

■ Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts ■



■ Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts ■

Dance

K-8

Overview

The unifying goal of Mountain Brook Schools' K-8 arts education program is arts literacy that enlightens, inspires, and develops in every MBS student the creative and innovative thinking necessary to ensure college and career readiness. Literacy requires a lifelong intellectual process of gaining understanding. In dance, literacy is the ability to “read” choreographic works and find meaning through choreography. Dance-literate students understand the history of dance as it pertains to human cultures. They are able to interpret and analyze dance. They are capable of producing choreographic works, and can relate dance knowledge and skills across the arts disciplines and other academic areas. See Appendix C for how standards are organized.

Dance

Grades K-2

Overview

Students in K-2 are natural movers who thrive on movement activities that react to outside stimuli, such as music, sound, images, and ideas. When provided adequate structure, students freely play with movement choices, learning to create, perform, respond to, and connect with dance at a foundational level. Their love for repetition allows them to coordinate gross motor skills essential to dance, such as skipping, walking, galloping, and jumping. Movement games and improvisations help them identify body parts and perform simple dance elements. Although reasonably flexible physically, these students are just beginning to establish growth patterns, which is reason for considerable care in designing skill-building exercises. The primary focus at this level is developing creativity rather than building technical skills.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Standards marked with an “M” are included in the elementary music program. All other standards are included in the physical education program.

Dance

Kindergarten

The learning environment in kindergarten is conducive to exploration, self-expression, and social interaction, while providing for safety, success, and maximum participation. At this grade level, students are given many opportunities to express their creativity as they begin to see connections between movement and other subject areas.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Differentiate between basic locomotor and non-locomotor movements. Examples: Running, twisting, skipping, falling. **M**
2. React to stimuli by creating movement that changes at least one of the elements of dance.
Example: Identify elements of movement that are personally difficult to perform and discuss in a journal how this impacts movement choice in choreography.

Plan

3. Perform an improvisational dance that has a beginning, middle, and end. **M**
4. Illustrate an idea, feeling, or image through improvised movement. **M**

Revise

5. Use suggestions from peers or instructors to change movement through structured improvisational activities.
6. Illustrate a dance movement by drawing a picture or using a symbol.

PERFORMING

Express

7. Demonstrate movement and stillness using the basic elements of space, including line, shape, levels, and size.
Examples: Join with others to make a circle, then work with others to change it to a square.
Create a curved shape on a low level.
8. Demonstrate tempo changes with movements that match music or sound stimuli. **M**

9. Identify and apply different qualities to movements. Example: Heavy/light, smooth/sharp, sustained/sudden. **M**

Embody

10. Demonstrate body patterning movements and body shapes.
Example: Same side and cross-body locomotor and non-locomotor movements. **M**
11. Move safely in general space and start/stop on cue during activities, group formations, and creative explorations while maintaining personal space. **M**
12. Move body parts in relation to other body parts and repeat/recall movements upon request.

Present

13. Dance for and with others in designated space. **M**
14. Select a prop to inspire movement. **M**

RESPONDING

Analyze

15. Identify a movement that repeats in a dance.
16. Repeat, recall and respond to observed or performed dance movements. Interpret
17. Observe movement and describe it using simple dance terminology.

Critique

18. Select and demonstrate a movement in a dance and explain why it was chosen. Example: Select a movement and explain what the movement may mean.

CONNECTING

Synthesize

19. Identify an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.
20. Express something of interest within a work of art (visual, music, theatre, etc.) through movement.
Example: Use texture in a painting to inspire movement quality.

Relate

21. Identify the elements of dance in movement.
Example: Describe the levels created by peers in an improvisation or dance phrase.

Dance

Grade 1

The emphasis in first grade is on recognizing and applying the elements of dance. The optimum learning environment for first grade is one that is safe and allows for maximum participation. At this level, students develop their individual creativity with a group.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING




Explore

1. Respond with movement to a variety of prompts. **M**
Examples: music/sound, artwork, tactile
2. Experiment with changing a movement, utilizing the elements of dance. **M**

Plan

3. Describe movement choices within a dance that create a beginning, middle, and end.
4. Select movements that express an idea or emotion or follow a musical phrase.

Revise

5. Respond to feedback from an improvisation or dance phrase using multiple movement choices.
6. Record several different types of movements by drawing a picture or using a symbol.
Example: Jump - , turn - , bend - .

PERFORMING

Express

7. Create movement and stillness using changing elements of space. **M**
Example: Change body shapes, levels, and facings.
Move in straight, curved, and zigzag pathways.
Move with others to form straight lines and circles.
8. Demonstrate the element of time by moving to quick, moderate, or slow music or sound. **M**
Example: Recognize steady beat and move to varying tempi of steady beat.

9. Identify and demonstrate movement qualities.
Example: Bouncy, floppy, melting, or growing.

Embody

10. Demonstrate a range of locomotor and non-locomotor movement concentrating on direction. **M**
Examples: Skipping in a circle or reaching on a diagonal.

11. Identify and explore personal space and general space within movement. **M**

12. Modify movements through spatial arrangements.
Examples: Modify an existing formation by utilizing more dance pathways.
Modify an existing dance phrase to utilize the space differently.

Present

13. Perform a dance for others in a space where audience and performers occupy different areas.
Examples: Perform a dance in theatre-in-the-round format.
Perform a dance in a non-traditional setting such as a football field.

14. Utilize a variety of props to enhance a dance. **M**

RESPONDING

Analyze

15. Identify a movement or movement phrase that repeats to make a pattern within a dance.
16. Observe and describe dance movements from a specific genre or culture.

Interpret

17. Use dance terminology to describe an observed movement and explain how the movement captures a specific idea.

Critique

18. Select and demonstrate several movements in a dance and explain why they were chosen.

CONNECTING

Synthesize

19. Identify the movements in a dance that communicate an experience and relate the movements to a familiar experience.
20. Identify ideas for dance movements that demonstrate the big ideas of an illustrated story.

Relate

21. Observe and perform a dance from a familiar culture that utilizes multiple elements of dance.

Dance

Grade 2

The second-grade dance content standards continue to focus on the elements of dance, including locomotor and non-locomotor movement. Instruction includes situations in which students apply movement concepts through dance as well as situations that provide opportunities for developing dance phrases. Standards focus on student expansion of prior knowledge of the basic elements of dance and student engagement in movement to illustrate concepts common to dance and other subjects.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Respond to movement with a variety of prompts and suggest additional sources for movement ideas. **M**
2. Connect a variety of moments while manipulating the elements of dance through locomotor and non-locomotor movements. **M**

Plan

3. Create a dance phrase with a main idea that has a clear beginning, middle, and end.
4. Select movements that express an idea or emotion or follow a musical phrase and explain reasons for movement choices.

Revise

5. Improvise to create short memorized dance phrases using material discovered through guided improvisation and guided feedback.
6. Record body shapes from several different types of movement by drawing a picture or using a symbol.

PERFORMING

Express

7. Demonstrate clear directional movement that changes body shape, facings, or pathway in space.
Examples: 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.

8. Demonstrate movement on the accented beat in duple and triple meter. **M**
Examples: Waltz, triplet, walking, or marching.
9. Select specific adverbs and adjectives and apply them to movements.
Example: Bouncy leap or floppy fall.

Embody

10. Demonstrate a range of locomotor and non-locomotor movements that alternate between personal space and general space.
Example: Skipping across the floor followed by skipping in place.
11. Demonstrate safe movement in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
12. Self-adjust and modify movements with an awareness of personal space and general space.

Present

13. Perform a dance in a space where the audience and performers occupy different areas while focusing on projecting to the audience.
14. Utilize limited production elements.
Examples: Multimedia equipment, scenery, costumes, or lighting.

RESPONDING

Analyze

15. Recognize dance movements that develop a pattern.
Example: Identify a movement that repeats within a phrase
16. Observe or perform dance movements from a specific genre or culture and describe or demonstrate the movements.

Interpret

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

Critique

18. Select and demonstrate several movements in a dance and explain why the movements work to convey a theme or concept.

CONNECTING

Synthesize

19. Describe a dance that expresses personal meaning and explain how certain movements express this personal meaning.
20. Respond with movements to an inquiry-based set of questions based on an observed dance work.
Example: “Can you show with movement the emotions the dancers portrayed?”

Relate

21. Observe and perform a dance from a culture and relate the movement to the people or environment from which the dance was created and performed.

Dance

Grades 3-5

Overview

Students in Grades 3-5 are transitioning to independent thought, enjoying the ability to form their own solutions to movement problems. Playing with movement through improvisations becomes increasingly sophisticated with a better understanding of the elements of dance and how they communicate meaning through movement. Care needs to be taken to guide healthy relationships by leading activities that require cooperation, collaboration, and positive interactions. Older students in this cluster begin to grow erratically, requiring instruction to be modified for the individual student. The focus at this level should be on the creative process rather than on the quality of a finished product.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Dance

Grade 3

In the standards for third-grade dance, choreographic devices and solving movement problems are introduced. Students demonstrate safe ways to move within a group; apply critical-thinking skills to movement; and relate regional dances to climate, culture, and historic events. The curriculum for third grade sets the stage for later grades by allowing students to broaden their knowledge of dance as it relates to culture, society, and community.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Improvise movements with a variety of self-identified prompts.
Examples: music/sound, text, objects, images, notation, observed dance experiences
2. Select and demonstrate a movement solution for a given movement problem.
Example: Find a way to travel across the floor only on a low level.

Plan

3. Recognize choreographic devices to create simple movement patterns.
Examples: Retrograde, scramble/deconstruct, transposition, inversion, or fragment.
4. Create a dance phrase that communicates an idea or feeling and discuss the effect of the movement choices.

Revise

5. Support choices for revisions based on feedback to improve a short dance study.
Examples: Peer feedback or instructor feedback.
6. Illustrate directions or spatial pathways in a dance phrase by drawing a picture map or using a symbol.

PERFORMING

Express

7. Perform movement sequences in and through space with intention and focus on positive and negative space.
8. Perform improvised movements with or against tempos and rhythms in music or sound.

9. Change the degree of energy used in movement to heighten the effect of intent.
Example: Add force to a leap to communicate anger; change a reach by making it softer and slower to communicate gentleness

Embody

10. Replicate body shapes, movements, qualities, and movement patterns in a dance sequence with awareness of body alignment.
11. Change levels, directions, and pathway designs safely in a dance phrase while coordinating with a partner or other dancers.
12. Apply constructive instructor or peer feedback to improve dance skills in a learned group dance.

Present

13. Use stage directions to identify main areas of a performance space.
Example: Travel from downstage right to upstage left.
14. Expand the impact of dance by adding production elements.
Examples: Costumes, props, music, scenery, lighting or media for a dance performed for an audience in a designated specific performance space.

RESPONDING

Analyze

15. Identify patterns of movement that enhance movement phrasing.
Example: Identify recurring movements in *Swan Lake*.
16. Compare and contrast a variety of dance genres.
Example: Identify similarities and differences between ballet and modern dance.

Interpret

17. Identify specific context cues from movement that relate to the main idea of the dance using basic dance terminology.
Example: Interpret a dance as sad because all of the movements are heavy and sustained.

Critique

18. Use basic dance terminology to identify the qualities of movement observed or performed in a specific genre, style, or cultural movement practice.
Example: Ballet uses bound movements of the torso with free movements performed by the arms and legs.

CONNECTING

Synthesize

19. Compare the relationships expressed in a dance to other relationships.
Examples: near/far, over/under, around/through, friends/enemies
20. Present research about a key aspect of a dance in oral, written, or movement form.
Example: Collect information from classmates about why they like to dance and perform a dance that includes all the feelings that were expressed.

Relate

21. Explain how movements in a dance from a culture, society, or community communicate its characteristics and values.

Example: Explain how the hand movements in Hawaiian dance create meaning.

Dance

Grade 4

Fourth-grade dance standards focus on the use of dance terminology, repeating patterns, and production elements. Higher order thinking skills are beginning to evolve through use of choreographic devices, independent problem solving, and exploration of topics and main ideas. The instructional setting in this grade allows students to build upon prior knowledge and to further understand the importance of safe practices when participating in movement activities.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson can address many standards at the same time. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Identify ideas for choreography generated from a variety of prompts and source materials.
Examples: Music/sound, text, objects, images, notation, observed dance, or experiences.
2. Find a solution to a movement problem by manipulating the elements of dance.
Examples: Perform a dance phrase using three different levels.
Perform a dance phrase that alters the timing of the movement.

Plan

3. Expand movement possibilities by utilizing choreographic devices.
Example: Create a trio from a solo by performing movements in a three-part canon.
4. Create a dance study that expresses and communicates a main idea and discuss the reasons for the movement choices.

Revise

5. Revise movement based on peer feedback and self-reflection to improve communication of artistic intent in a short dance study.
6. Illustrate the relationship between two or more dancers in a dance phrase by drawing a picture or using symbols.
Example: Draw a formation or pathway of dancers using symbols.

PERFORMING

Express

7. Make static and dynamic shapes using a focus on positive and negative space.
Example: Perform elevated shapes by jumping in a tucked position (positive space) vs. jumping in a jumping jack formation (large negative spaces).
Create a sculpture by filling in the negative space created by a partner.
8. Recognize and respond to changes in time as they occur in dance and music.
Example: Use a variety of percussive instruments and sounds to respond to even and uneven rhythms.
9. Analyze and describe the qualities of movement and phrases created by the use of energy and dynamic changes.

Embody

10. Demonstrate fundamental dance skills and movement qualities when replicating and recalling directed patterns and sequences of movements.
Examples: Alignment, coordination, balance, core support, and kinesthetic awareness.
11. Explain effective ways to extend movement range, increase body strength, and develop endurance.
12. Coordinate performance timing with other dancers by utilizing cues from each other and responding to production elements.
Examples: Enter stage after eight counts of music, or wait until lights go up for bow.

Present

13. Plan how to establish a formal performance space from an informal setting.
Examples: Gym, studio, or park.
14. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance.
Example: View a dance under different lighting and select the most effective lighting design.

RESPONDING

Analyze

15. Identify patterns of movement that illustrate style or intent in dance works.
Example: View the rooftop dance in *Mary Poppins* and discuss how the repeated movements create style.
16. Explain how dance styles differ within a genre or within a cultural movement practice.
Examples: Compare the different modern dance techniques such as Martha Graham and Isadora Duncan.
Explain the differences between East African dance and West African dance.

Interpret

17. Explain how specific context cues from movement relate to the main idea of the dance, using basic dance terminology.

Critique

18. Explain why movement choices from dances of specific genres, styles, or cultures are appropriate in a specific dance.
Example: Explain why facial expressions are essential in Indian Classical dance.

CONNECTING

Synthesize

19. Relate the main idea or content in a dance to other experiences and explain how the main idea of a dance is similar to or different from one's own experiences, relationships, ideas, or perspectives.
20. Select key aspects about a topic and choreograph movements that communicate the information.
Example: Research the water cycle using multiple sources of references and create movement that models the phases.

Relate

21. Explain how and why a dance originates from a culture, society, historical period, or community.

Dance

Grade 5

Dance instruction in Grade 5 involves goal setting and increased differentiation of space and energy. Students at this level will perform a series of dance movements executing an understanding of proper technique. Students will move from solving single movement problems to multiple movement problems, as well as increasing the use of production elements and choreographic devices.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Develop content for choreography using ideas generated from a variety of prompts.
Examples: Spoken word, text, poetry, images, or nature.
2. Create a solution to multiple movement problems to develop content for choreography by using the elements of dance.
Example: Create a dance with a beginning, middle, and end that includes zigzag pathways and changes in energy.

Plan

3. Expand choreographic possibilities by utilizing multiple choreographic devices.
4. Select a codified movement vocabulary or preferred dance style to develop a dance study to communicate a main idea.
Example: Utilize ballet movement to create a story.

Revise

5. Explain artistic choices and refinement made through feedback to develop the artistic intent of a short dance study.
6. Illustrate changes in a dance sequence through media technology, written symbols, or words.
Example: Record changes in choreography in dance journal.

PERFORMING

Express

7. Integrate static and dynamic shapes with floor and air pathways into dance phrases.

8. Perform movement phrases that show the ability to respond to changes in time generated from various rhythms.
Example: Rhythms from internal and external sources.
9. Explore bound and free-flowing movement motivated from both core initiation (torso) and peripheral initiation (distal) while analyzing the relationship between initiation and energy.

Embody

10. Demonstrate a series of dance phrases using fundamental dance skills.
Examples: Step touch, pivot turn, three-step turn, and clap.
11. Employ safe practices before, during, and after dancing.
Examples: Discuss ways to promote muscular strength, endurance, injury prevention.
Promote healthful eating and good nutrition as proper food for the body.
12. Develop performance goals through collaboration with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships in order to improve performance qualities.

Present

13. Modify a dance for an alternate performance venue by altering space and movement.
Example: Perform a dance in two different locations, such as an auditorium and outdoor venue.
14. Manipulate a variety of production elements to heighten the artistic intent and audience experience.
Example: Incorporate a fog machine, strobe light, and backlit cyclorama to enhance an eerie dance.

RESPONDING

Analyze

15. Describe and demonstrate recurring patterns of movement and their relationship in a dance.
Examples: Perform a dance phrase exemplifying a mother rocking her baby multiple times in a dance to communicate a nurturing environment.
Jose Limon's *There is a Time* with its recurring circles in relation to the cycles of time; the opening of *Revelations* with its individual movements in relation to individualism.
16. Compare and contrast the qualities of style used in a dance from one's own personal cultural practice to a style from a different cultural movement practice.

Interpret

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

Critique

18. Define qualities of dance that make a dance artistic and meaningful and relate them to the elements of dance in genres, styles, or cultural movement practices.

CONNECTING

Synthesize

19. Compare emotions and ideas evoked by two dances with contrasting themes and describe how the themes and movements relate to points of view and experiences.
Examples: "America" from *West Side Story*, "Singing in the Rain" from *Singing in the Rain*

20. Compare research on how other art forms have expressed a topic or concept, and how the topic or concept might be expressed through dance.

Example: Examine Van Gogh's *Starry Night* to create a dance piece.

Relate

21. Describe how the movement qualities of a dance from a specific genre, style, or culture reflect the ideas and perspectives from which the dance originated

Example: Regal movements of Ballet from its beginnings in Italian and French royal courts.

Dance

Grades 6-8

Overview

Students in Grades 6-8 are developmentally increasing their capacity for abstract, complex thought. Having a risk-free environment in which to explore is critical for students within this grade cluster. Dance compositions may be evaluated and revised through the use of feedback from teacher and peers, as long as the discourse is guided in a way that does not damage self-esteem. If students are engaged with relevant dance activities that focus on contrasting emotional content, they will create sophisticated solutions to movement problems that guide them toward a strong understanding of artistic intent. Changing bodies and contradictory emotional states require a focus on scientifically safe movement principles and healthy nutritional behaviors.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Dance

Grade 6

Dance instruction in Grade 6 involves developing artistic intent and artistic criteria to revise dance compositions. Students will execute technical skills using the elements of dance to enhance the performance experience. Students are also required to use a variety of research methods to investigate using social topics as themes for dance compositions.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Compare a variety of prompts and make selections to expand movement vocabulary and artistic expression.
2. Identify and practice various movement vocabularies designed to transfer ideas into choreography.
Examples: fall and recover, pop and lock, contract and release

Plan

3. Develop a dance study that supports artistic intent through exploration of choreographic devices and explain the goal or purpose of the dance.
Example: Use inversion to create a dance about opposition.
4. Identify artistic criteria to choreograph a dance study that communicates personal or cultural meaning and evaluate why some movements are more effective than others.

Revise

5. Use collaboratively-developed artistic criteria to revise dance compositions, and explain reasons for revisions and how choices were made related to artistic intent.
6. Illustrate a dance sequence through two different mediums, including writing, symbols, or a form of media technology.

PERFORMING

Express

7. Refine partner and ensemble skills in spatial design and the ability to judge distance.
Examples: Establish diverse pathways, levels, and patterns in space.
Convert inward focus to outward focus for projecting out to far space.
8. Vary the timing and dynamics of a dance phrase by using sudden and sustained movements with accented and unaccented beats.
9. Use energy for initiation and dynamic expression while distinguishing between bound and free-flowing movement.

Embody

10. Demonstrate technical dance skills to change direction, levels, body facing, pathways, elevation and landings, extensions of limbs, and movement transitions.
11. Apply basic anatomical knowledge and spatial awareness to prepare for warm-ups and dancing.
12. Solve movement problems within a dance collaboratively by testing options and identifying what works and does not work.

Present

13. Use performance etiquette to recognize performance needs, adapt movement to performance areas, and accept notes from choreographer, making post-performance corrections as needed.
14. Use production terminology to compare and contrast possible production elements that would intensify and heighten artistic intent of the work, and explain reasons for the decisions.

RESPONDING

Analyze

15. Determine meaning or artistic intent from the patterns of movement in a dance work.
Example: Rippling or back and forth actions in body parts and spatial design in Alvin Ailey's *Wade in the Water*.
16. Use genre-specific terminology to explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices.

Interpret

17. Explain how the artistic expression of a dance communicates the intent through elements of dance, technique, and context.

Critique

18. Compare artistic intent, content, and context from dances to examine the characteristics of genre, style, or cultural movement practices.

CONNECTING

Synthesize

19. Describe differences and similarities of movement qualities observed in specific genre.
Example: Describe the difference in the qualities of a fondue and a frappe.

20. Use a variety of resources to research a social topic of great interest and use the information to create a dance study that expresses a specific point of view on the topic.

Example: Inappropriate use of social media, bullying, friendships, self-esteem, body shaming, philanthropy.

Relate

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

Example: Research a Native American ritual dance.

Dance

Grade 7

In Grade 7, students move from exploring and comparing a variety of prompts to developing choreography utilizing prompts and source materials. Students are expected to use codified movement vocabulary and production terminology at this level. Healthful practices and sound nutrition are also introduced in relationship to everyday life and dance performance.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Develop choreography using a variety of prompts through relating similar or contrasting ideas.
Examples: Music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, or social events.
2. Demonstrate various codified movement vocabularies to express an artistic intent in choreography and explain the choices made using genre-specific dance terminology.
Example: Ballet – bourré to depict fairies floating in the air.

Plan

3. Create a dance study with a clear artistic intent using a variety of choreographic devices, and state the reasons for movement and device choices.
4. Develop artistic criteria to choreograph a dance study that communicates personal or cultural meaning and justify how the artistic criteria serve to communicate the meaning of the dance.

Revise

5. Apply feedback and self-reflection to revise a dance and explain how the changes clarify artistic intent.
6. Research a recognized system used to document a dance sequence by using words, symbols, or media technologies.
Examples: Labanotation or Classical Ballet terminology.

PERFORMING

Express

7. Incorporate body design from different dance genres and styles by strengthening knowledge of movement vocabulary of floor and air pattern designs.
Example: Grande Allegro.
8. Use timing, accents, and variations within a phrase to vary the durational approach in dance phrasing by adding interest kinesthetically, rhythmically, or visually.
9. Use the dance element of energy to describe specific movements from a variety of genres or styles, and determine what dancers must do to perform them clearly.
Examples: A jazz walk should be free and accented. A ballet waltz should be lyrical and soft.

Embody

10. Identify healthful practices and sound nutrition in dance activities and everyday life, and identify how personal choices enhance performance.
11. Interpret knowledge of human anatomy to understand physical developmental stages in technical skills.
Examples: Functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, or flexibility/range of motion.
12. Develop group performance expectations through observations and analyses by collaborating with peers to practice and refine dances.
Example: View live and recorded professional dancers and collaboratively develop group performance expectations based on information gained from observations

Present

13. Maintain journal documenting changes and adaptations to movements in performance areas and apply feedback and corrections to future performances.
14. Use production terminology to explain how production elements would be handled differently in unique dance performance settings and venues.

RESPONDING

Analyze

15. Compare and contrast recurring patterns of movement and their relationships in dance.
Example: Compare the minimalism and repetition used in Laura Dean's *Infinity* in relation to Petipa's Entrance of the Shades in *La Bayadere*.
16. Use genre-specific terminology to compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices.

Interpret

17. Explain how the artistic expression of various dances is achieved through the elements of dance technique, context, and production elements.

Critique

18. Develop artistic criteria to critique a dance by discussing the characteristics and artistic intent from a genre, style, or cultural movement practice.
Example: Collaborate to create a rubric to identify the elements of dance used to create intent.

CONNECTING

Synthesize

19. Compare and contrast the movement characteristics and qualities found in a variety of dance genres to personal unique movement characteristics and qualities.
20. Research a historical dance genre or style and use knowledge gained to create a movement study that evokes the genre or style, then 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.

Relate

21. Compare and contrast dances performed in various cultures, and formulate through research personal reasons why similarities and differences developed in relation to the perspective of each social group.

Dance

Grade 8

Students in Grade 8 develop collaboration skills through working with peers to choreograph original dances. Students will explore various methods of documentation, evaluate other works, and apply feedback in order to develop self-reflection and evaluation skills. Personal movement choices and personal perspective are emphasized at this level as well.

Each grade level contains twenty-one standards written in broad concepts, incorporating the four Artistic Processes: Creating, Performing, Responding, and Connecting. Within these four Artistic Processes are the Process Components: Explore, Plan, Revise, Express, Embody, Present, Analyze, Interpret, Critique, Synthesize, and Relate. Performance standards describe more specifically what students should know and be able to do in dance and are expressed as measurable outcomes. The order in which the performance standards are numbered is not intended to convey a sequence for instruction. One lesson may touch on many standards, but is most effective when focused on one objective within a standard. In a single class, students will learn by solving movement problems, showing their ideas through movement, thinking critically about them, and relating them to other ideas, experiences, contexts and meanings.

Underlined terms are defined in the glossary.

Students can:

CREATING

Explore

1. Make selections from a variety of prompts to expand movement vocabulary and artistic expression.
Examples: Music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news, or social events.
2. Select personal movement preferences to express an artistic intent in choreography and justify the choices made using genre-specific dance terminology.

Plan

3. Collaborate to select and apply a variety of choreographic devices to create an original dance study and document the process.
Example: Video, Laban, journals, or list.
4. Apply artistic criteria to clarify or intensify artistic intent to a choreographed dance that communicates personal or cultural meaning.
Example: Use a rubric or checklist to modify and improve a dance.

Revise

5. Apply feedback and self-reflection to revise a collaboratively choreographed dance and explain how the changes clarify artistic intent.
6. Experiment with and apply a variety of recognized systems to document a section of a dance by using words, symbols, or media technologies.
Examples: Labanotation, motif writing, Classical Ballet vocabulary or Video Collaboratory.

PERFORMING

Express

7. Sculpt the body in space and design body shapes in relation to other dancers, objects, and environment, using kinetic sense during complex floor and air patterns.
Example: Mirroring.
8. Analyze and select metric, kinetic, or breathe phrasing and apply appropriately to dance phrases.
Examples: Perform dance phrases of different lengths that use various timing.
Use different tempos in different body parts at the same time.
Inhale on the descent of the *plie* and exhale on the rise.
9. Apply energy and dynamics to enhance technique and engage audiences.

Embody

10. Utilize technical dance skills to replicate, recall, and execute spatial designs and musical or rhythmical dance phrases.
Examples: Body alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion.
11. Evaluate personal healthful practices in dance activities and everyday life, including nutrition and injury prevention.
Example: Discuss nutritional choices made in relation to energy efficiency, the effects experienced, and methods for making improvements.
12. Identify personal performance and practice goals and document improvement over time.
Example: Create a rehearsal schedule, journal, video portfolio, or timeline.

Present

13. Demonstrate and document leadership qualities when preparing for a performance.
Examples: Commitment, dependability, and responsibility.
14. Collaboratively design and execute production elements that will intensify and heighten the artistic intent of a dance performed on stage, in a different venue, or for a different audience.

RESPONDING

Analyze

15. Describe and demonstrate recurring patterns of movement and their relationship in dance in the context of artistic intent.
16. Use genre-specific dance terminology to explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent.
Example: Sustain the *developpé* in an adagio to extend the classical line.

Interpret

17. Observe a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique, and context, and provide evidence to support your interpretation using genre-specific dance terminology.
Example: Observe Alwin Nikolais' *Noumenon* and discuss how the movement, costuming, lighting, and sound score create intent for the choreography.

Critique

18. Determine the effectiveness of choreography by evaluating artistic criteria.
Examples: Content, context, genre, style, or cultural movement practice.

CONNECTING

Synthesize

19. Explain how personal experience and perspective impact interpretation of choreography.
20. Research two contrasting topics and create a dance study exploring the contrasting ideas.
Example: Research environments involving communities in contrast to environments of isolation.
Create movement phrases that express findings.

Relate

21. Analyze and discuss how similarities and differences from a variety of dances from cultures, societies, historical periods or communities reveal the ideas and perspectives of the people.
Example: Compare and contrast the development of Western Classical Ballet to Eastern Classical Indian dance.

DANCE

GLOSSARY

- Aesthetics** – A set of principles concerned with the nature and appreciation of beauty.
- 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, natural environment, library, park, empty swimming pool, roller-skating rink, store front window, etc).
- Anatomical principles** – The way the human body's 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 goal(s) of a dance composition study, work, or performance, including explaining process or discussing concepts explored.
- Artistic statement** – An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.
- 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").
- 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.
- 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.
- Choreographic devices** – Manipulation of dance movement, sequences, or phrases (see table in Appendix).
- Choreographic structure** – 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.
- Choreography** – The art of composing dances and planning and arranging the movements, steps, and patterns of dancers.
- Codified movement** – Common motion or motions set in a particular style that often have specific names and expectations associated with it.
- 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.
- 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 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 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.

Dance work – A complete dance that explores an idea or theme.

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).

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.

Energy – The dynamic quality, force, attack, weight, and flow 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.

Explore – To investigate multiple movement possibilities to learn more about an idea.

Free flowing movement – An “effort element” from Laban Movement Analysis in which energy is continuous.

General space – Available space in the area designated for use in dancing.

Genre – A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

Genre-specific dance terminology – The terms associated with or describing a particular genre of dance.

Kinesthetic awareness – Pertaining to sensations and understanding of bodily movement.

Locomotor – Movement that travels from one location to another or in a pathway through space (for example, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; prance, hop, skip, slide, leap).

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 to find a solution and complete a task; gives direction and exploration in composition.

Movement vocabulary – Codified or personal movement characteristics that define a movement style.

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 (for example, bend, twist, turn, open, close, swing, sway, spin, reach, pull).

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).

Performance practices – Commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; when “places” are called, dancers must be ready to enter the performing space).

Personal space – The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

Polyrhythmic – In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

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.

Pronation – A comparable motion of the foot consisting of abduction followed by eversion. While standing, it is the arches rolling forward.

Prompt – Stimulus used for inspiration and creation of dance movement.

Rhythm – The patterning or structuring of time through movement or sound.

Simple dance terminology – (Tier 1/K-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).

Space – Components of dance involving direction, pathways, facings, levels, 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.

Stage direction – Directions on stage used by a director or choreographer to communicate with the performers. Stage directions are from the perspective of the dancers facing the audience. For example, stage right, stage left, center stage, downstage, and upstage.

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).

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 – A dance idea that is stated choreographically.

