributes of a dance from a specific culture or time period in history.
- Articulate and demonstrate dance-related skills that can be used in careers and activities outside of dance.

For example:

- Compare and contrast an American contra dance and a Middle Eastern circle dance.
- Explain the cultural origins of a square dance, the samba, or a bon dance (Bon Odori).
- Describe the use of animal imagery in a Washington state tribal dance.
- Recognize how hip-hop dance and music reflect youth pop culture in the U.S.
- Understand the role of the caller in American square dance.
- Explain the origins and development of ballet in Europe.
- Explain the use of strong and delicate energy in work-related activities, such as carpentry or the culinary arts.

Dance—Grade 5

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.5)

- a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).
- b. Construct and solve multiple movement problems to develop choreographic content.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Gather, interpret, and synthesize information from diverse sources to create movement.

For example:

- Create a dance study illustrating mathematical shapes with slides, flips, and rotations.
- Learn a choreographed dance. Analyze the movement problem presented in the dance and create a dance sequence based on a solution to the problem.
- Use spatial arrangements or formations, such as lines, clusters, diagonals, entrances, and exits in a dance.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.5)

- a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.
- b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Use the elements of dance (space, time, and energy/force) and the principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) to explain, construct, and perform movements.

- Demonstrate the creative process by:
 - Improvising with the elements of dance.
 - Gathering and interpreting information and choosing elements of dance to create dances.
- Choreograph a dance that reflects a selected theme.

For example:

- Create dances using choreographic devices, such as expansion and diminution.
- Create a cinquain and a dance to express the water cycle; for instance:

*Water
Free, Bound
Evaporating, condensing, precipitating
Water gives us life
Cycle*

- Choreograph a dance based on a poem by Langston Hughes.
- Choreograph a narrative dance that shows conflict and resolution.

ANCHOR

3**CREATING***revise***Anchor Standard 3**

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.5)

- Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.
- Record changes in a dance sequence through writing, symbols, or a form of media technology.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Reflect for the purposes of self-evaluation and improvement.
- Refine dances through feedback.
- Present dances to others.

For example:

- Create a dance study and implement peers' or teacher's feedback about the dance.
- Respond in writing to reflection questions regarding both what went well, and what can be improved; then implement ideas for improvement.

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.5)

- a. Integrate static and dynamic shapes and floor and air pathways into dance sequences. Establish relationships with other dancers through focus of eyes and other body parts. Convert inward focus to outward focus for projecting out to far space.
- b. Dance to a variety of rhythms generated from internal and external sources. Perform movement phrases that show the ability to respond to changes in time.
- c. Contrast bound and free-flowing movements. Motivate movement from both central initiation (torso) and peripheral initiation (distal) and analyze the relationship between initiation and energy.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Recognize, understand, and apply the vocabulary of dance and the elements *space*, *time*, and *energy/force*, such as by:
 - Creating and performing a movement using two different elements of space simultaneously.
 - Improvising changes of level while weight-sharing with a partner.
 - Working with a partner to create complementary shapes in personal or general space.
 - Using counterbalance and weight-sharing to create movements with a partner.
 - Recognizing tempo in music and choosing an appropriate accompaniment for a dance.
 - Performing both metered and non-metered movement.
 - Demonstrating a range of effort-actions with energy.
 - Demonstrating extensions, flexions, and limb rotations.

For example:

- Create movements that change direction and pathway.
- Move low to support a partner's weight.
- Perform movements in which one partner supports the other partner's weight.
- Choose music with appropriate tempo to match choreography.
- Move slowly without meter while a partner moves quickly in metered time.
- Demonstrate movements that include glide, float, flick, dab, punch, slash, wring, and press.
- Demonstrate dynamic stillness in the upper body as the lower body performs triplets in general space.

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.5)

- a. Recall and execute a series of dance phrases using fundamental dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement).
- b. Demonstrate safe body-use practices during technical exercises and movement combinations. Discuss how these practices, along with healthful eating habits, promote strength, flexibility, endurance, and injury prevention.
- c. Collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. Apply feedback from others to establish personal performance goals.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate the technique and skills of dance, such as by:
 - Explaining the importance (in terms of safety) of correct body alignment.
 - Exhibiting control when balancing.
 - Demonstrating focus and control while performing in front of a group.
- Demonstrate a performance process by:
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance for others.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Explain why the knees should bend in alignment over the toes.
- Exhibit ability to control balance while moving (jumping or turning) or while stationary (non-locomotor movement or holding a shape).
- Rehearse and perform spatial arrangements or formations, such as lines, clusters, diagonals, entrances, and exits, in a dance.
- Apply dance-related skills, such as alignment and body awareness, while giving a presentation.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.5)

- a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
- b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Recognize, understand, and apply audience conventions in a variety of settings and performances, such as by:
 - Demonstrating and modeling the manners that are appropriate for an audience in various settings.
 - Responding appropriately to various types of performances.

For example:

- Describe and perform behavior that is appropriate for the audience of either a classical ballet or a talent show.
- Identify and discuss behaviors that would be distracting and inappropriate in the context of various types of performances.
- Perform a dance in multiple performance venues, discussing what changes must be made to accommodate different spaces.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.5)

- a. Find meaning or artistic intent from the patterns of movement in a dance work.
- b. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Engage the senses actively and purposefully while experiencing dance.
- Articulate what is seen, felt, and/or heard when responding to dance.
- Describe the use and organization of elements.
- Interpret meaning based on personal experiences and knowledge.
- Understand how personal aesthetic criteria influence artistic choices in dance.
- Understand and apply dance styles of various artists, cultures, and times.

For example:

- Identify and interpret the use of choreographic principles, such as variety and contrast, in choreography by peers.
- Describe and compare dances from one’s own culture or genre and those of another culture or genre.
- Respond to a dance with questions about the choreographer’s choices, such as “I wonder why the choreographer used fast movements with the slow music?”

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.5)

a. Interpret meaning in a dance based on its movements.

Explain how the movements communicate the main idea of the dance using basic dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Interpret meaning based on personal experiences and knowledge.
- Choreograph a dance that reflects a selected theme.
- Describe a dance that communicates for a given purpose.

For example:

- Identify and interpret the use of choreographic principles, such as variety and contrast, in choreography by peers.
- Observe a narrative dance, and then explain how movement choices show conflict and resolution.
- Describe a Native American dance by identifying movement qualities and how they relate to story elements (nature or relationship).

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.5)

a. Define the characteristics of dance that make a dance artistic and meaningful. Relate them to the elements of dance in genres, styles, or cultural movement practices. Use basic dance terminology to describe characteristics that make a dance artistic and meaningful.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing dance.
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Describing the use and organization of elements.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating a dance and justifying one’s response by using supportive evidence.
- Explain how personal perceptions, experiences, and cultural connections influence choreographic choices.
- Interpret the aesthetic choices of others.

For example:

- Identify and interpret the use of choreographic principles, such as variety and contrast, in choreography by peers and professional dancers.
- Write a rubric for an artistic and meaningful dance. Create a dance that meets criteria of the rubric.
- Respond to a dance with questions about the choreographer’s choices, such as “I wonder why the choreographer used fast movements with the slow music?”

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.5)

a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

b. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea. Explain how the dance study expressed the idea and discuss how this learning process is similar to, or different from, other learning situations.

Suggestions for students—

- Use the elements of dance to communicate for a given purpose.
- Improvise, perform, and describe a dance that communicates for a specific purpose.
- Determine how the processes of one arts discipline are similar to those of another, and demonstrate those processes.
- Demonstrate skills and processes that are common among the arts disciplines.
- Demonstrate how various disciplines can be used to present an idea.
- Use the vocabulary of dance to describe artworks in other arts disciplines.
- Examine and use the skills, concepts, and vocabulary that are common to dance and to other content areas.
- Examine how the arts impact personal choices, including choices made in the community.

For example:

- Notice what is considered appropriate touch/physical contact in a dance and compare this to appropriate physical contact in other contexts, such as working with friends in a school setting or with siblings at home.
- Make the connection between how dance and physical education (healthy eating, drug-free habits, and other physical activities) impact health and learning throughout one's life.
- Explore social injustice by creating and performing a dance about Martin Luther King, Jr. or Harriet Tubman.
- Write a haiku and perform a dance (based on the haiku) to represent environmental concerns. For instance:

The frog croaked sadly
On a grey polluted lake
Dreaming of fresh rain.

- Analyze the use of symmetry and asymmetry in a painting in order to create a dance based on the painting.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.5)

a. Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Differentiate between various dance styles and genres of the Western theatrical tradition.
- Examine a dance for historical and cultural information.
- Examine specific attributes of dances that reflect values and beliefs of a particular culture or historical period.
- Articulate and demonstrate dance-related skills that can be applied to activities in the family and community.

For example:

- Differentiate between different kinds of dance (such as ballet, modern, jazz, tap, and hip-hop).
- Examine elements of dance, costumes, and musical accompaniment of hip-hop for historical or cultural information.
- Discuss how the lack of arm movement in Irish step dancing is reflective of a period of persecution in Irish history.
- Discuss capoeira and its Afro-Brazilian origin in a period of slavery.
- Explain the origins and development of ballet in Europe.
- Apply dance-related skills, such as alignment and body awareness, while giving a presentation.

Dance—Grade 6

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.6)

- a. Relate similar or contrasting ideas to develop choreography using a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events).
- b. Explore various movement vocabularies to transfer ideas into choreography.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Gather, interpret, and synthesize information from diverse sources to create movement.
- Explore and discuss the correlation between music and movement and between movement and social context.
- Explore the results of moving one or several body parts using a type of energy that contrasts with that of the rest of the body.

For example:

- View a photograph of an object or event and create movement that reflects or is inspired by the image (for example, create movement in response to a photograph of a sailing ship or a volcano erupting).
- Listen as the teacher plays different kinds of music; create and perform movement that suits a particular piece of music, and then create and perform movement that contrasts with (does not suit) the music; discuss the difference.
- Discuss the way that movements are suited to different social events, such as by comparing spectators doing the wave at a sporting event to students walking in pairs down the aisle at their graduation ceremony.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.6)

- a. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.

Suggestions for students—

- Use the elements of dance (space, time, and energy/force) and the principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) to explain, construct, and perform movements.
- Gather and interpret information to create dances.
- Describe (orally or in writing) how the choreographic devices connect to the ideas, theme, or purpose of the dance.

For example:

- Create dances using choreographic devices, such as expansion, diminution, and reverse.
- Choreograph a dance based on a poem, with emphasis on the mood, verbs, adverbs, or adjectives.
- Choreograph a narrative dance that shows relationships (such as friendship).

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.6)

- a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.
- b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Work collaboratively with others to define the criteria for a dance and to evaluate one's application of the criteria when one choreographs and performs a dance.
- Explain different aspects of the element *space* (direction, pathway, level, shape, and personal space) and perform movements to express them.

For example:

- Create a dance that expresses an emotion using a range of levels, speeds, and so on. Perform the work and apply feedback. Explain which feedback one saw implemented by other students.
- Working alone or in a small group, develop a symbol key for dance movements. Use the key to create a random or planned dance.
- Invent a simple system (such as *a* = jump, *b* = skip, and *c* = reach); then, mix up the order of the letters to explore the sequencing.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.6)

- a. Refine partner and ensemble skills in the ability to judge distance and spatial design. Establish diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.
- b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a phrase or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter.
- c. Use the internal body force created by varying tensions within one's musculature for movement initiation and dynamic expression. Distinguish between bound and free-flowing movements and appropriately apply them to technique exercises and dance phrases.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Create and perform movement using different aspects of space simultaneously (direction, pathway, and relationship).
- Create and perform movement using different aspects of space simultaneously (level, shape, and place).

For example:

- Work with a partner to perform movement that includes shifting from sideways on a curved pathway to backwards on a straight pathway.
- Create a movement phrase that includes both a stag leap and a roll.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.6)

- a. Embody technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness,

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

clarity of movement) to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, and movement transitions.

b. Apply basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing.

c. Collaborate as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations. Solve movement problems to dances by testing options and finding good results. Document self-improvements over time.

Suggestions for students—

- Understand and apply the technique and skills of dance, such as by:
 - Demonstrating warm-up and cool-down technique that increases flexibility, strength, or coordination.
 - Demonstrating extensions, flexions, and limb rotations.
 - Demonstrating clarity and precision while moving.
- Demonstrate a performance process by:
 - Determining the audience and purpose of the work and/or performance.
 - Selecting the artistic resources, materials, and/or repertoire to create, perform, and present.
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance for others.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Demonstrate a calf stretch that is correctly aligned and of appropriate duration.
- Demonstrate internal and external rotation of the proximal joints.
- Demonstrate dynamic stillness in the upper body as the lower body performs triplets in general space.
- Rehearse and perform spatial relationships, spatial arrangements, or formations, such as lines, clusters, diagonals, entrances, and exits.

ANCHOR

6

PERFORMING

present

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Enduring Understanding: Dance

performance is an interaction between performer, production elements, and audience that

Performance Standard (DA:Pr6.1.6)

- a. Recognize needs and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and make corrections as needed and apply to future performances.
- b. Compare and contrast a variety of possible production elements that would intensify and heighten the artistic intent of the work. Select choices and explain reasons for the decisions made using production terminology.

heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Apply one’s understanding of the relationship between, and interactive responsibilities of, the artist/performer and audience in dance, music, theatre, and visual arts.
- Apply feedback to make changes in future performances.

For example:

- Demonstrate active listening and appropriate viewing skills in a variety of performance settings.
- Respond to and acknowledge the audience in ways that are appropriate to the venue, style, and/or cultural context.
- Demonstrate the ability to make adjustments to blocking in response to feedback.

ANCHOR

7**RESPONDING***analyze***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.6)

- a. Describe or demonstrate recurring patterns of movement and their relationships in dance.
- b. Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Articulate what is seen, felt, and/or heard when responding to dance.
- Describe the use and organization of elements, principles, skills, foundations, and technique.
- Understand how personal aesthetic criteria influence artistic choices in dance.

For example:

- Describe how studying one form of dance will influence a person’s overall aesthetic criteria; for instance, someone who primarily studies African dance would be influenced by that dance form when performing movements of modern dance.
- Discuss how the technique and styles of choreographers differ (such as comparing Twyla Tharp and Paul Taylor).
- Analyze a live or recorded dance to identify the spatial relationships, spatial arrangements, or formations (such as lines, clusters, diagonals, entrances, and exits).
- Articulate the differences between works by different choreographers by referencing their historical or cultural contexts.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.6)

a. Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain, using genre-specific dance terminology, how these communicate the intent of the dance.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Articulate what is seen, felt, and/or heard when responding to dance.
- Analyze the use and organization of elements, principles, skills, foundations, and technique.
- Interpret meaning based on personal experiences and knowledge.
- Use supportive criteria and aesthetic criteria to evaluate and justify.
- Examine how the elements of dance communicate for a variety of purposes, such as entertaining, informing, persuading, conveying emotion, ritualizing, connecting, preserving culture, and commemorating.

For example:

- Analyze a live or recorded dance to identify the spatial relationships, spatial arrangements, or formations (such as lines, clusters, diagonals, entrances, and exits).
- Determine the purpose of dances that one observed or performed.

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.6)

a. Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Analyzing the use and organization of elements, principles, skills, foundations, and technique.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating a dance and justifying one’s response by using supportive evidence.
- Explain how personal aesthetic criteria in dance are influenced by personal perceptions, experiences, and cultural connections.

For example:

- Compare the technique and styles of two choreographers and discuss how they differ.
- Analyze a dance to identify the spatial relationships, spatial arrangements, or formations (such as lines, clusters, diagonals, entrances, and exits).
- Articulate the differences between works by different choreographers by referencing their historical or cultural contexts.

ANCHOR

10

CONNECTING

synthesize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.6)

a. Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one’s attitudes and movement preferences.

b. Conduct research using a variety of resources to find information about a social issue of great interest. Use the information to create a dance study that expresses a specific

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

point of view on the topic. Discuss whether the experience of creating and sharing the dance reinforces personal views or offers new knowledge and perspectives.

Suggestions for students—

- Explain how personal aesthetic criteria in dance are influenced by personal perceptions, experiences, and cultural connections.
- Use dance to communicate for a given purpose by choreographing a dance that reflects a selected concept or theme.
- Examine how the elements of dance communicate for a variety of purposes, such as entertaining, informing, persuading, conveying emotion, ritualizing, connecting, preserving culture, and commemorating.
- Use the elements of dance and principles of choreography/composition to construct, explain (using the vocabulary of dance), and perform movements.

For example:

- Learn (with the rest of the class) dances from three genres; then, when the class is divided into groups, work with one's group to observe and comment on the different qualities of each dance.
- Listen as the teacher plays recorded music from different genres; then, after learning some terminology and techniques from that genre, improvise some dance movements for each piece of music.
- Discuss hip hop dance and how African American music/dance relates to the Civil Rights Movement. Choreograph a dance to commemorate the civil rights movement.

ANCHOR

11

CONNECTING

relate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.6)

a. Interpret and show how the movement and qualities of a dance communicate its cultural, historical, and/or community purpose or meaning.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Examine the technique and styles of dance of various choreographers.
- Determine the purpose—theatrical, ritual, or social—of a dance.

For example:

- Observe and discuss how the technique and styles of choreographers differ (such as comparing Martha Graham and José Limon).

- Differentiate between the theatrical/artistic purpose of a post-modern dance and the archival purposes of a cultural narrative dance that has been passed down.
- Research “coming of age” rituals and choreograph a dance to highlight universal aspects of that theme.

Dance—Grade 7

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.7)

- a. Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, or social events) and make selections to expand movement vocabulary and artistic expression.
- b. Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made, using genre-specific dance terminology.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Select and interpret information from diverse sources to inspire movements that creatively express understanding of space (direction, pathway, level, shape, and personal space), time (tempo, rhythm/pattern), and energy/force.
- Demonstrate understanding of how the elements of dance (space, time, and energy/force) and the principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) are applied to produce different types and combinations of movements that both suit the conventions of the genre and reflect the artistic choices of the choreographer.

For example:

- Reflect by journaling about a dance that one observed or choreographed and use the vocabulary of dance to describe the work.
- Examine how the choreographic process parallels the writing process and how the characteristics of writing relate to the characteristics of dance.
- Apply dance-related vocabulary/terminology to compare and discuss the choices made by different choreographers as they sought to express the same theme.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.7)

- a. Use a variety of choreographic devices and dance structures to develop a dance study with a clear artistic intent. Articulate reasons for movement and structural choices.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

b. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Articulate how the artistic criteria serve to communicate the meaning of the dance.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Review the elements of dance (space, time, and energy/force) and explain or demonstrate how they can be changed to express different emotions and communicate ideas.
- Choose meaning and convey it through movement within the context of a given structure.

For example:

- Choose an emotion (such as happiness) and apply the elements of dance to perform movements that communicate the emotion to an audience.
- Apply the elements of dance to perform movements that communicate the idea that they have just received a gift.
- Working with a partner, draw from a bowl two pieces of paper on which the teacher has written the name of an emotion or an idea; then, develop movements with one's partner to convey the emotions or ideas to the rest of the class.
- Draw at random pieces of paper on which devices have been written—draw one from a bowl of ideas, and one from a bowl of emotions (the bowls and papers having been prepared in advance by the teacher); then, perform movements in sequence to convey what is written on one's pieces of paper.
- Choose the meaning or subject matter that one will convey when performing movement in accordance with the following structure: Begin in a pose, move to a new place, and then end in a pose.

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.7)

- Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.
- Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Vary the rhythmic pattern or tempo in a composition to explore and evaluate how this affects a dance.
- Explain different qualities of energy and consider how these qualities are expressed through movement in a dance.

For example:

- Explore the effect of variations in tempo by performing a dance three times; then, identify any parts that could be improved. Use this evaluation to differentiate between what needs more practice and what needs to be changed.
- Discuss free-and-controlled-flow and sustained-and-percussive-energy when identifying and critiquing qualities of energy in a dance.
- Examine Labanotation or Benesh movement notation.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.7)

- a. Expand movement vocabulary of floor and air pattern designs. Incorporate and modify body designs from different dance genres and styles for the purpose of expanding movement vocabulary to include differently designed shapes and movements for interest and contrast.
- b. Vary durational approach in dance phrasing by using timing accents and variations within a phrase to add interest kinesthetically, rhythmically, and visually.
- c. Compare and contrast movement characteristics from a variety of dance genres or styles. Discuss specific characteristics and use adverbs and adjectives to describe them. Determine what dancers must do to perform them clearly.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Work with a partner or in a small or large group to create and perform movements using various aspects of the element *space*: direction, pathway, level, shape, and personal space.
- Demonstrate understanding of the element *time* by purposefully varying the tempo and rhythmic pattern of a series of movements in a dance to create different effects or to suit the music and conventions of different genres.
- Evaluate and explain how the elements of dance (space, time, and energy/force) are typically applied in different styles or genres of dance.

For example:

- Perform movements along a pathway that spells one's name (on the floor or through the air), first in cursive, and then in print. Repeat the exercise by applying different elements of dance and/or particular genres. Discuss the different characteristics of each style or genre.
- Choose three favorite shapes or poses; then, create transitional movements between them.
- Perform a movement; then, demonstrate the effect of varying the tempo by either speeding up the movement, or slowing it way down.

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.7)

- a. Apply body-use strategies to accommodate physical maturational development to technical dance skills (for example, functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, flexibility/range of motion).
- b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.
- c. Collaborate with peers to practice and refine dances. Develop group performance expectations through observation and analyses (for example, view live or recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations).

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Understand and apply the technique and skills of dance, such as by:
 - Using muscular control (core support) in movement.
 - Demonstrating various partnering techniques, such as weight-sharing and counterbalance.
 - Demonstrating the ability to move with others within a variety of spatial arrangement/formations.
- Demonstrate a performance process by:
 - Determining the audience and purpose of the work and/or performance.
 - Selecting the artistic resources, materials, and/or repertoire to create, perform, and present.
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance for others.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Engage abdominal muscles to maintain balance.
- Use reflective journaling as one rehearses and performs a dance.
- Rehearse and perform choreography that includes both unison and canon movements.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.7)

- a. Recommend changes to and adapt movements to a performance area. Use performance etiquette and performance practices during class, rehearsal, and performance. Maintain a journal documenting these efforts. Post-performance, accept notes from the choreographer and apply corrections to future performances.
- b. Explore possibilities of producing dance in a variety of venues or for different audiences and, using production terminology, explain how the production elements would be handled in different situations.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Apply one’s understanding of the relationship between, and interactive responsibilities of, the artist/performer and audience in dance, music, theatre, and visual arts, such as by:
 - Demonstrating active listening and appropriate viewing skills in a variety of performance settings.
 - Analyzing the attributes of a performance.
- Apply feedback to make changes in future performances.
- Demonstrate the ability to make adjustments to blocking in preparation for performance.

For example:

- Respond to a performance by discussing its attributes before making judgments.
- Identify ways that an audience’s positive or negative behaviors impact the performance and the performers.

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.7)

- a. Compare, contrast, and discuss patterns of movement and their relationships in dance.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

b. Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Suggestions for students—

- Engage the senses actively and purposefully while experiencing dance.
- Articulate what is seen, felt, and/or heard when responding to dance.
- Analyze the use and organization of elements, principles, skills, foundations, and technique.
- Interpret meaning based on personal experiences and knowledge.
- Evaluate and justify by using supportive evidence and aesthetic criteria.
- Apply personal aesthetic criteria to make artistic choices in dance.

For example:

- Evaluate the use of set designs, costumes, and music to support the meaning of a live or recorded dance.
- Describe how studying one form of dance will influence a person’s overall aesthetic criteria; for instance, someone who primarily studies African dance would be influenced by that dance form when performing movements of modern dance.
- Discuss how the technique and styles of choreographers differ (such as comparing Twyla Tharp and Paul Taylor).
- Analyze a live or recorded dance to identify the spatial relationships, spatial arrangements, or formations (such as lines, clusters, diagonals, entrances, and exits).
- Articulate the differences between works by different choreographers by referencing their historical or cultural contexts.
- Create variations on a dance that one learned and explain the choices one made when selecting the changes.

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.7)

a. Compare the meaning of different dances. Explain how the artistic expression of each dance is achieved through the elements of dance, use of body, dance technique, and context. Use genre-specific dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Articulate what is seen, felt, and/or heard when responding to dance.
- Analyze the use and organization of elements, principles, skills, foundations, and technique.
- Interpret meaning based on personal experiences and knowledge.

- Evaluate and justify by using supportive criteria and aesthetic criteria.
- Examine how the deliberate use of the elements, foundations, skills, and technique of dance communicates for a specific purpose.

For example:

- Compare and contrast the use of set designs, costumes, and music that support the meaning of live or recorded dances.
- Compare and contrast how the elements, foundations, skills, and techniques of dance were used to support the purposes of dances that one observed or performed.

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.7)

a. Compare artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria, using genre-specific dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Analyzing the use and organization of elements, principles, skills, foundations, and technique.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating and justifying by using supportive evidence and aesthetic criteria.
- Refine the choreography of a dance to reflect personal aesthetic criteria (personal perceptions, experiences, and cultural connections).
- Articulate differences between one’s own aesthetic choices and the aesthetic choices of others.

For example:

- Evaluate the use of set designs, lighting, costumes, and music to support the meaning of a live or recorded dance.
- Create variations on a dance that one learned and explain the choices one made when selecting the changes.
- Reflect upon one’s own choreographic choices and compare them with the choices of other choreographers who expressed the same theme.

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.7)

- a. Compare and contrast the movement characteristics or qualities found in a variety of dance genres. Discuss how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated.
- b. Research the historical development of a dance genre or style. Use knowledge gained from the research to create a dance study that evokes the essence of the style or genre. Share the study with peers as part of a lecture demonstration that tells the story of the historical journey of the chosen genre or style. Document the process of research and application.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Observe, differentiate between, and discuss the use of the elements *space, time, and energy/force* in two or more genres of dance.
- Articulate differences between one's own aesthetic choices and the aesthetic choices of others.
- Examine how the deliberate use of the elements, foundations, skills, and technique of dance allows the artist to express feelings, present ideas, and communicate for a specific purpose.
- Examine the development of types of dance within their historical/cultural contexts.
- Examine and articulate the specific attributes of dances that reflect the values and beliefs of a particular culture or historical period.

For example:

- Participate in an exercise in which the students compare their normal, every-day locomotor movements to their movements when they walk in a jazzy style; then, discuss how emotions are communicated by means of different movements.
- Watch film clips of different professional dancers performing (or watch the teacher demonstrate) different styles or genres of dance; then, compare and discuss the dancers' use of time, weight, and space in each style or genre (for instance, compare ballet and modern dance).
- Research the relationship between oppressive societies and the suppression of dance.
- Analyze the impact of the Middle Passage and slave trade in relation to capoeira (in South America), or of American racial politics in relation to the swing era.

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.7)

a. Compare, contrast, and discuss dances performed by people in various localities or communities. Formulate possible reasons why similarities and differences developed in relation to the ideas and perspectives important to each social group.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Compare two or more distinctive dances by examining their characteristic attributes, purpose, and origins (including historical or cultural context).

For example:

- Gather examples of dances from three different localities/communities (for example, Hawaii, the American Midwest, and Mexico); then, compare and contrast the dances and discuss the factors that influenced each dance's development.
- Observe two or more dances from different localities/communities; then, consider their purpose (to entertain, to celebrate, to build community, to worship, etc.), the influence of climate and geography, or the dance's relationship to historical events.

Dance—Grade 8

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.8)

- a. Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance.
- b. Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Select and interpret information from diverse sources and use it as inspiration when choosing and applying suitable elements, principles, and skills to construct movement for an original composition.
- Explore how a particular type of movement is used and performed in different genres.
- Apply personal aesthetic criteria when making artistic choices to create an original dance in a given genre; then, use the vocabulary of dance to explain and defend the choices made.

For example:

- Consider the different ways that a jump is used and performed in different genres of dance (for example, ballet and jazz dance).
- Create movements to express words or concepts supplied by the teacher (for example, generate a movement in response to the word “wave” or “jump”); then, compare one’s own movement to movements made by other students to express the same word.
- Choreograph a dance to express the effects of global warming in different climate zones.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.8)

- a. Collaborate to select and apply a variety of choreographic devices and dance structures to choreograph an original dance

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

study or dance with a clear artistic intent. Articulate the group process for making movement and structural choices.

b. Define and apply artistic criteria to choreograph a dance that communicates personal or cultural meaning. Discuss how the criteria clarify or intensify the meaning of the dance.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Working with a partner or in a small or large group, apply the principles of choreography/composition in order to create and perform a dance that conveys an idea, expresses an emotion, or communicates for a given purpose.
- Choose and apply elements, principles, and skills according to one’s own aesthetic criteria, personal interests, or understanding of specific cultural conventions, beliefs, and values in order to choreograph original dances.
- Discuss the purposes of dance (such as worship, entertainment, celebration, and commemoration) in different cultures.

For example:

- Participate in a collaborative dance-building exercise in which the students, having first decided on the purpose of the dance or the concept they want to convey, stand up together in a circle; then, each student in turn offers a movement.
- Choreograph a dance with specific reference to one’s own culture, hobby, or interest.
- Create dances using the choreographic devices of transposition, opposition, and accumulation.
- Create variations on a dance that one learned and explain the choices that one made when selecting the changes.

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.8)

- a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the artistic intent.
- b. Experiment with aspects of a recognized system to document a section of a dance by using words, symbols, or media technologies.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Demonstrate a creative process by creating a simple choreography sequence, presenting it to others in order to receive feedback, reflecting for the purposes of self-evaluation and improvement, and refining the sequence through feedback and self-reflection.

- Participate in a creative process by analyzing the attributes of a performance and offering constructive feedback to others.

For example:

- Create and revise a simple choreography sequence; then, present one’s assessment of the creative process by demonstrating first the original sequence, then the revised version, and finally an explanation of the changes and the reasons for them.
- Use reflective journaling as one choreographs, rehearses, and performs a dance.
- Observe a dance sequence (created by the teacher) in which something is not quite right; respond by critiquing the sequence and making suggestions for improvements.
- Use Labanotation to record one’s own choreographed dance.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.8)

- Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment. Use focus of eyes during complex floor and air patterns or direct and indirect pathways.
- Analyze and select metric, kinetic, and breath phrasing and apply appropriately to dance phrases. Perform dance phrases of different lengths that use various timings within the same section. Use different tempi in different body parts at the same time.
- Direct energy and dynamics in such a way that movement is textured. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Work with a partner or in a small or large group to create and perform movements using various aspects of the element *space*: direction, pathway, level, shape, and personal space.
- Demonstrate understanding of the element *time* by purposefully varying the tempo and rhythmic pattern of a series of movements in a dance to create different effects or to suit the music and conventions of different genres.
- Evaluate and explain how the elements of dance (space, time, and energy/force) are typically applied in different styles or genres of dance.

For example:

- Perform with a partner a movement phrase that includes traveling forward on a curved pathway while changing levels and body shape.
- Use a steady beat and hold the tempo in half time and double time.
- Use free and controlled flow and sustained and percussive energy to create, perform, and identify qualities of energy.
- Research the development and influence of Isadora Duncan.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.8)

- a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.
- b. Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention. Discuss choices made, the effects experienced, and methods for improvement.
- c. Collaborate with peers to discover strategies for achieving performance accuracy, clarity, and expressiveness. Articulate personal performance goals and practice to reach goals. Document personal improvement over time (for example, journaling, portfolio, or timeline).

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Understand and apply the technique and skills of dance, such as by:
 - Using muscular control (core support) in movement.
 - Demonstrating various partnering techniques, such as weight-sharing and counterbalance.
 - Demonstrating the ability to move with others within a variety of spatial arrangement/formations.
- Demonstrate a performance process by:
 - Determining the audience and purpose of the work and/or performance.
 - Selecting the artistic resources, materials, and/or repertoire to create, perform, and present.
 - Interpreting meaning through personal understanding of the dance and/or performance.

- Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
- Presenting and producing dance and/or a performance for others.
- Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Work with a partner(s) to demonstrate weight-sharing, lifts, or counterbalance.
- Demonstrate the ability to move with others while maintaining diamond, diagonal, or circular formations.
- Perform transposed dance phrases with clarity.

ANCHOR

6**PERFORMING***present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.8)

- a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal, and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from the choreographer and apply corrections to future performances.
- b. Collaborate to design and execute production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences. Explain, using production terminology, the reasons for choices.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Apply one's understanding of the relationship between, and interactive responsibilities of, the artist/performer and audience in dance, music, theatre, and visual arts, such as by:
 - Demonstrating active listening and appropriate viewing skills in a variety of performance settings.
 - Analyzing the attributes of a performance.
- Apply feedback to make changes in future performances.
- Demonstrate ability to make adjustments to blocking in preparation for performance.

For example:

- Respond to a performance by discussing its attributes before making judgments.
- Identify ways that an audience's positive or negative behaviors impact the performance and the performers.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.8)

- a. Describe, demonstrate, and discuss patterns of movement and their relationships in dance in context of artistic intent.
- b. Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Engage the senses actively and purposefully while experiencing dance.
- Articulate what is seen, felt, and/or heard when responding to dance.
- Analyze the use and organization of elements, principles, skills, foundations, and technique.
- Interpret meaning based on personal experiences and knowledge.
- Evaluate and justify by using supportive evidence and aesthetic criteria.
- Apply personal aesthetic criteria to make artistic choices in dance.

For example:

- Analyze the use of choreographic devices (unison, retrograde, expansion, transposition, opposition, and accumulation) in a live or recorded dance.
- Evaluate the choreographic work of one's peers and provide feedback.
- Reflect upon one's own choreographic choices and compare them with the choices of other choreographers who expressed the same theme.
- Describe how studying one form of dance will influence a person's overall aesthetic criteria; for example, someone who primarily studies African dance would be influenced by that dance form when performing movements of modern dance.

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.8)

- a. Select a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context. Cite evidence in the dance to support your interpretation, using genre specific dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Articulate what is seen, felt, and/or heard when responding to dance.
- Analyze the use and organization of elements, principles, skills, foundations, and technique.
- Interpret meaning based on personal experiences and knowledge.
- Evaluate and justify by using supportive criteria and aesthetic criteria.
- Examine how the deliberate use of the elements, foundations, skills, and technique of dance communicates for a specific purpose.

For example:

- Analyze the use of choreographic devices (unison, retrograde, expansion, transposition, opposition, and accumulation) in a live or recorded dance.
- Explain how the elements, foundations, skills, and techniques of dance were used to support the purposes of dances that one observed or performed.

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.8)

a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Analyzing the use and organization of elements, principles, skills, foundations, and technique.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating and justifying by using supportive evidence and aesthetic criteria.
- Refine the choreography of a dance to reflect personal aesthetic criteria (personal perceptions, experiences, and cultural connections).
- Articulate differences between one's own aesthetic choices and the aesthetic choices of others.

For example:

- Analyze the use of choreographic devices (unison, retrograde, expansion, transposition, opposition, and accumulation) in a live or recorded dance.
- Evaluate the choreographic work of one's peers and provide feedback.
- Watch and respond to a production of musical theater, such as *West Side Story*, and articulate how dance is integrated into the story and used to express the characters.

ANCHOR

10

CONNECTING

synthesize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.8)

- a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.
- b. Investigate two contrasting topics using a variety of research methods. Identify and organize ideas to create representative movement phrases. Create a dance study exploring the contrasting ideas. Discuss how the research informed the choreographic process and deepens understanding of the topics.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Reflect on how dance impacts personal choices and choices made by groups.
- Compare the attributes of different dances and discuss them in relation to one’s own aesthetic criteria (personal preferences, perceptions, experiences, and cultural connections).
- Examine the relationship between dance and other content areas.

For example:

- Compare and discuss the storylines of particular dances (such as the ballets *Coppélia* or *The Nutcracker*) and relate them to one’s own experiences, ideas, and perceptions.
- Research the relationship between oppressive societies and the suppression of dance.

ANCHOR

11

CONNECTING

relate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.8)

- a. Analyze and discuss, how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Examine how dances both serve the purposes of, and convey and are shaped by the ideas, values, and beliefs of the society, culture, and historical period that generated them.
- Examine the costumes associated with dances from different periods or cultural settings and evaluate what those costumes reveal about the society, culture, or historical context.

For example:

- Compare a formal, historical dance (such as the quadrille) to a contemporary form (such as hip-hop), discussing the origins and cultural context of each.
- Discuss the relationship between social movements, clothing, and dances, paying particular attention to the way that clothing and props influence the way that one moves: For example, consider the relationship between flapper dresses (with their lack of corsets) and the dances that evolved during the 1920s.

Dance—High School Proficient

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.I)

- a. Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
- b. Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the principles of choreography/composition to improvise, construct, and perform a series of movements.
- Gather and interpret information from diverse sources to create movement.
- Explore how a particular type of movement is used and performed in different genres.
- Determine personal aesthetic criteria (personal perceptions, experiences, and cultural connections) to choreograph dances.

For example:

- Consider the different ways that a turn is used and performed in different genres of dance (for example, ballet and jazz dance).
- Use understanding of design principles (form/design, theme, repetition, balance, contrast, emphasis, and variety) to set spatial arrangements and formations.

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.I)

- a. Collaborate to design a dance using choreographic devices and dance structures to support an artistic intent. Explain how the dance structures clarify the artistic intent.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

b. Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices and dance structures serve to communicate the artistic statement.

Suggestions for students—

- Select and interpret information from diverse sources and use it as inspiration when choosing and applying suitable elements, principles, and skills to construct movement for an original composition.
- Apply technique and skills of dance, such as using quality of energy to show artistic intent.
- Use a creative process to choreograph a dance, such as by:
 - Determining the audience for and purpose of a performance.
 - Improvising (alone and with a group)—using the elements of dance (space, time, and energy/force)—to create, experience, and discover dance.
 - Gathering and interpreting information from diverse sources to create dances.
 - Choosing elements, principles, and skills to choreograph dances.
 - Reflecting for the purposes of self-evaluation and improvement.
 - Using feedback and self-reflection to refine dances before presenting them to others.

For example:

- Create or use an appropriate rubric for self-evaluation and reflection.
- Use learned technique in collaboration with peers to set spatial arrangements and formations.
- Use movement motifs to develop dance phrases.
- Create dances using identifiable choreographic forms, such as ABA, canon, and theme and variation.
- Create variations on a dance that one learned and explain the choices that one made when selecting the changes.
- Articulate (verbally or in writing) artistic intent.

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.I)

a. Clarify the artistic intent of a dance by manipulating choreographic devices and dance structures based on established artistic criteria and feedback from others. Analyze and evaluate the impact of choices made in the revision process.

b. Compare recognized systems to document a section of a dance, using writing, symbols, or media technologies.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Use the elements of dance and principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) to construct and refine.
- Participate in a creative process by analyzing the attributes of a dance and offering constructive feedback to others in an effort to elaborate and clarify intent.

For example:

- Justify the use of circular formations and connected shapes during the choreographic process to convey community.
- Use video (or other technology) or create graphs and floor plans to inform the process when developing choreography and understand staging.
- Demonstrate the ability to use feedback selectively to revise choreography.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.1)

- Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.
- Use syncopation and accent movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.
- Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement phrases demonstrate variances of energy and dynamics.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Demonstrate different aspects of space (direction, pathway, level, shape, personal space, and relationship) and perform movements to express these aspects simultaneously.
- Demonstrate the aspects of time (tempo and rhythm/pattern) and perform movement to express them.
- Demonstrate an intended purpose by examining different qualities of energy and expressing them through movement.

For example:

- Collaborate with a partner to clarify spatial designs and directions for a unison performance.
- Construct and perform movement using syncopation and polyrhythms.
- Produce and perform movement with powerful energy to convey emotions.

ANCHOR

5

PERFORMING

*embody***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.1)

- a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, and flexibility/range of motion) to retain and execute dance choreography.
- b. Develop a plan for healthful practices in dance activities and everyday life, including nutrition and injury prevention. Discuss implementation of the plan and how it supports personal performance goals.
- c. Collaborate with peers to establish and implement a rehearsal plan to meet performance goals. Use a variety of strategies to analyze and evaluate performances of self and others (for example, use video recordings of practice to analyze the difference between the way movements look and how they feel to match performance with visual effect). Articulate performance goals and justify reasons for selecting particular practice strategies.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate a performance process by:
 - Applying technical dance skills, such as alignment.
 - Determining the audience for and purpose of the work and/or performance.
 - Selecting artistic resources, materials, and/or repertoire to create, perform, and present.
 - Analyzing the structure, context, and/or aesthetics of the work.
 - Interpreting meaning through personal understanding of the dance and/or performance.
 - Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving.
 - Presenting and producing dance and/or a performance.
 - Reflecting upon a dance and/or performance and self-evaluating to set goals.

For example:

- Use muscular control (core support) in movement.
- Demonstrate various partnering techniques, such as weight-sharing (counterbalance).
- Demonstrate the ability to move with others within a variety of spatial arrangements/formations.
- Select musical accompaniment that reflects awareness of the audience and purpose of the dance.
- Track food intake and (working with a nutrition expert) evaluate whether it meets one's nutritional needs.
- Perform dance phrases with seamless transitions and technical proficiency.

ANCHOR

6

PERFORMING

*present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.I)

- a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal, and performance. Post-performance, accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.
- b. Evaluate possible designs for the production elements of a performance and select and execute the ideas that would intensify and heighten the artistic intent of the dances.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Demonstrate active listening and appropriate viewing skills during the rehearsal process and performances.
- Apply one's knowledge of the conventions of the performance, keeping in mind the type of production, venue, and audience.
- Demonstrate the ability to design technical elements of a production.

For example:

- Design a template that incorporates all production elements, such as lighting, costumes, makeup, and accompaniment.
- Learn and use staging terminology (such as upstage, downstage, and quartermark).
- Examine and respond to the cultural context, audience's behavior(s), and other cues to determine appropriate etiquette and response.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.1)

- Analyze recurring patterns of movement and their relationships in dance in the context of artistic intent.
- Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genre-specific dance terminology.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Compare and contrast the aesthetic choices and choreographic devices of others.
- Determine personal aesthetic criteria (personal perceptions, experiences, and cultural connections) when observing dances.
- Categorize the sequence of the development of genres of dance or choreographic styles and communicate how they relate to each other.

For example:

- Create a dance in collaboration with other choreographers, while distinguishing and reflecting on the process of developing a unified dance from several voices.
- Create solo choreography and evaluate the experiences and cultural connections that shaped one's choreographic choices.
- Research the changes in modern dance (from Martha Graham and Doris Humphrey through subsequent key choreographers).

ANCHOR

8

RESPONDING

interpret

Anchor Standard 8

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.1)

- Select and compare different dances and discuss their intent and artistic expression. Explain, using genre specific dance terminology, how the relationships among the elements of dance, use of body, dance technique, and context enhance meaning and support intent.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Research and describe how an artist presents ideas and expresses feelings through dance.
- Compare and contrast two dances that reflect a selected theme.
- Describe how the ideas and feelings in a performance/production were communicated.

For example:

- Observe two dances (such as a dance that one has performed and a dance that one has only experienced through viewing); then, explain in an essay or presentation how artistic and production choices expressed ideas (for instance, the use of red costumes to express love in one dance and anger in another, or the use of percussive movement to express anger in one dance, and the use of sustained partnering movement in another dance to express care and trust).

ANCHOR

9**RESPONDING***critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.1)

a. Analyze the artistic expression of a dance. Discuss insights, using evaluative criteria and dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing dance.
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Analyzing the use and organization of elements, principles, skills, foundations, and technique.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating and justifying by using supportive evidence and aesthetic criteria.

For example:

- Observe, reflect upon, and provide feedback in response to the choreographic work of peers as they prepare for a performance.
- Observe a performance of dance and analyze the ways that the elements of dance and principles of choreography were used to support a theme.

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.1)

- a. Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation. Provide evidence to support one's analysis.
- b. Collaboratively identify a dance-related question or problem. Conduct research through interview, research database, text, media, or movement. Analyze and apply information gathered by creating a group dance that answers the question posed. Discuss how the dance communicates new perspectives or realizations. Compare, orally and in writing, the process used in choreography to that of other creative, academic, or scientific procedures.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Examine and critique how the deliberate use of the elements, foundations, skills, and technique of dance communicates for a specific purpose, in a variety of genres and styles, and to a specific audience.
- Create a dance to communicate for a selected purpose to a particular audience.
- Evaluate and apply understanding of shared attributes of performances of dance and artworks of other arts disciplines, such as by:
 - Examining an arts presentation that integrates two or more arts disciplines.
 - Critiquing arts presentations that integrate multiple arts disciplines.
 - Collaborating with others to prepare presentations that integrate multiple arts disciplines.
 - Performing in arts presentations that integrate multiple arts disciplines.
- Understand that the attributes of dance are relevant to and used in other content areas and demonstrate this understanding by:
 - Producing a presentation of dance that integrates other content areas.
 - Examining and critiquing a presentation of dance that integrates other content areas.
- Determine how dance impacts economic, political, and environmental choices in a community and/or society.
- Assess how plagiarism and copyright infringements impact and reflect economic, political, and environmental choices and affect artists and the dance profession.

For example:

- Distinguish and critique the use of the elements, foundations, skills, and techniques of dance to support the purposes of dances that one observes or performs.

- Compose, choreograph, produce, and create individual and collaborative performances, productions, and projects, such as musicals, operas, art shows, and live theatrical performances.
- Respond to a performance (live or on film) of African dance and drumming by analyzing the relationship between the dancers and the drummers.
- Examine policy issues related to dance.
- Examine societal issues related to dance, such as “What is my position on censorship of the arts?” or “Which dances should be allowed at prom?”
- Identify an instance of plagiarism or copyright infringement and assess its causes and effects.

ANCHOR

11

CONNECTING

relate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.I)

a. Analyze and discuss dances from selected genres or styles and/or historical time periods, and formulate reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Demonstrate ability to analyze and discuss styles of dance of various cultures, times, and artists, such as by:
 - Examining a cultural style of dance and using its characteristics in original choreography.
 - Providing evidence of the influence of one style or genre of world dance on another.
- Determine and justify the ways that specific attributes of a dance both shape and reflect the values and beliefs of a culture or historical period.
- Select and examine specific works of dance that have shaped or reflected the values and beliefs of a culture or historical period.
- Distinguish between dances from different time periods by identifying their characteristic attributes.

For example:

- Create and perform choreography informed by classical Cambodian dance.
- Research the historical/social context that brought African and Irish dance styles together to create tap dance in the nineteenth century.
- Examine Renaissance dance and how the movement was affected by the clothing style and fashion of the time period.
- Analyze and demonstrate how styles of dance (such as ballet, tap, and hip-hop) reflect the cultures in which they were formed.

Dance—High School Accomplished

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.II)

- a. Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
- b. Apply personal movement preferences and strengths with the movement vocabulary of several dance styles or genres to choreograph an original dance study or dance that communicates an artistic intent. Compare personal choices to those made by well-known choreographers.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the principles of choreography/composition to improvise, construct, and perform a series of movements.
- Compare and contrast personal aesthetic choices and the aesthetic choices of others.
- Interpret the influence of personal aesthetic criteria on artistic choices.
- Create a dance that communicates for a specific purpose and to a specific audience.
- Create a dance to communicate for a selected purpose to a particular audience.

For example:

- Use understanding of design principles (form/design, theme, repetition, balance, contrast, emphasis, variety) to set spatial arrangements and formations.
- Create choreography and evaluate the experiences and cultural connections that shaped choreographic choices.
- Research the evolution within a specific genre of dance (such as the work of choreographers Martha Graham, Doris Humphrey, and Mark Morris or choreographers Bill Robinson, Gregory Hines, and Savion Glover).
- Interpret a choreographer's personal aesthetic criteria by observing several works by the choreographer.

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.II)

- Work individually and collaboratively to design and implement a variety of choreographic devices and dance structures to develop original dances. Analyze how the structure and final composition informs the artistic intent.
- Develop an artistic statement that reflects a personal aesthetic for an original dance study or dance. Select and demonstrate movements that support the artistic statement.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Suggestions for students—

- Choreograph a dance using the creative process, with emphasis on reflecting for the purposes of self-evaluation and improvement, and refining dances through feedback and self-reflection.
- Articulate (verbally or in writing) artistic intent in relation to chosen choreographic forms and devices.

For example:

- Demonstrate strength, flexibility, and balance in the bends, extensions, turns, and jumps that are appropriate to the genre of dance being studied.
- Create dances using choreographic devices, such as transposition, opposition, and accumulation.
- Create dances using identifiable choreographic forms, such as ABA, canon, and theme and variation.
- Create a written statement describing one's inspiration, intended audience, emphasis, and choices when creating a dance.

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.II)

- Clarify the artistic intent of a dance by refining choreographic devices and dance structures, collaboratively or independently using established artistic criteria, self-reflection, and the feedback of others. Analyze and evaluate impact of choices made in the revision process.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

b. Develop a strategy to record a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).

Suggestions for students—

- Using documentation (a recording) of a dance, examine and evaluate choreographic choices by considering whether the elements of dance and principles of choreography/composition were effectively used to convey the dance’s intended purpose(s).
- Use the elements of dance and principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) to construct and refine.
- Participate in a creative process by analyzing the attributes of a dance and offering constructive feedback to others in an effort to elaborate and clarify intent.

For example:

- Create or use an appropriate rubric for self-evaluation and reflection.
- Use video (or other technology) or create graphs and floor plans to inform the process when developing choreography and to understand staging.
- Create or use an app to generate dance formations for staging.
- Justify the use of a fast tempo to convey chaos or adagio movement with allegro musical accompaniment.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.II)

- a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill levels. Execute complex floor and air sequences with others, while maintaining relationships through focus and intentionality.
- b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools. Dance “in the moment.”
- c. Initiate movement phrases by applying energy and dynamics. Vary energy and dynamics over the length of a phrase, and transition smoothly out of the phrase and into the next phrase, paying close attention to its movement initiation and energy.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Demonstrate the ability to vary aspects of space (direction, pathway, level, shape, personal space, and relationship) when performing movements—alone and with others.

- Demonstrate the aspects of time (tempo and rhythm/pattern) and perform movement—alone and with others—to express them.
- Demonstrate an intended purpose by examining different qualities of energy and expressing them—alone and with others—through movement.
- Evaluate movement and implement a self-correcting process as part of one’s technique.

For example:

- Construct and perform movements in which one changes levels with dynamic sensibility (such as using sustained energy while on the floor and then explosive energy in the air).
- Construct and perform movement using syncopation and polyrhythms.
- Apply feedback to adjust one’s alignment or refine dynamics.

ANCHOR

5

PERFORMING

embody

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.II)

- Dance with sensibility toward other dancers while executing complex spatial, rhythmic, and dynamic sequences to meet performance goals.
- Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.
- Plan and execute collaborative and independent practice and rehearsal processes with attention to technique and artistry informed by personal performance goals. Reflect on personal achievements.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate awareness of the performance process.
- Perform a dance in collaboration with others, while distinguishing and reflecting on the process of developing a unified dance for performance.
- Demonstrate the ability to schedule independent practice and rehearsals in order to achieve performance goals.

For example:

- Consider one’s own sense of spacing and of spatial awareness when performing with an ensemble; discuss options when another dancer misses a cue.
- Track food intake and (working with a nutrition expert) evaluate whether it meets one’s nutritional needs.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.II)

- a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies, using dance terminology and production terminology.
- b. Work collaboratively to produce a dance concert on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance works.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

Suggestions for students—

- Demonstrate active listening and appropriate viewing skills during the rehearsal process and performances; and apply feedback to make changes in future performances.
- Apply one’s knowledge of the conventions of the performance, keeping in mind the type of production, venue, and audience.
- Demonstrate the ability to design technical elements of a production, recalling and applying feedback to make changes.

For example:

- Design a template that incorporates all production elements, such as lighting, costumes, makeup, and accompaniment.
- Use staging terminology when collaborating with the technical director of a production.
- Examine and respond to the cultural context, audience’s behavior(s), and other cues to determine appropriate etiquette and response.
- Co-produce a dance concert.

Anchor Standard 7

Perceive and analyze artistic work.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Performance Standard (DA:Re7.1.II)

- a. Analyze dance works and provide examples of recurring patterns of movement and their relationships that create structure and meaning in dance.
- b. Analyze and compare the movement patterns and their relationships in a variety of genres, styles, or cultural movement practices and explain how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.

Essential Question: How is a dance understood?

Suggestions for students—

- Compare and contrast personal aesthetic criteria and the aesthetic criteria of other choreographers (perceptions, experiences, and cultural connections) when observing dances.
- Categorize the sequence of the development of genres of dance or choreographic styles and communicate how they relate to each other.

For example:

- Interpret a choreographer’s personal aesthetic criteria by observing several works by the choreographer; then, write an annotated research paper to present one’s thesis.

ANCHOR

8**RESPONDING***interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.II)

- a. Analyze and discuss how the elements of dance, execution of dance movement principles, and context contribute to artistic expression. Use genre-specific dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Explain how effectively the ideas and feelings in a performance/production were communicated.
- Compare and contrast two dances that reflect a selected theme, movement principle, or culture.

For example:

- Observe *The Green Table*, choreographed by Kurt Joos, and evaluate how the production elements and the principles and forms of dance were used to communicate ideas and feelings; then, articulate understanding in an essay or presentation.

- Observe two dances (for instance, a dance that one has performed and a dance that one has only experienced through viewing); explain in an essay or presentation how artistic and production choices expressed ideas (for instance, the use of red costumes to express love in one dance and anger in another, or the use of percussive movement to express anger in one dance, and the use of sustained partnering movement in another dance to express care and trust).

ANCHOR

9

RESPONDING

critique

Anchor Standard 9

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.II)

a. Compare and contrast two or more dances, using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Critique how effectively the ideas in two performances/productions were communicated.
- Observe, reflect upon, and provide feedback in response to the choreographic work of peers as they prepare for multiple performances, giving peers the opportunity to make changes prior to the next performance.

For example:

- Observe a performance of dance and critique the elements of dance, principles of choreography, and production choices used to support a theme; then, present one’s observations and evaluation in an essay, review for the school newspaper, or presentation.

ANCHOR

10

CONNECTING

synthesize

Anchor Standard 10

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.II)

a. Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one’s perspective.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve movement problems that pertain to the topic. Create and perform a piece of choreography. Discuss, orally or in writing, the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.

Suggestions for students—

- Evaluate and apply understanding of shared attributes of performances of dance and artworks of other arts disciplines, such as by:
 - Examining an arts presentation that integrates two or more arts disciplines.
 - Critiquing arts presentations that integrate multiple arts disciplines.
 - Collaborating with others to prepare presentations that integrate multiple arts disciplines.
 - Performing in arts presentations that integrate multiple arts disciplines.
- Determine how dance impacts economic, political, and environmental choices in a community and/or society.
- Assess how plagiarism and copyright infringements impact and reflect economic, political, and environmental choices and affect artists and the dance profession.

For example:

- Compose, choreograph, produce, and create individual and collaborative performances, productions, and projects, such as musicals, operas, art shows, and live theatrical performances.
- Examine dance, music, and visual arts as they progress through the eras and identify commonalities among their respective stylistic developments.
- Examine policy issues (such as funding or graduation credits) related to dance; present findings.
- Examine societal issues related to dance, such as “What is my position on censorship of the arts?” or “Which dances should be allowed at prom?” Present ideas in writing or in a presentation.
- Articulate (verbally or in writing) how the skills gained through dance will benefit a person in the workforce.
- Identify plagiarism or copyright infringement and assess its causes and effects.

ANCHOR

11

CONNECTING

relate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Performance Standard (DA:Cn11.1.II)

a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Determine and justify the ways that specific attributes of a dance both shape and reflect the values and beliefs of a culture or historical period.
- Select and examine specific works of dance that have shaped or reflected the values and beliefs of a culture or historical period.

For example:

- Examine *The Green Table* (by German choreographer Kurt Joos) in relation to peace negotiations in the 1930s; then, present one’s understanding in writing or in a presentation.
- Analyze and demonstrate how styles of dance (such as ballet, tap, and hip-hop) reflect the cultures in which they were formed; then, present one’s understanding to peers and the teacher.

Dance—High School Advanced

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.III)

- a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.
- b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

Suggestions for students—

- Use the principles of choreography/composition to improvise, construct, and perform a series of movements.
- Convey an intended purpose by examining different qualities of energy and expressing them through movement.
- Select and interpret information from diverse sources and use it as inspiration when choosing and applying suitable elements, principles, and skills to construct movement for an original composition.

For example:

- Choreograph a dance based on a chosen social issue, and examine and reflect upon the elements, principles, and forms of dance in order to refine and communicate ideas.
- Compare, contrast, and justify the use of the elements, foundations, skills, and technique of dance to support the purposes of dances that were observed or performed.
- Produce and perform movement with powerful energy to convey emotions (such as using bound energy to express anger or angst).

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.III)

- a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

b. Construct an artistic statement that communicates a personal, cultural, and artistic perspective.

Suggestions for students—

- Create and justify choices of movement by considering whether the elements of dance and principles of choreography/composition were effectively used to convey the dance’s intended purpose(s).

For example:

- Demonstrate strength, flexibility, and balance in the bends, extensions, turns, and jumps that are appropriate to the genre of dance being studied.
- Provide evidence to support intentional choreographic choices within one’s own work.
- Compare one’s own personal aesthetic choices with the aesthetic choices of a variety of professional choreographers.
- Create and use an appropriate rubric for self-evaluation and reflection.
- Articulate (verbally or in writing) artistic intent in relation to chosen choreographic forms and devices.

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.III)

- a. Clarify the artistic intent of a dance by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.
- b. Document a dance using recognized systems of dance documentation (for example, writing, a form of notation symbols, or using media technologies).

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

Suggestions for students—

- Examine and justify choices of movement by considering whether the elements of dance and principles of choreography/composition (form/design, theme, repetition, balance, contrast, emphasis, and variety) were effectively used to convey the dance’s intended purpose(s).
- Using documentation (a recording) of a dance, examine and evaluate choreographic choices by considering whether the elements of dance and principles of choreography/composition were effectively used to convey the dance’s intended purpose(s).
- Use the elements of dance and principles of choreography/composition to construct and refine a dance.
- Participate in a creative process by analyzing the attributes of a dance and offering constructive feedback to others in an effort to elaborate and clarify intent.

For example:

- Create or use an appropriate rubric for self-evaluation and reflection.
- Demonstrate the ability to selectively use feedback to revise choreography through revision and performance.
- Use video (or other technology) or create graphs and floor plans to inform the process when developing choreography and to understand staging.

ANCHOR

4

PERFORMING

express

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.III)

a. Modulate and use the broadest range of movement in space for artistic and expressive clarity. Use inward and outward focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.

b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic) at the same time. Work with and against rhythm of accompaniment or sound environments.

c. Modulate dynamics to clearly express intent while performing dance phrases and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Suggestions for students—

- Rehearse and refine a performance with awareness of the intended audience and performance space.
- Evaluate movement and implement a self-correcting process as part of one's technique.

For example:

- Choreograph and execute facial expressions in response to the requirements of the choreography.
- Vary breathing in response to the dynamic requirements of the choreography.
- Discuss the impact that the audience and the reciprocity of energy has on a performance.

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.III)

- a. Apply body-mind principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. Self-evaluate performances and discuss and analyze performance ability with others.
- b. Research healthful and safe practices for dancers and modify personal practice based on findings. Discuss how research informs practice.
- c. Initiate, plan, and direct rehearsals with attention to technical details and fulfilling artistic expression. Use a range of rehearsal strategies to achieve performance excellence.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

Suggestions for students—

- Demonstrate awareness of the performance process when preparing to perform; then, following the performance, critique the experience with everyone involved.
- Demonstrate the ability to schedule rehearsals, including technical elements of the production, in order to achieve performance goals.

For example:

- Develop a senior project to express cumulative learning.
- Design and use a scheduling template that incorporates all rehearsals, including production elements, such as lighting, costumes, makeup, and accompaniment.
- Track food intake and (working with a nutrition expert) evaluate whether it meets one's nutritional needs.

Anchor Standard 6

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.III)

- a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal, and performance. Use a

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

broad repertoire of strategies for dynamic projection to enhance performance. Develop a professional portfolio (resume, head shot, etc.) that documents the rehearsal and performance process, with fluency in professional dance terminology and production terminology.

b. Work collaboratively to produce dance concerts in a variety of venues and design, and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues.

Suggestions for students—

- Demonstrate active listening and appropriate viewing skills in a performance setting.
- Apply one’s understanding of the performance’s venue, style, and cultural context to explain the audience conventions.
- Create a professional portfolio (including bio, artist’s resume, and dance photo).

For example:

- Analyze the attributes of a performance and evaluate how the interaction between the audience and performers influenced the outcome of the performance.
- Reflect upon a performance and evaluate one’s response to it based on an analysis of the performance’s characteristics.
- Work collaboratively to produce a dance concert.

ANCHOR

7

RESPONDING

analyze

Anchor Standard 7

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.III)

- a. Analyze dance works from a variety of dance genres and styles, and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
- b. Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

Suggestions for students—

- Interpret the influence of personal aesthetic criteria on artistic choices.
- Identify how personal aesthetic choices are reflected in performances of dance.
- Describe a dance, using personal aesthetic criteria to communicate artistic choices (such as music, formations, and costumes).

For example:

- Consider examples of one’s own choreography as one reflects upon personal aesthetic criteria.
- Interpret a choreographer’s personal aesthetic criteria by observing several works by the choreographer; then, write an annotated research paper to present one’s thesis.
- Create and justify a dance that expresses personal aesthetic criteria and provide evidence to support intentional choreographic choices.

ANCHOR

8

RESPONDING

*interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.III)

a. Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

Suggestions for students—

- Critique how effectively ideas and feelings in a performance/production were communicated.
- Compare two dances that reflect a selected theme, movement principle, or culture.

For example:

- Observe a dance based on a chosen social issue, and examine and reflect upon the elements, principles, and forms of dance in order to refine and communicate ideas; then, articulate one’s understanding in an essay.
- Observe *The Green Table*, choreographed by Kurt Joos, and evaluate how the production elements and the principles and forms of dance were used to communicate ideas and feelings; then, articulate one’s understanding in an essay or presentation.

ANCHOR

9

RESPONDING

*critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.III)

a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

Suggestions for students—

- Demonstrate a responding process by:
 - Engaging the senses actively and purposefully while experiencing dance.
 - Articulating what is seen, felt, and/or heard when responding to dance.
 - Analyzing the use and organization of elements, principles, skills, foundations, and technique.
 - Interpreting meaning based on personal experiences and knowledge.
 - Evaluating and justifying by using supportive evidence and aesthetic criteria.

For example:

- Use a recording of a performance to reflect upon and evaluate a dance that one choreographed; then, present one’s ideas in an essay, review, or presentation.
- Compare and contrast aesthetic choices in one’s own (recorded) choreography in two variant dances; present ideas in an essay, review, or presentation.

ANCHOR

10**CONNECTING***synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.III)

- a. Review original choreography, developed over time, with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one’s personal growth.
- b. Investigate various dance-related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Suggestions for students—

- Examine and justify the impact of dance on choices throughout life, such as choices related to college, performance, and design (including technical choices).
- Apply one’s understanding of how dance-related knowledge, skills, and work habits are vital and transferable to the world of work, including careers in dance, such as by:
 - Examining the safety habits, skills, standards, and expectations used in dance and needed for success in the workplace.
 - Researching careers in dance and practicing appropriate work habits and skills.
 - Implementing a plan to meet deadlines and complete work.
- Assess how personal choices relating to plagiarism and copyright infringement impact artists and the dance profession.

For example:

- Respond to a performance of musical theatre (live or on film) by writing a review that evaluates the features of the different arts disciplines as they appeared in the musical (dance, music, acting, costume design, set design, and so on).
- Attend or observe a performance that combines arts disciplines, such as Mark Morris’s *L’Allegro, il Penseroso ed il Moderato*, and analyze how music, poetry, art, and dance are integrated into a unified performance.
- Create presentations (for senior projects, e-folios, websites, and IB and AP portfolios) that use the connections among the arts and between the arts and other disciplines, life, cultures, and work.
- Examine policy and societal issues related to dance—such as “What is my position on censorship of the arts?” or “What is my position on arts graduation credit?” Present findings and ideas.
- Develop a career or 5-year plan for oneself as an artist or learner.
- Demonstrate timeliness and collaborative and organizational skills as one participates in an internship with a local dance company or arts education organization.

ANCHOR

11

CONNECTING

relate

Anchor Standard 11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.III)

a. Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate, and how the analysis has expanded one’s dance literacy.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Suggestions for students—

- Select and critique major historical works of dance.
- Select, rehearse, and refine the technique and dance styles of various choreographers.
- Critique how dance can shape and reflect the values and beliefs of culture and history over time.
- Determine how specific works of dance have shaped or reflected culture and history.
- Distinguish between dances from different time periods by identifying their characteristic attributes.

For example:

- Critique dances, such as *Errand into the Maze* and *Rite of Spring*.
- Create a dance informed by Bob Fosse’s work.

- Examine Martha Graham's *Frontier* in relation to the American landscape and westward movement.
- Evaluate the relationships between the rise of swing dance, big band music, the Harlem Renaissance, and World War II.
- Reflect upon the impact that modern technology has had on dance as an art form by considering what one has seen on the Internet and TV.

Appendix 1: Pre-K Standards for Dance

ANCHOR

1

CREATING

explore

Anchor Standard 1

Generate and conceptualize artistic ideas and work.

Performance Standard (DA:Cr1.1.PK)

- Respond in movement to a variety of sensory stimuli (for example, music/sound, visual, and tactile).
- Find a different way to do several basic locomotor and non-locomotor movements.

Enduring Understanding:

Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.

Essential Question: Where do choreographers get ideas for dances?

ANCHOR

2

CREATING

plan

Anchor Standard 2

Organize and develop artistic ideas and work.

Performance Standard (DA:Cr2.1.PK)

- Improvise dance that starts and stops on cue.
- Engage in dance experiences moving alone or with a partner.

Enduring Understanding:

The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

ANCHOR

3

CREATING

revise

Anchor Standard 3

Refine and complete artistic work.

Performance Standard (DA:Cr3.1.PK)

- Respond to suggestions for changing movement through guided improvisational experiences.
- Identify parts of the body and document a body shape or position by drawing a picture.

Enduring Understanding:

Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

ANCHOR

4

PERFORMING

*express***Anchor Standard 4**

Select, analyze, and interpret artistic work for presentation.

Performance Standard (DA:Pr4.1.PK)

- Identify and demonstrate directions for moving the body in general space (for example, forward, backwards, sideways, up, down, and turning) and finding and returning to a place in space.
- Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.
- Move with opposing characteristics (for example, loose/tight, light/heavy, jerky/smooth).

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

ANCHOR

5

PERFORMING

*embody***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

Performance Standard (DA:Pr5.1.PK)

- Demonstrate basic full body locomotor, non-locomotor movement, and body patterning with spatial relationships.
- Move in general space and start and stop on cue while maintaining personal space.
- Identify and move body parts and repeat movements upon request.

Enduring Understanding: Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.

Essential Question: What must a dancer do to prepare the mind and body for artistic expression?

ANCHOR

6

PERFORMING

*present***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

Performance Standard (DA:Pr6.1.PK)

- Dance for others in a designated area or space.
- Use a simple prop as part of a dance.

Enduring Understanding: Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

Essential Question: How does a dancer heighten artistry in a public performance?

ANCHOR

7

RESPONDING

*analyze***Anchor Standard 7**

Perceive and analyze artistic work.

Performance Standard (DA:Re7.1.PK)

- a. Identify a movement in a dance by repeating it.
- b. Demonstrate an observed or performed dance movement.

Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning.

Essential Question: How is a dance understood?

ANCHOR

8

RESPONDING

*interpret***Anchor Standard 8**

Interpret intent and meaning in artistic work.

Performance Standard (DA:Re8.1.PK)

- a. Observe a movement and share impressions.

Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.

Essential Question: How is dance interpreted?

ANCHOR

9

RESPONDING

*critique***Anchor Standard 9**

Apply criteria to evaluate artistic work.

Performance Standard (DA:Re9.1.PK)

- a. Find a movement in a dance that was fun to watch. Repeat it and explain why it is fun to watch and do.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Question: What criteria are used to evaluate dance?

ANCHOR

10

CONNECTING

*synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

Performance Standard (DA:Cn10.1.PK)

- a. Recognize an emotion expressed in dance movement that is watched or performed.
- b. Observe a dance work. Identify and imitate a movement from the dance, and ask a question about the dance.

Enduring Understanding: As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.

Essential Question: How does dance deepen our understanding of ourselves, other knowledge, and events around us?

ANCHOR

11

CONNECTING

*relate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Performance Standard (DA:Cn11.1.PK)

- a. Show a dance movement experienced at home or elsewhere.

Enduring Understanding: Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.

Essential Question: How does knowing about societal, cultural, historical, and community experiences expand dance literacy?

Appendix 2: Glossary for Dance

Terms in italics are reproduced from the glossary of the National Core Arts: Dance Standards by the National Coalition for Core Arts Standards.

- AB:** a two-part compositional form in which the second part differs from the first
- ABA:** a three-part compositional form in which the first and last parts are the same and the middle part is different
- ABC:** a three-part compositional form, often with a moderate beginning, slow middle, and fast ending
- abstract:** to simplify or exaggerate movement to serve the purpose of the composition; a dance movement that has been removed from a representational context
- accent:** a stress or emphasis on a specific beat or movement
- accumulation:** a choreographic device in which a sequence is repeated with the addition of one or more movements each time; for example, 1, 1-2, 1-2-3, etc.
- aesthetic criteria:** standards by which to judge a work of art or a performance
- aesthetic:** a set of principles concerned with the nature and appreciation of beauty
- agility:** the ability to change the position of one's body quickly, control the movement of one's body, and move with ease or kinetic flow
- alignment:** the process of adjusting the skeletal and muscular system to gravity to support effective functionality
- alternative performance venue:** a performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment)
- anatomical principles:** the way the human body's skeletal, muscular and vascular systems work separately and in coordination
- artistic criteria:** aspects of craft and skill used to fulfill artistic intent
- artistic expression:** the manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context
- artistic intent:** the purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance
- artistic statement:** an artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose

asymmetrical: a body shape or choreographic formation in which two sides are not alike

audience etiquette: parameters of acceptable behavior for audience members at performances

balance: 1. the ability to maintain one's stability; 2. in composition, the arrangement of sections of a dance and/or the use of the performance space to create a sense of equilibrium

ballet: a form of dance that originated in the Italian Renaissance courts, then made its way to France, where it continued to develop as an art form. There are several different styles of ballet—from Cecchetti (French) to Vaganova (Russian) and Balanchine (American).

bend: to bring two body parts closer together

body patterning: neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline])

body-mind principles: concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility)

body-use: The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns

bound movement: an “effort element” from Laban Movement Analysis in which energy flow is constricted

canon: a sequence in which identical movement phrases are begun by different dancers successively so that the phrases overlap in a manner similar to that of a musical “round.”

capstone project: a culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research

center stage: at or toward the center of the performance space

chance dance: a choreographic form that allows the structure to be determined by some random outside element or rule (for example, flipping a coin or rolling dice).

choreograph: to arrange, compose, or create a dance

choreographer: a person who creates and/or arranges movements to create a dance

choreographic devices: manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response)

cinquain: a five-line poem that consists of a noun, two adjectives, three verbs, a four-word phrase, and another noun or synonym at the end

codified movement: common motion or motions set in a particular style that often have specific names and expectations associated with it

competitive exchange: a process or format of dance in which participants take turns trying to demonstrate spectacular movement, as in “call and response” and or “call and echo”

concentration: the act or process of applying close, undivided attention

contact improvisation: a dance style in which two or more dancers spontaneously create movement by using close physical connectedness and weight sharing

context cues: Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli

contraction: movements generated by muscular tension, often accompanied by a shortening or pulling inward of any part of the body

contrapuntal: an adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers

contrast: the use of movements with different or opposite dynamics, shapes, or use of space

cool-down: movements and movement phrases designed to cool down core body temperature and stretch muscles after dancing

coordination: the ability to use the senses together with the parts of the body, or to use two or more body parts together

core: the muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.

counterbalance: the process by which balance is maintained by placing an equal weight in the opposite direction

crawl: to move low to the ground on hands and knees while employing cross-lateral movements of hands and legs.

creative process: the process by means of which an artist creates a work of dance; the steps include:

Determining the audience for and purpose of a performance

Improvising (alone and with a group) by using the elements of dance (space, time, and energy/force) to create, experience, and discover dance

Gathering and interpreting information from diverse sources to create dances

Choosing elements, principles, and skills to choreograph dances

Reflecting for the purposes of self-evaluation and improvement

Refining dances through feedback and self-reflection

Presenting dances to others

cultural movement practice: physical movements of a dance that are associated with a particular country, community, or people

dance literacy: the total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation

dance movement principles: fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift)

dance phrase: a brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

dance structures: the organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA or theme and variation); often referred to as choreographic form

dance study: a short dance that is comprised of several dance phrases based on an artistic idea

dance techniques: the tools and skills needed to produce a particular style of movement

dance terminology: vocabulary used to describe dance and dance experiences:

simple dance terminology (Tier 1/PreK-2): basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and non-locomotor words bend, twist, turn, open and close)

basic dance terminology (Tier 2/grades 3-5): vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance techniques such as alignment or “line”)

genre-specific dance terminology (Tier 3/grades 6 up): words used to describe movement within specific dance forms ballet, contemporary, culturally-specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula), auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; and in tap: shuffle-step, cramp roll, riff, wing, time step

dance work: a complete dance that has a beginning, middle (development), and end

diminution: a choreographic device in which movement phrases are reduced in size or extent

direction: the line or course along which a dancer or body part is moving in relation to the body's center

distal: the position of a body part or location situated away from the center of the body or from the point of attachment

double-time: a movement performed in half the originally demonstrated amount of time

downstage: at or toward the front of the performance space

duet: a dance performed by two people

duple: a meter in which the basic unit of pulse recurs in groups of two

duration: the total length of time in the course of which a movement or dance occurs

dynamics: the qualities or characteristics of movement which lend expression and style; also called "efforts," or "energy" (for example, lyrical, sustained, quick, light, or strong)

echo: to repeat a movement exactly as shown

effort actions: specific actions (as defined by Rudolf von Laban) that combine the efforts of time (quick/sustained), weight (powerful/delicate), and space (direct/indirect) into eight unique actions: dab, float, glide, slash, wring, punch, flick, and press

elements of dance: the key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

embody: to physicalize a movement, concept, or idea through the body

endurance: the ability of the muscles to perform physical tasks over a period of time without becoming fatigued

energy: the dynamic quality, force, attach, weight, and flow of movement

light: a quality of movement that minimizes the appearance of strength and/or weight

sharp: sudden, percussive quality in a movement

smooth: continuous, sustained quality in a movement

strong: a quality of movement that maximizes the appearance of strength and/or weight

free-flow: an uncontrolled, unrestricted quality of movement

bound-flow: a contained, controlled quality of movement

evaluative criteria: the definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance

exaggeration: a choreographic device in which movements or movement phrases are enlarged or altered beyond the original proportion

expansion: a choreographic device in which movement or movement phrases are made larger or broader or become more fully developed

explore: investigate multiple movement possibilities to learn more about an idea

expression: the nuances (of tempo, dynamics, phrasing, and so forth) by means of which the performance of a movement conveys ideas and feelings

extension: reaching or stretching any part of the body away from its point of origin or the body's center

external rotation: a pivoting of a bone in a joint away from the midline (in the legs, the degree is commonly referred to as "turn-out")

flexibility: the ability to move the joints and muscles through a full range of motion

flexion: bending or folding any part of the body toward its point of origin or the body's center

flow: a quality of energy whereby movements can either be contained or free flowing

fluent: moving smoothly from part to part and movement to movement, or demonstrating transitional flow.

focus: 1. the ability to concentrate and keep one's attention fixed on the matter at hand; 2. the direction in which the dancer is looking and the manner in which the dancer is relating (single, multi, direct, indirect); 3. the point towards which the audience's attention is directed

form/design: a principle of choreography/composition; the organization and sequencing of sections of a dance into an overall whole

free flowing movement: an "effort element" from Laban Movement Analysis in which energy is continuous

fullest extent: a full, physical engagement and commitment to the quality of a performance

functional alignment: the organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing

gallop: a two-beat stride during which both legs are off the ground simultaneously: either the right foot stays back and the left foot is forward or the left foot stays back and the right foot is forward; one foot always chases the other

general space: 1. spatial orientation that is not focused towards one area of a studio or stage.
2. also, the space through which a dancer travels (for example, shared or common space)

genre: a category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices)

grand plié: a ballet term for a deep knee bend in which the heels come off of the ground, except in second position

grapevine: a series of side steps in which one foot crosses in front of and behind the other foot (for example, step left side, cross right foot in front, step left side, cross right foot behind)

halftime: a movement performed in twice the originally demonstrated amount of time, by slowing down the beat. For example, an eight-count rise becomes a sixteen-count rise

hop: to spring into the air by taking off from one foot and landing on the same foot

improvise: to create or compose with little or no planning, but with purpose

intentional energy: energy/force that is purposeful and expresses the ideas and feelings that the dancer or choreographer intended

internal rotation: a pivoting of a bone in a joint toward the midline

jump: to spring into the air by taking off from and landing on both feet

juxtapose: in choreography, placing two or more different dance phrases or elements side by side, or one in front of the other, so that they are performed simultaneously

kinesphere: the “bubble” of space immediately surrounding a dancer, including all levels and directions that the dancer can reach by extending the limbs and torso (synonym: personal space).

kinesthetic awareness: pertaining to sensations and understanding of bodily movement

Labanotation: a system for recording and analyzing movements of the human body using a vertical three-line staff to represent the dancer and symbols to represent points on the dancer's body and the direction, level, and duration of movements; named after the Hungarian dance theorist Rudolf Laban

leap: to spring into the air by taking off from one foot and landing on the other foot

level: the dancer's location in relation to the floor; high, middle, and low

locomotor: movement that travels from one location to another or in a pathway through space

hop: a basic locomotor movement that involves leaving the floor from one foot and landing on the same foot

gallop: a two-beat stride during which both legs are off the ground simultaneously: either the right foot stays back and the left foot is forward, or the left foot stays back and the right foot is forward; one foot always chases the other

jump: to spring into the air by taking off from and landing on both feet

leap: to spring into the air by taking off from one foot and landing on the other foot

meter: in music, the grouping of beats in a measure (determined by the time signature)

mirroring: a skill that involves one partner leading by performing a movement and the other partner imitating the leader's movement simultaneously.

movement characteristics: the qualities, elements, or dynamics that describe or define a movement

movement motif: a movement-related idea, shape, or gesture that recurs in a composition of a dance.

movement phrase: a brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

movement problem: a specific focus that requires one find a solution and complete a task; gives direction and exploration in composition

movement theme: a movement, a phrase, or an idea in a dance that can be developed or varied

movement vocabulary: codified or personal movement characteristics that define a movement style

narrative: a choreographic form that tells a story through the development of a character or situation

negative space: the area (space) around and between the dancer(s) or dance images(s) in a dance

non-locomotor: movement that remains in place; movement that does not travel from one location to another or in a pathway through space

opposition: the position or movement of one part of the body in contrast to another; for example, the left arm moves to the right, while the left leg moves to the left

originality: the use of arts knowledge and skills to solve problems and express ideas in unique and personal ways

pantomime: the nonverbal gestural communication of an action, an emotion, an activity, or an idea

pathway: the route that a dancer takes through general space, or the route that a specific body part takes through personal space/self-space

pattern: the intentional repetition of the elements and movements of dance

performance etiquette: performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends)

performance process: the process by means of which an artist prepares for, presents, and learns from a performance of dance; the steps include:

Determining the audience for and purpose of the work and/or performance

Selecting artistic resources, materials, and/or repertoire to create, perform, and present

Analyzing the structure, context, and/or aesthetics of the work

Interpreting meaning through personal understanding of the dance and/or performance

Rehearsing, adjusting, and refining through evaluation, reflection, and problem-solving

Presenting and producing dance and/or a performance for others

Reflecting upon a dance and/or performance and self-evaluating to set goals

personal space: the area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere

phrase: a sequence of at least three movements that convey a sense of continuity

pirouette: the act of spinning on one foot, typically with the raised foot touching the knee of the supporting leg

place: a position or location in space and in relation to other dancers

plagiarism: the act or practice of reproducing someone else's work and presenting it as one's own; also, incorporating into one's own work material that was borrowed from another's work without permission or acknowledgment of the original source

polyrhythm: a rhythm that makes use of two or more rhythms at once

polyrhythmic: in music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts

positive space: the space filled by the dancer's body

posture/stance: the relationship of the body (skeleton) to the line of gravity and the base of support

prepositional relationship: the relationship between body parts, dancers, props, or space that shows a prepositional connection (for example, under, over, behind)

principles of choreography/composition:

form/design: the organization and sequence of sections of a dance into an overall whole

theme: the content that informs a piece of choreography; the theme may be taken from the movement itself (for example, expanding and contracting) or from other sources (for example, ideas, images, or emotions)

repetition: the repeated use of a movement, movement phrase, or element

emphasis: the importance given to certain moments in the dance

balance: the arrangement of the sections of a dance and/or the use of the performance space to create a sense of equilibrium

contrast: the use of movements with different or opposite dynamics, shapes, or uses of space

variety: the use of artistic elements in a work to create differences that add interest

production elements: aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props)

production terminology: words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation

proximal joints: situated nearer to the center of the body or the point of attachment (for example, shoulder and hip joints); the opposite of distal

pulse: an underlying steady beat expressed in the body (the source of the pulse can be internal or external)

quartet: a dance performed by four dancers

range of motion: the extent of movement that is possible using the joints and muscles

repertoire: a body of existing artistic work

repetition: the repeated use of a movement, movement phrase, or element

respond: to express (verbally, in writing, or through movement) a response to dance

responding process: the approach that an artist or artistically literate person uses to respond to a work of dance; the steps include:

Engaging the senses actively and purposefully while experiencing dance

Articulating what is seen, felt, and/or heard when responding to dance

Analyzing the use and organization of elements, principles, skills, foundations, and technique

Interpreting meaning based on personal experiences and knowledge

Evaluating and justifying by using supportive evidence and aesthetic criteria

retrograde: a choreographic device in which dance movements or phrases are performed backwards

revise: to rework dancing or choreography with the goal of improvement

rhythm: the patterning or structuring of time through movement or sound

roll: to move by turning over on an axis

rotation: turning the whole body around itself; a pivoting of a bone in a proximal joint

See.Think.Wonder: an inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art

self-space: the area in which movement happens within one's kinesphere ("bubble" of space); see kinesphere and personal space

setting: the "where" of a dance, including time and place

shadowing: a skill that involves one partner leading by performing a movement and the other partner(s) following or copying the leader's movement

shape: the three dimensional form a body takes in space, such as curved, angular, twisted, straight, symmetrical, or asymmetrical

skip: to step from one foot to the other with a hop in between

slide: to travel by sliding one foot along the floor in any direction until both legs are separated and bent, and bringing the other leg to meet the first as both legs straighten

solo: a dance performed by one person

sound environment: sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word)

space: components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments

spatial design: pre-determined use of directions, levels, pathways, formations, and body shapes

stage left: at or toward the performer's left when facing downstage

stage right: at or toward the performer's right when facing downstage

stillness: a pause in movement (synonym: rest)

stimuli: A thing or event that inspires action, feeling, or thought

strength: the amount of force a muscle can exert

stretch: to elongate or extend one's limbs or body

structured improvisation: the use of spontaneous movement to explore the elements of dance within a given framework

style: dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)

swing: a movement that suspends and then falls in an arched pathway by giving into gravity; individual body parts may swing, as can the whole body

symmetrical: identical on both sides of a central line

syncopation: the process of displacing the expected beats by anticipating or delaying one half-beat, so that the strong beats become weak and the weak beats become strong

technical dance skills: the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range)

tempi: different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo)

tempo: the pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos)

theme and variation: a choreographic form in which a movement/phrase (theme) is established and followed by a series of variations

theme: a dance idea that is stated choreographically:

the content that informs a piece of choreography; the theme may be taken from the movement itself (for example, expanding and contracting), or from other sources (for example, ideas, images, or emotions); a phrase or sequence of movement around which a dance is constructed

transition: going from one movement/phrase to another, or from one shape to another; the quality of transitions affects the overall flow of the dance

transposition: a choreographic device that transfers a movement to a different part of the body (for example, the swing of an arm becomes the swing of a leg)

trio: a dance performed by three people

triple: a meter in which the basic unit of pulse recurs in groups of three

triplet: a walk or run with a downbeat on one, followed by two up beats

turn: to change the position of one's body to face in a different direction, or to rotate one's body in a circular motion around an axis or point (for example, pirouette)

twist: to form into a bent, curling, spiraled, or distorted shape

unison: individuals and groups perform the same movement/phrase at the same time

upstage: at or toward the back of the performance space

variety/variation: 1. a principle of choreography/composition in which different elements of dance or a full spectrum of one element are used to create a dance; 2. the use of artistic elements in a work to create differences that add interest

walk: to move at a regular and steady pace by lifting and setting down each foot in turn and never having both feet off of the ground at once

warm-up: movements and movement phrases that are designed to raise the core body temperature and increase blood and oxygen flow in preparation for dancing

weight-sharing: the process of giving or receiving weight between two or more dancers

Appendix 3: Acknowledgments

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