
Illustrative Learning/Assessment Activity C (Grades K-4)

- Content Standard 3:** Students will understand how dance creates and communicates meaning.
- Performance Standard:** c. present their own dances to peers and discuss their meanings with confidence
- Content Standard 1:** Students will identify and perform movement elements and dance skills.
- Performance Standards:**
- b. demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide and skip), traveling forward, backward, sideward, diagonally and turning
 - f. demonstrate kinesthetic awareness and concentration in performing movement skills
- Content Standard 2:** Students will understand choreographic principles, processes and structures.
- Performance Standards:**
- b. create a sequence or simple dance with a beginning, middle and end, both with and without rhythmic accompaniment; identify each of these parts of the sequence
 - f. improvise, create and perform simple dances based on concepts suggested by the teacher and their own feelings and ideas

Background. Students learn to identify and describe movement sequences using “action” words through discussion and experimentation. Through guided discussion, students explore ways of interpreting action words through movement — ranging from the most obvious and easy to achieve, to those which are unusual and challenging (for fourth graders) in terms of conceptual and technical difficulty.

Learning Activity. The teacher teaches two different dance phrases that are carefully structured to show clear beginnings, middles and ends, both of which interpret the same “action” words (e.g., travel, pause, stretch and sink). The students learn and practice the phrases.

In pairs, students work on a list of four new action words (given to them on a card by the teacher) and, through improvisation, find a way of linking them into a sequence in any way they choose. When their sequences are complete, the students demonstrate them to their peers (half the class at a time). The teacher then selects two or three pairs of students, who demonstrate their sequences to the class for critique. These pairs should be chosen for specific reasons that relate to the relevant content and performance standards for this task, such as having designed a sequence with a clear beginning, middle and end, or having based their sequence on an unusual and surprising combination of action words. All the students then refine their sequences and prepare them for performance. The students perform their sequences once again for teacher and peers and are video-taped.

Alternative Activity. Students watch a few minutes of a dance performance on video and, through guided discussion, analyze the types of “actions” used. In small groups the students use one identified action per student to create a movement sequence, or write a summary of the types of actions they have observed.

Illustrative Learning/Assessment Activity D (Grades 9-12)

- Content Standard 3:** Students will understand how dance creates and communicates meaning.
- Performance Standard:** d. create a dance that effectively communicates a contemporary social theme or a topic of personal significance

Learning Activity. Students are instructed to create an autobiographical solo that illustrates – through its symbolic movement themes and motifs – important themes/issues from their lives. This task involves the processes of abstraction and symbol making. Students should be able to explain why they chose the particular movement content for their solo and how it represents their lives.

Illustrative Learning/Assessment Activity E (Grades 5-8)

- Content Standard 4:** Students will apply analytical and evaluative thinking skills in dance.
- Performance Standard:** c. identify possible aesthetic criteria for evaluating dance (such as skill of performance, originality, visual and/or emotional impact, variety and contrast, clarity of idea)

Learning Activity. Using a dance that has been created by the students in class, the teacher guides the students into describing the essential criteria for successful performance of the dance. The dance then is videotaped and the students watch the performance on tape. The teacher guides a discussion of the dance, in which students apply the criteria established in the initial discussion.

Illustrative Learning/Assessment Activity F (Grades K-4)

- Content Standard 4:** Students will apply analytical and evaluative thinking skills in dance.
- Performance Standard:** c. demonstrate appropriate audience behavior in watching dance performance; discuss their opinions about the dances with their peers in a supportive and constructive way
- Content Standard 3:** Students will understand how dance creates and communicates meaning.
- Performance Standard:** b. take an active role in a class discussion about interpretation of and reactions to dances that are either produced in class or viewed in the theater or on video
- Content Standard 1:** Students will identify and perform movement elements and dance skills.
- Performance Standard:** g. demonstrate accuracy in memorizing and reproducing simple movement phrases

Learning Activities. Students watch a live performance or, if one is not available, a video of a professional dance company and discuss it. During this discussion the teacher asks the students a series of questions that are designed to elicit responses concerning the meaning of the dance (mood, atmosphere, story, theme, etc.). If using a video, after a second viewing students work with a partner, trying to remember motifs or fragments of movement from the dance and then share them with each other. The teacher moves among the students, observing the accuracy of the memorizations and helping the students who are in need of assistance. The activity is completed with a class discussion of the whole process and a presentation of some of the students' accurate recreations of movement phrases. For evaluation purposes, these fragments of remembered movement will not only demonstrate the students' abilities to memorize, but also their abilities to observe carefully and analyze what they are seeing.

Illustrative Learning/Assessment Activity G (Grades 9-12)

- Content Standard 4:** Students will apply analytical and evaluative thinking skills in dance.
- Performance Standard:** d. analyze the style of a choreographer or cultural form...

Learning Activity. Students watch selected excerpts on videotape from different works by three contemporary American choreographers – such as Bill T. Jones, Alvin Ailey and Twyla Tharp – and describe verbally or on paper how each excerpt exemplifies the choreographers' themes, movement vocabularies and styles.

Illustrative Learning/Assessment Activity H (Grades K-4)

Content Standard 5: Students will demonstrate an understanding of dance in various cultures and historical periods.

Performance Standard: c. answer questions about dance in a particular culture and time period (for example: In colonial America, why and in what settings did people dance? What did the dances look like?)

Learning Activity. Students view and discuss live or video performances of dances of different historical periods. In discussion, students compare and contrast the dances in terms of spatial pattern, group/partner interaction, and appropriate social context or setting (e.g., country or courtly dance).

Illustrative Learning/Assessment Activity I (Grades 5-8)

Content Standard 5: Students will demonstrate an understanding of dance in various cultures and historical periods.

Performance Standard: a. competently perform folk, traditional and/or classical dances from various cultures or time periods; describe similarities and differences in steps and movement styles

Learning Activity. Students learn two simple folk dances from two different cultures (for example Viva Jujuy, an Argentinean partner dance; and Soyotte, a French folk partner dance). As they learn the dance, students also learn what each part of the dance means in that culture. Students then identify and describe the similarities and differences between the two dances using appropriate dance terminology.

Illustrative Learning/Assessment Activity J (Grades K-4)

Content Standard 6: Students will make connections between dance and healthful living.

Performance Standard: b. describe the skeleton and how it works in simple terms

Learning Activity. "The Bone Dance." After a study of some of the major bones of the human body, students work individually or in pairs to choose a particular bone to emphasize in creating a dance or improvisation. The dance is successful when peers who watch the dance can identify by name the bone on which the dance is based.

Illustrative Learning/Assessment Activity K (Grades 5-8)

Content Standard 6: Students will make connections between dance and healthful living.

Performance Standard: c. create their own warm-up and discuss how that warm-up prepares the body and mind for expressive purposes

Learning Activity. Students learn the major muscle groups of the body and explore how they work through movement experience. They explore movements which warm, stretch and strengthen those muscle groups, and create movement sequences that utilize them. These sequences can be performed to appropriate music. In discussion with the teacher, students also learn the necessity for warming muscles before strenuous activity. Students then work in pairs to create a warm-up sequence that uses the whole body, and sequentially and progressively prepares the body for dance. The same or similar music can be used.

Illustrative Learning/Assessment Activity L (Grades 9-12)

Content Standard 6: Students will make connections between dance and healthful living.

Performance Standard: d. effectively communicate how lifestyle choices affect the dancer

Learning Activity. Students learn about the importance of a healthy diet, including the essential food groups, to sustain and fuel a dancer's body and maintain a high level of energy. Students keep a journal of their own eating over several days to monitor the relationship between their diet and their dance performance, and analyze the results in light of what they have learned about nutrition.

*Illustrative Learning/Assessment Activity M (Grades K-4)
(Linking Dance, Geometry And Visual Arts)*

Content Standard 7: Students will make connections between dance, other disciplines and daily life.

Performance Standards:

- create a dance project that reveals understanding of a concept or idea from another discipline (such as pattern in dance and science)
- respond to a dance using another art form; explain the connections between the dance and their response to it (for example, making a painting about a dance and describing the connections)

Learning Activity. Using the mathematical concepts of "shape," students explore floor and air patterns. Starting with improvisation on straight and curved lines, students then move on to creating shapes with the body – squares, triangles and circles. This task can be extended into partner work in which students create parallel pathways and intersecting lines.

In visual arts class students can transform these spatial concepts into visual designs, creating patterns and designs based on linear and curving lines, and combinations of different shapes. Working with their dance partners, students can recreate their dance experience in two-dimensional form, adding color and texture.

Illustrative Learning/Assessment Activity N (Grades 5-8)
(Linking Dance And Science)

- Content Standard 7:** Students will make connections between dance, other disciplines and daily life.
- Performance Standard:**
- a. cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, pattern)

Learning Activity. After studying magnets and magnetism in science, students explore movement which illustrates the attraction of magnets. They work in pairs or small groups to improvise and develop short studies on the principles of magnetism. After the groups have performed their studies for the class, students discuss how successfully each work communicates the principles of magnetism.

Illustrative Learning/Assessment Activity O (Grades 9-12)
(Linking Dance And History)

- Content Standard 7:** Students will make connections between dance, other disciplines and daily life.
- Performance Standard:**
- b. identify commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements and ways of communicating meaning

Learning Activity. Students are instructed to research and select images of women from one or more cultures to create a dance. Students present their dance and present their background research to the class, either orally or in writing. The dance must include images which are supported by the research.

Illustrative Learning/Assessment Activity P (Grades 9-12)
(Linking Dance And Video/Film Aspects Of Both Theatre And Visual Arts)

- Content Standard 7:** Students will make connections between dance, other disciplines and daily life.
- Performance Standard:**
- c. create an interdisciplinary project using media technologies (such as video, computer) that presents dance in a new or enhanced form (such as video dance, video/computer-aided live performance or animation)

Learning Activity. Students watch a dance sequence from a film, such as a sequence from a Busby Berkley film, and analyze how the camera angles create effects that enhance the impact of the choreography. They then apply those same techniques to the videography of a dance they have created. The students videotape a dance twice, using different camera angles. After viewing the two versions, they discuss which one most successfully enhanced the impact of the choreography. Students who are successful on this project will identify enhancing camera angles, identify how those camera angles enhance movement, and select effective camera angles for their own videography. ■

Glossary For Dance Standards

AB. A two-part compositional form with an “A” theme and a “B” theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality or style).

ABA. A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form.

Abstract. To remove an idea from a particular or representative context (e.g., a poem, a painting, a dance, a piece of music, a story) and create new dance movement that retains the essence of the original idea.

Action. A movement event.

Aesthetic criteria. The essential components or characteristics of a dance that can be used as a frame of reference when making judgments about the dance’s merit.

Alignment. The relationship of the skeleton to the line of gravity and the base of support.

Articulation (also called **Body Articulation**). The ways in which the joints, muscles and tendons of the body function safely and effectively to produce a wide range of movement.

Call and response. An alternating structure in which one soloist/group performs, then a second soloist/group enters “in response” to the first. This structure is most often associated with African music and dance forms, although it is also used elsewhere.

Canon. Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

Chance. A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase.

Choreographic. Describes a dance sequence that has been created with specific intent.

Choreographic form. The specific formal structure of a dance (e.g., AB, ABA, rondo, theme and variations, narrative).

Choreographic principles. The principles through which the dance movement is organized in choreographing a dance (e.g., contrast, repetition, transition, climax, variation, balance, unity).

Choreographic process. The ways in which dance material (movement) is developed from the original imaginative inception of an idea through to the realization of a completed dance. The process can involve careful preplanning as well as intuitive response, e.g., structured and spontaneous solo improvisation and collaborative improvisation; motif development, refinement and elaboration; chance (see creating process, page 22).

Choreographic structure. See *choreographic form*.

Classical. Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

Dance elements. See *elements of dance*.

Discuss. To engage in oral, written or any other appropriate form of presentation.

Dynamics. The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time and force/energy. See *movement quality*.

Elements of dance. Body action in space and time with force/energy.

Elevation. The body’s propulsion into the air away from the floor, such as in a leap, hop or jump.

Folk. Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.

Genre. A type or category of dance (e.g., jazz, tap, folk, ballet).

Improvisation. Movement that is created spontaneously, ranging from free-form to highly structured environments. Provides the dancer with an opportunity to bring elements together quickly, and requires focus and concentration. Improvisation is instant, simultaneous choreography and performance.

Initiation. Point at which a movement is said to originate. This refers particularly to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).

Kinesphere. The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. See *personal space*.

Kinesthetic. Having to do with movement. Refers to the ability of the body's sensory organs in the muscles, tendons and joints to respond to stimuli.

Levels. The height of the dancer in relation to the floor.

Locomotor movement. Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop and jump, and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

Movement quality. The identifying attributes created by the expressive use of movement dynamics (e.g., percussively, heavily, smoothly, powerfully, softly, etc.)

Movement theme. A complete idea in movement that is manipulated and developed within a dance.

Movement vocabulary. Literally, a repertoire of movements. "Vocabulary" in this case refers not to verbal terminology, but rather to a collection of familiar movements that dancers assemble to create or perform dance works. Movement vocabulary differs from one dance genre to another, such as between classical ballet and modern dance, and from one choreographer's work to another, such as between the work of Martha Graham and that of Alvin Ailey.

Musicality. The attention and sensitivity to the musical elements of dance while creating or performing.

Narrative. Choreographic structure that follows a specific story line and intends to convey specific information through that story.

Nonlocomotor movement. Any movement that is anchored to one spot by a body part using only the avail-

able space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another.

Personal space. The "space bubble" or the kinesphere that one occupies; it includes all levels, planes and directions both near and far from the body's center.

Phrase. A brief sequence of related movements that has a sense of rhythmic completion.

Projection. A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.

Reordering. A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.

Rhythmic acuity. The physical, auditory recognition of various complex time elements.

Style. A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period.

Technology. Electronic media (such as video, computers or lasers) used as tools to create, learn, explain, document, analyze or present dance.

Theatrical. Dance genres primarily developed for the stage (such as jazz and tap).

Traditional dance. The term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, noh or the folk dances of indigenous peoples of Europe or other areas.

Warm-up. Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

